UNIV. OF MD COLLEGE PARK
3 1430 05591993 2

NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK, N. Y.

Digitized by the Internet Archive
in 2013

BROADCAST PIONEERS LIBRARY
1771 N Street N.W.
Washington, D.C. 20036
1-27-76

http://archive.org/details/sponsor161426spon

2 APRIL 1962
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

RECEIVED
APR 3 1962
NBC GENERAL LIBRARY

oklahoma's richest
half is covered best
by TULSA'S FINEST

KVOO 2 TV

Tulsa, Oklahoma

Represented by
Edward Petry & Co., Inc.
The Original Station Representative

PIGGY-BACKS: ARE THEY HOGGING TV?
Advertisers defend a growing practice that broadcasters, Tv Code authority see as danger
Page 29

New marketing advances stir Burnett media
Page 32

How net radio is rebuilding o&o stations
Page 35

SPONSOR NAB CONVENTION SPECIAL
Page 51

PAGES ON PAGE 7



WFAA sells dependability around the clock!



Audience promotion is important in radio. Using good judgment along with it is equally important, else promotion becomes fantasy. You know that dependability builds believability, the most important ingredient in selling merchandise. In the Dallas-Ft. Worth market you can depend on WFAA radio.

WFAA—820

RADIO NBC DALLAS

Represented by Edward Petry & Co., Inc. The Original Station Representative



AT "Communications Center®" DALLAS

WFAA • AM • FM • TV—THE DALLAS MORNING NEWS

BALANCED PROGRAMMING



Successful broadcasters know it calls for talent, planning and a musical repertory of variety and distinction.

During the NAB Convention, hear these sales-packed, easy-to-use albums at the SESAC Hospitality Suite 1206, Conrad Hilton Hotel.

THE "DRUMMERS"*
MONEY-MAKING MUSICAL PROGRAM AIDS, POP — COUNTRY & WESTERN

SESAC RECORDINGS*
ALL-NEW LP ALBUMS, DESIGNED TO GIVE YOUR STATION THE BEST IN MODERN HI-FI SOUND

"JUST A MINUTE!"
SIXTY-SECOND SHOWSTOPPERS FOR THOSE HARD-TO-FILL PROGRAMMING SLOTS

"REPERTORY RECORDINGS"
WIDELY ACCLAIMED 45 RPM ALBUMS

SPECIAL PACKAGES
INTRODUCING "MOOD MAGIC," A 1962 NAB CONVENTION FIRST. ALSO "INSTANT SPORTS MUSIC," "A GOSPEL SING" AND "CHRISTMAS SONGS AND SYMBOLS"

SESAC INC.
10 COLUMBUS CIRCLE • NEW YORK 19, N. Y.

THE BEST MUSIC SESAC IN AMERICA

*trademarks



The Embassy of Viet-Nam

His Excellency Tran Van Chuong,
Ambassador of Viet-Nam to the
United States, and Madame Tran Van Chuong,
in the Drawing Room of the Embassy . . .
another in the WTOP-TV series
on the Washington diplomatic scene.

WTOP-TV 9
WASHINGTON, D. C.

Represented by TvAR

POST-NEWSWEEK STATIONS A DIVISION OF
THE WASHINGTON POST COMPANY



DRAGNET
STARRING
JACK WEBB

NOW AVAILABLE TO LOCAL STATIONS FOR THE FIRST TIME UNDER ITS ORIGINAL TITLE



BY STATION DEMAND

* Philadelphia WFIL-TV
Atlanta WSB-TV
Miami WCKT
Cleveland WJW-TV
Detroit WXYZ-TV
Las Vegas KSHO-TV
Tacoma-Seattle KTNT-TV
Lancaster WGAL-TV
Portland, Me. WGAN-TV
Wilkes-Barre WBRE-TV
Bay City-Saginaw WNEM-TV
Charleston, W. Va., WCHS-TV
Phoenix KOOL-TV
Oklahoma City WKY-TV

* FIRST ARB RATING tops all competition!
260% more adults than previous program in time period.

mca inc
TV FILM SYNDICATION

598 Madison Ave., New York 22, N. Y.
PLaza 9-7500 and principal cities everywhere

© Vol. 16, No. 14 • 2 APRIL 1962

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

Piggy-backs: are they hogging tv?

29 While advertisers defend a growing practice, many broadcasters and the NAB Code Authority are studying split-commercial techniques with alarm

Plans altered by marketing

32 Leo Burnett media strategy has taken some new turns with the rise in new products, effect of local problems on national dollar deployment

Rebirth of radio's o&os

35 How the once-proud net o&o radio stations are getting a face-lifting after a decade of declining prestige; rebuilding policies vary widely

Tv keeps vans on the move

39 Moving van company uses "thinking" type television program to reach quality audience and discovers vehicle pays off in quantity as well

New Nielsen data on radio

41 Nielsen publishes "total listening" figures on in-home and out-of-home radio usage for all U. S. counties in special NAB Convention booklet

51 NAB CONVENTION SPECIAL

NEWS: Sponsor-Week **9**, Sponsor-Scope **23**, Washington Week **99**, Spot-Scope **100**, Sponsor Hears **102**, Sponsor-Week Wrap-Up **103**, Tv and Radio Newsmakers **108**

DEPARTMENTS: Sponsor Backstage **14**, 555/5th **20**, Time-buyer's Corner **44**, Seller's Viewpoint **109**, Sponsor Speaks **110**, Ten-Second Spots **110**

Officers: *Norman R. Glenn*, editor and publisher; *Bernard Platt*, executive vice president; *Elaine Couper Glenn*, secretary-treasurer.

Editorial: executive editor, *John E. McMillin;* news editor, *Ben Bodec;* senior editor, *Jo Ranson;* Chicago manager, *Gwen Smart;* assistant news editor, *Heyward Ehrlich;* associate editors, *Mary Lou Ponsell, Jack Lindrup, Ruth S. Frank, Jane Pollak;* contributing editor, *Jack Ansell;* columnist, *Joe Csida;* art editor, *Maury Kurtz;* production editor, *Barbara Love;* editorial research, *Carole Ferster;* special projects editor, *David Wisely.*

Advertising: assistant sales manager, *Willard L. Dougherty;* southern manager, *Herbert M. Martin, Jr.;* midwest manager, *Larry G. Spangler;* western manager, *George G. Dietrich, Jr.;* production manager, *Leonice K. Mertz.*

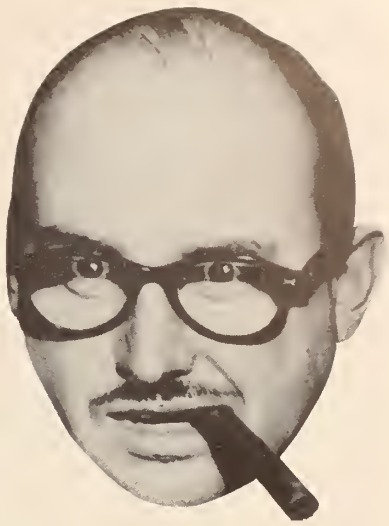
Circulation: circulation manager, *Jack Rayman; Lillian Berkof, John J. Kelly, Lydia Martinez, Jenny Marwil.*

Administrative: business manager, *Cecil Barrie: George Becker, Michael Crocco, Jo Ganci, Syd Guttman, Judith Lyons, Charles Nash, Lenore Roland, Manuela Santalla, Irene Sulzbach.*

Member of Business Publications Audit of Circulations Inc. BPA

© 1962 SPONSOR Publications Inc.

SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation, and Advertising Offices: 555 5th Av. New York 17, MUrray Hill 7-8080. Chicago Offices: 612 N. Michigan Av. (11), 664-1166. Birmingham Office: 3617 8th Ave. So., FAirfax 2-6528. Los Angeles Office: 6087 Sunset Blvd. (28), HOllywood 4-8089. Printing Office: 3110 Elm Av., Baltimore 11, Md. Subscriptions: U. S. $8 a year. Canada $9 a year. Other countries $11 a year. Single copies 40¢. Printed U.S.A. Published weekly. 2nd class postage paid at Baltimore, Md.



I'm Joe Floyd...

I CONSIDER MYSELF A HELLUVA SALESMAN!

That's the way I threw my hat in the ring with KELO-tv just eight years ago. I didn't dream there were so many like-minded helluva salesmen in the nation's advertising marts and media rooms. The way they latched on to KELO-tv was terrific. And we gave 'em a run for their money from the start! Like the way we pushed back the walls, not just of the studio but of the whole doggone market, to give advertisers the fantastic KELO-LAND spread — 103 counties in 73,496 square miles of five states. Today no ad campaign is a national campaign without KELO-LAND TV.

Joe Floyd

CBS • ABC

KELO tv LAND

KELO-tv SIOUX FALLS; and interconnected KDLO-tv and KPLO-tv

JOE FLOYD, Pres. • Evans Nord, Executive Vice Pres. & Gen. Mgr. • Larry Bentson, Vice-Pres.

Represented nationally by H-R
in Minneapolis by Wayne Evons & Associates

MIDCO

Midcontinent Broadcasting Group

KELO-LAND/tv & radio Sioux Falls, S. D.; WLOL/am, fm Minneapolis-St. Paul; WKOW/am & tv Madison, Wis.; KSO radio Des Moines

1956 1955 1954 1953 1952 1951 1950 1949 1957 1958 1959 1960 1961 1962

WGAL-TV

OUR 14th YEAR

provides continued opportunity to program WGAL-TV in such diversity and depth as to best meet the widely divergent needs and desires of the many communities WGAL-TV is privileged to serve. To this end we pledge the conscientious use of Channel 8 facilities.



WGAL-TV
Channel 8
Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.



Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

Latest tv and radio developments of the week, briefed for busy readers

2 April 1962

SPONSOR-WEEK

A GLOBAL WASTELAND?

Minow, Greene attack image of U.S. tv programs for entire world; Treyz named Warner int'l tv v.p.

Just as the furor over whether U.S. tv is a "vast wasteland" in this country has been dying down, the much broader issue has come up of whether U. S. tv provides a damaging image of the West all over the globe.

Critics of U. S. tv abroad contend that action programs — especially Westerns and mysteries — hardly paint an attractive picture of American democracy on the multiplying tv screens of Latin America, Asia, and Africa.

Amidst these attacks came the news that Ollie Treyz would go to Warner Bros. to head up its international department.

Treyz, removed two weeks ago as president of ABC TV, will join Warner Brothers tv department as v.p. and world-wide sales manager, effective 1 May.

In 1958-60 Rod Erickson held a similar post with Warners. But now the studio is expanding radically and bringing in independent packagers. Treyz is expected to play a "leading part" in this expansion. He will also be a liaison to networks, agencies, and advertisers.

Earlier, the action-adventure type of programing in which Warners is known to specialize became the subject of a series of attacks made last week by FCC Chairman Newton Minow and BBC director General Hugh Carlton Greene.

In many countries motion pictures long give people their principal ideas about the United States. Now the tv screen is perhaps supplanting the movie screen as a source of notions abroad regarding this country.

Tv film and tape exports are now said to be about $50 million a year. Many other studios, including MCA, MGM, Screen Gems, and Ziv-UA, derive added income from foreign sales of programs which are primarily designed for domestic consumption. But stories taken as just stories here convey more literalism abroad.

The two principal suppliers of another type of American tv programing overseas—news and public affairs—are CBS Films and NBC International. Besides distribution of public affairs programs, each of the two networks has distribution arrangements with foreign networks for first call on network news documentaries and specials.

$1 MIL. POST-'48s ADDED BY TWO ABC TV O&O's

ABC TV o&o's beefed up their feature film libraries last week in two cities with million dollar investments in post-1948 Columbias and other features.

The stations are WXYZ-TV, Detroit, and KGO-TV, San Francisco. Each paid about $1 million for 210 post-1948 Columbias, 65 pre-1948 Universals and other features. Distributor is Screen Gems.

DAYTIME ERNIE FORD's $2.2 MIL. ADVANCE

When Tennessee Ernie Ford begins his new daytime strip on ABC TV today at 11-11:30 a.m., it will be with a heavy $2.25 million sales advance and a line-up of 150 stations, the longest ever in ABC TV daytime.

BAR to take initiative on station monitoring, monthly printed ranking

A highly controversial move in the area of station monitoring has been taken by BAR.

BAR, whose monitoring services for NAB ended recently will publish monthly reports on commercial practices of 240 tv stations in 77 markets. Called the BAR Certification Plan, the report will cover both subscribers and non-subscribers.

Stations will be graded according to how well they agree with the NAB Code, whether they subscribe or not.

BAR recently criticized NAB for being unable to make violators of the code known.

BAR president Robert W. Morris said the plan would start this month. By spring, 1963, he expected 500 tv stations to be covered.

At presstime, NAB officials, preparing for the Convention, could not be reached for comment.

Trade observers expect strong reactions from individual stations, many of which have expressed vehement objections in the past to "policing," whatever the form.

REGGIE SCHUEBEL TO JOIN NORTH ADV.

Reggie Schuebel will join North Advertising as v.p. in charge of tv, radio and media, effective 15 April.

Miss Schuebel, one of the leading women in tv advertising, will resign her post as v.p. of Guild, Bascom & Bonfigli. She is said to be the only woman ever to head the radio/tv department of a leading agency.



Reggie Schuebel

She introduced new patterns for split-screen IDs and also played a role in political advertising on tv and other media for President Kennedy and Gov. Hughes (N. J.).

NBC's $5.4 mil. sales with four big buys

NBC TV reports $5.4 million (estimated) in nighttime sales for the week of 19 March.

Whitehall purchased alternate sponsorship of Price is Right and Lorillard purchased alternate sponsorship of Joey Bishop. Each is for 26 weeks.

Colgate purchased participations for 26 weeks in Laramie and Maybelline participations for 52 weeks in Saturday night movies.

ABC TV colorcasting to start in fall, expand in 1963-64

The five ABC TV o&o's will begin color telecasting in the fall of two cartoon series and certain Sunday night features, Leonard Goldenson announced last week. He said color would expand further in 1963-64.

The two cartoons slated for tint are Tv Flintstones and Matty's Funnies. Features for Sunday night which have color will be colorcast.

Affiliates may also be picking up the network color feed.

'Voice of Firestone' returning on ABC TV

Voice of Firestone will return to ABC TV in the fall after a hiatus of several seasons. Firestone in the meantime has sponsored public affairs shows on other networks.

The long-running Voice of Firestone show came to an end in 1959. Its revival is attributed to Thomas Moore's effort to upgrade the ABC programing image.

Voice of Firestone will resume on 30 September on Sundays at 10:00-10:30 p.m. The show will be produced by ABC TV. Firestone has signed 52 weeks firm.

Voice of Firestone began on radio in December 1928. The series later was seen on tv between 1954 and 1959 on ABC. Then its 31 year run ended.

No agency was named in the new Firestone-ABC transaction.

TvAR: MARKET SPREAD IN PRODUCT, BRAND USE

TvAR's latest brand comparison report reveals very wide differences in brand use from market to market.

Studies were conducted by means of Pulse interviews in September 1961, with 5,600 families.

Instant coffee use reported ranged from 68% in Charlotte to 41% in Pittsburgh. Maxwell House was the leading regular market in six markets, but it was second in Pittsburgh and fourth in San Francisco.

Filter cigarettes are used by 60% of men in Charlotte but only 38% in Pittsburgh and 41% in Cleveland.

Ken-L-Ration dog food led in Baltimore and Washington but was 14th in San Francisco.

Three brands led their respective categories but by differing margins in the eight cities. The brands are Lipton Tea, Kellogg's Corn Flakes, and Hershey Chocolate Syrup.

ALLEN NAMED TO NEW RKO GENERAL POST

Sidney P. Allen has been appointed director of agency-client relations for KRO General National Sales Division.

Allen was previously New York sales manager for CKLW-AM-TV, RKO General stations in Detroit, and a general sales executive for RKO General NSD. Allen was at one time affiliated with NBC TV and Mutual.



Sidney P. Allen

For 23 years Allen was at MBS, for five years as v.p. in charge of sales.

Virtues, defects of computers debated

A clash between Y&R and Burnett executives was expected today on the subject of the usefulness of computers to agencies.

The debate was to be part of the third session of CMB seminar, in progress at the Advertising Club of New York.

George D. Farrand, v.p. and treasurer of Y&R, was expected to present a detailed diary of his agency's experience in using computers in accounting and media.

Dr. John Maloney, research development director of Burnett, is expected to deliver a report which criticizes attitudes toward computers, stating, "the industry in using computers faces the problem of assumptions, the fallibility of the computer, the dependency of the computer upon proper programing. Management is still inclined to assume that you can jam any and all advertising problems into the machine, punch a button and get an answer."



a statement of

WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

The hullaballoo in Congress on the FCC Deintermixture question has developed some peculiar reactions among our duly elected representatives. Not too long ago, the House committee said—"The committee recommends that, pending the outcome of the proposed program of research and development concerning the feasibility of a major shift to UHF, the Commission vigorously press forward in its program of selective deintermixture, of which its reports and orders of February 26, 1957, are a partial result. The Commission should broaden this program to include many more markets, if feasible in the public interest, and should continue to order the removal or conversion of existing stations where the public interest requires. The Committee will follow closely the pace and progress of the Commission's deintermixture program."

The Senate committee has said—"Deintermixture should be effected on as broad a basis as possible in order to make clear to the broadcasting industry, to advertisers and advertising agencies, and to the public that UHF is not only going to be maintained but expanded to assume its necessary place in our overall television system. In so doing, of course, long awaited encouragement will be given to many UHF broadcasters who are hanging on, despite severe losses, in hope that at long last something will be done for UHF besides talking about it."

That's what the fellows said—a funny thing must have happened to them on their way over to Capitol Hill recently. They look the same, but for some reason they don't sound the same.

Represented nationally by HOLLINGBERY

WAYNE IS PRESIDENT OF ABC's KGO RADIO

Elmer O. Wayne, general manager of KGO Radio, San Francisco, has been elected president of the station, an ABC o&o.

Wayne joined KGO as general manager in July 1960. He was previously general sales manager of KFI, Los Angeles, for six years a sales representative with Curtis Publishing Co., and v.p. and sales manager of WJR, Detroit.



Elmer O. Wayne

CBS TV o&o's to start 2nd internat'l exchange

The CBS TV o&o's will begin their second international program exchange on 3 May.

The CBS stations will contribute an hour tape of Eugene Ormandy and the Philadelphia Orchestra, made by WCAU-TV and already sold to Campbell Soup and Jirard Trust.

Programs for International Hour, title of exchange, will be contributed by broadcasters in Argentina, Australia, Canada, Great Britain, Italy, Japan, and Mexico.

Toy advertisers sponsor ITC's Supercar

Remco (Webb Associates) has purchased full sponsorship of ITC's syndicated Supercar in 13 markets.

The cities are: Albany, N. Y., Buffalo, Cincinnati, Cleveland, Dallas, Houston, Indianapolis, Milwaukee, Portland, Ore., Providence, Rochester, St. Louis, Syracuse.

Another toy advertiser, American Doll & Toy (Madison Square Adv.) recently bought the same tv series in New York, Los Angeles, Philadelphia, Boston, Washington, and San Francisco.

NBC: our gain is ABC's (ratings) loss

NBC TV reports that it had made audience gains among younger and larger families lately—both at the expense of ABC—and putting NBC ahead of CBS in these areas.

Sunday through Saturday 7:30-11 p.m. ratings for head of household under 40 in NTI November-December 1961 give NBC 20.5, CBS 19.0, and ABC 18.3.

Compared to the previous year, NBC rose 2.5%, CBS 0.5%, and ABC lost 4.6%.

For the same ratings base NBC reports it leads in reaching families of five or more with 21.1, compared to 21.0 for CBS and 20.4 for ABC. In these scores NBC rose 2.9 over the previous year, compared to 2.0% for CBS, while ABC sustained a loss of 5.0%.

The same NTI report indicated, however, that CBS was in first place in four other demographic groupings: total U.S., households whose head is 40-54 and also the 55 & over group, and small families of one or two persons.

THIS NAB CONVENTION MAY BE LARGEST OF ALL

Chicago:

The 40th annual NAB convention, which began yesterday and runs this week at the Conrad Hilton in Chicago, is expected to be attended by over 3000 broadcasting executives and may be the largest gathering in NAB history.

(See NAB Convention Special section, starting on p. 61, this issue.)

Last year 3,101 attended the convention in Washington, D. C. and this figure will probably be exceeded this week. An additional 1,000 or so persons, not figured in registration tallies, may be present to man ex-

(Continued on page 96, col. 1)

SHAKER NAMED PRES. OF ABC TV O&O's; CONLEY TO HEAD NSS

It was confirmed last week by ABC TV that Theodore F. Shaker would become president of the ABC TV o&o's.

The post was vacated when Julius Barnathan was named v.p. and general manager of the network.

Shaker joined ABC TV last June as v.p. of ABC TV National Station Sales when the unit first formed. The following month he was elected president of the unit.



Ted Shaker

He was previously director of CBS TV network program sales and had been with CBS since 1951.

James Conley, already v.p. and general sales manager of ABC TV NSS, succeeds Shaker, becoming executive v.p. and general manager of NSS.

Lewine succeeds Cioppa as CBS Hollywood v.p.

Robert F. Lewine is appointed v.p. of programs, Hollywood, for CBS TV, effective today.

Since 1959 Lewine has been v.p. of programs for CBS Films. He was programs v.p. of NBC TV from 1957 to 1959 and before that programing and talent v.p. for ABC TV.

Lewine succeeds Guy della Cioppa, who recently resigned the CBS post of v.p. of programs, Hollywood.

Branigan to BCH

Richard L. Branigan last week joined Broadcast Clearing House in New York in the sales service department.

He was previously a sales executive for two New York radio stations, WCBS and WMGM, and has been a timebuyer for JWT and McC-E.

More SPONSOR-WEEK continued on page 96



A sound argument

Money talks and so does radio. Today network radio speaks for some of the nation's most successful advertisers. The fact that these companies put their money on the CBS Radio Network (and ABC, Mutual and NBC) in a time of spiralling advertising costs is good reason for you to listen to what network radio has to say in the '60's.

AT&T, Bristol-Myers, General Foods, P. Lorillard, Mennen and R. J. Reynolds were among those who used *all four* radio networks last year. American Motors, du Pont, Liggett & Myers, Standard Brands and Pharmaco used three networks. Campbell Soup, Chrysler, General Mills, General Motors and Mentholatum were among those on two networks.

And significantly, with the many advertisers who relied on *one* network (e.g., Corn Products, Cream of Wheat, Grove Labs., Kiwi Polish, Nestle, Pittsburgh Plate Glass), *CBS Radio was first choice by a striking margin.*

These companies know that network radio is *the* national advertising medium in which you can achieve real selling effectiveness with real economy—in absolute costs or on a cost-per-thousand basis. Many of them buy it to *complement* other, more expensive media, to get greater productivity per dollar for their total advertising budget.

In today's profits squeeze situation, we suggest you give the new ways to use network radio a careful hearing. Best place to begin: investigate the special values available on the network used by more advertisers exclusively, **THE CBS RADIO NETWORK**

WING the COLOSSUS of Dayton Radio*



Check Pulse and Hooper . . . check the results. You don't have to be a Rhodes scholar to figure out why more national and local advertisers spend more dollars on WING than on any other Dayton station. WING delivers more audience and sales. Think BIG . . . buy WING!

robert e. eastman & co., inc.
NATIONAL REPRESENTATIVE

*DAYTON . . . Ohio's 3rd Largest Market

by Joe Csida

Sponsor backstage

Nighttime formula is daytime success



In the course of a fairly hectic business day you don't get much of an opportunity to watch daytime television—at least I certainly don't. So I was more than casually interested, during a recent trip to Hollywood, to have had a lengthy chat with Monty Hall, who has had a long and successful career in radio and tv as an actor, singer, sportscaster, emcee and producer.

Monty's comments on daytime programing have validity based on experience. Right now, as a matter of fact, he is emcee on one SRO daytime show, *Video Village* (CBS TV) and owns a second successful daytimer, *Your First Impression* (NBC TV). What I didn't know was that *Impression* marks a distinct departure for daytime shows in that it has none of the usual earmarks—no prizes, no rumpus room atmosphere.

On the contrary, it's the kind of panel show you'd expect to find on during the evening. Its format calls for mystery guest celebrities to be identified by the panel purely on a psychological basis—the mystery guests' responses to word associations and incomplete statements which they're asked to finish. If the answers from the guests aren't forth coming within two seconds they cannot qualify. The answers are amazingly revealing in terms of the insight they provide into the character of the hidden personality and the influences which shapes their thinking, career and behavior patterns.

Cinderella viewers don't exist

I hope you'll agree with me that this is a degree of cerebration not normally associated with programing directed primarily to the housewife, rather than the entire family. But as Monty points out, it's the same woman who watches during the day as during the night, so why differentiate just because the sun's up or down? Game show, such as *Video Village*, which will be three years old soon and is one of CBS TV's top daytime attractions, fill a definite and specific programing need and always will.

But three years ago Monty came to a decision and took a major gamble. It was that there were and are enough game shows on the air—both daytime and nighttime. He and his associates worked on *Impression* for more than two years and ultimately got NBC TV to go along in pioneering a new no-loot, no-prize format. One of the proofs of the pudding in tv is a program's success in selling itself to the advertiser, which has been the case with *Impression*. This acceptance, interestingly enough, develops another point of view—one which I had opportunity to explore during another chat on my Hollywood trip. This was with a successful film producer who—a rarity—does not want to be identified. We got to talking about the vast amount of research performed in the past on the conglomerate body of television. His comment was succinct.

(*Please turn to page* 18)

WGN gratefully acknowledges the Broadcast Pioneers 2nd Annual Mike Award



The Broadcast Pioneers 2nd Annual Mike Award presented to WGN Radio and Television on February 25th, 1962 in New York City for distinguished contribution to the art of broadcasting and in recognition of: dedicated adherence to quality, integrity and responsibility in programming and management.

WGN Inc., 2501 Bradley Place, Chicago 18, Illinois

SCIENCE FOR CHILDREN / A GAME FOR GROWN-UPS / THE JOY OF HOPE AND LAUGHTER / THE GIFT



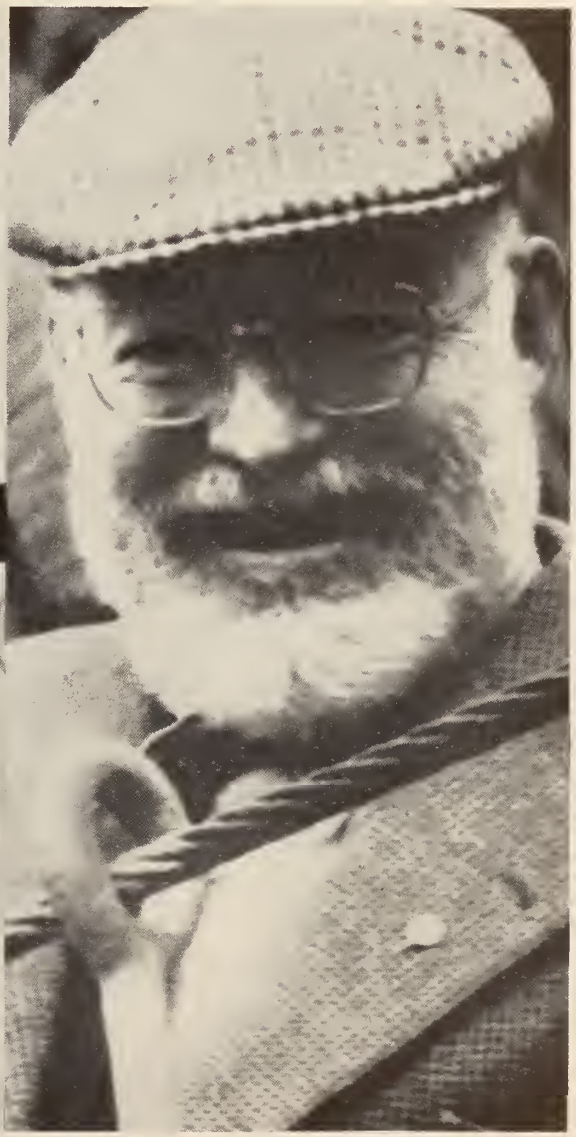
THIS IS NB

One of a series of advertisements which reflects the balance, scope and diversity of NBC's program service.

DOM / THE BROADWAY OF LERNER AND LOEWE / AND A FOND LOOK AT A LITERARY GIANT







GEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD

Did you know that
WHLIsland* MARKET
IS THE NATION'S
4th BIGGEST
in retail sales?

What's more,
the people
who live there,
shop there
and work there
are loyal listeners
of WHLI

That's why
WHLI IS
YOUR MOST
EFFECTIVE RADIO
BUY FOR
LONG ISLAND

* The independent Long Island (Nassau-Suffolk) market —4th largest in the U.S.— where over 2 million customers live and shop.

10,000 WATTS
WHLI AM 1100 FM 98.3
HEMPSTEAD LONG ISLAND, N. Y.
the voice of long island

PAUL GODOFSKY Pres. Gen. Mgr.
JOSEPH A. LENN Exec. Vice Pres. Sales
Represented by Gill-Perna

"All the data, facts, numbers, audience analyses produced so far," he said, "can't seem to help the producer in one major area. What makes for program success as measured in terms of longevity? It's a formula no one can synthesize. You just can't predetermine audience acceptance."

Take a look at tv's long-running shows and you'll find there certainly appears to be no common denominator. Ed Sullivan, *What's My Line*, *Lassie*, *Father Knows Best*, Jack Benny, *Gunsmoke*, Danny Thomas, Perry Como. It's easy to name these, and then it gets increasingly difficult to think of more. But the important fact all have in common is enduring audience appeal. The why of that appeal defies pinning down and, as my producer friend said, no amount of research seems able to provide any clue.

The reverse side of the coin, this producer pointed out, also presents an interesting picture. "How many shows that are on the networks now do you think will be around in ten years?" he asks. "You take a guess—I won't." He added, somewhat bitterly, "and yet other producers and I are supposed to have a special insight, or at least we hope we have, into public taste and preferences."

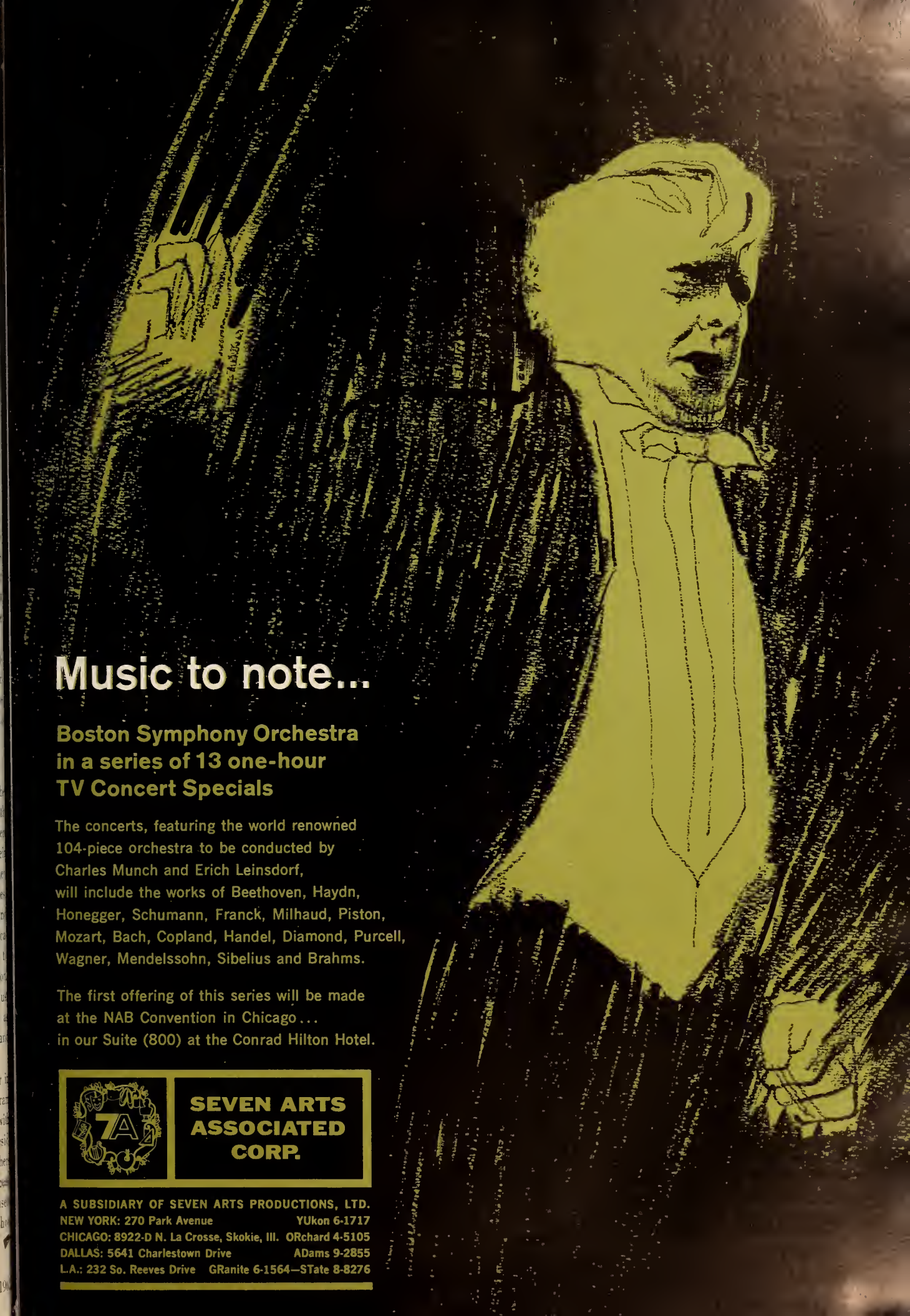
"If there is any one area of programing certainty," he continued, "it's in kid programing. Unhappily, as far as the networks are concerned, this is a limited market because sponsors with kid products have a problem in supporting high tv costs actually, the best bet for longevity, kid or adult shows, is in syndication, especially in moppet shows for the obvious reason that a new audience becomes available every year."

"Chances are," he continued, "that ten years from now Como, Sullivan, Dinah, and other long-running stars won't want to work, certainly not as regularly as they do now. *Lassie* will probably still be around, but in off-network syndication, how many others? No telling."

A merry-go-round for agencies

The strange part of it is that not all advertisers are sold on the idea of longevity in programing or on long run identification with one series. "I know of one major advertiser with a show that's been outstandingly successful for some years. But more and more their ad people and their agency are coming to the conclusion that they may be wasting a good part of their advertising budget on the series. They feel they keep appealing to the same audience week-in and week-out and are failing to create new customers. Their identification with the program is so strong that no other advertiser wants to share because the second advertiser would get so little identification. It's a bewildering merry-go-round, and for the producer, who must be so cost conscious and who must take every precaution to get as much of a run out of a property as possible, both to protect and augment the production investment, it's even worse."

Yet it would appear that program longevity has much to offer in many ways. It gives a network an anchor around which to program front and back; it offers distinct advantages to sponsors allied with such programs and in the ease of filmed shows enhances their residual values enormously. But unlike so many other industries where duplication of a successful product so often spells financial success, these successful formulas can't be duplicated, much as advertisers and the networks might want to. Maybe it's because that's show biz.



Music to note...

Boston Symphony Orchestra in a series of 13 one-hour TV Concert Specials

The concerts, featuring the world renowned 104-piece orchestra to be conducted by Charles Munch and Erich Leinsdorf, will include the works of Beethoven, Haydn, Honegger, Schumann, Franck, Milhaud, Piston, Mozart, Bach, Copland, Handel, Diamond, Purcell, Wagner, Mendelssohn, Sibelius and Brahms.

The first offering of this series will be made at the NAB Convention in Chicago... in our Suite (800) at the Conrad Hilton Hotel.

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

Sorry, we don't cover Moscow . . .



. . . but just about every other 'phone number you need is in SPONSOR'S 5-CITY TV / RADIO DIRECTORY.

Networks, groups, reps, agencies, advertisers. Film, tape, music and news services. Research and promotion. Trade associations (and even trade publications).

All in the convenient pocket-size, for only $.50 from

SPONSOR SERVICES

555 Fifth Avenue, N. Y. 17

555/5th

Maya Clinic hasn't moved

I may be in Kansas now, but as an ex-Minnesotan, I can't help but rush to the defense of Rochester, Minnesota, which is the home of the famous Mayo Clinic!

Despite your "10-second spot" indication that it is in Minneapolis (and the fact that Minneapolis would like to claim it!), the Mayo Clinic is and always has been in Rochester.

M. Dale Larsen
vice president and general manager
KTVH
Wichita, Kansas

Still a good article

In accord with our request of February 20 and your permission of February 26, the reprint of Mr. Richard P. Doherty's article, "By What Standard Should U.S. Tv Be Judged," appears on page 4 of our February *Technician-Engineer*. Six copies of this issue are enclosed herewith.

We extend our thanks to SPONSOR for enabling us to bring Mr. Doherty's article to the attention or our readers.

Albert O. Hardy
editor
Technician-Engineer
Washington, D. C.

Some timebuyers wuz rabbed

The results of the special survey on knowledgeable timebuyers in the South ["They're the top buyers in the South," 19 March] are just about as authentic as a thirteen dollar bill! And we are not talking about Confederate money, either. When SPONSOR relegates Pam Taberer of LNB&L to the "Also Ran" group and doesn't even give honorable mention to Bobbie Kemp and Sherry Phillips of the same agency, we would say that they wuz robbed.

name withheld

Issue on Negra market

I understand that SPONSOR publishes an annual issue concerning the Negro market in radio and I am anxious to obtain a copy of the most recent such issue.

I would appreciate your sending us a copy of this issue and billing our office for same.

We are urgently in need of this copy and I would apprcciate your expediting the request as soon as possible.

Ben Burns
Cooper Burns & Golin
Chicago, Ill.

● SPONSOR's annual Negro Market edition is published in September of each year. Extra copies are available at 50c each.

Dawn on all M's up

We here at Fine Arts radio, KFML-AM-FM, appreciated the excellent story you ran on page 65 of the 5 March issue. Thank you for running this.

However, the call letters were KFWL in the article, and ours are KFML AM-FM.

Thank you again for the article.

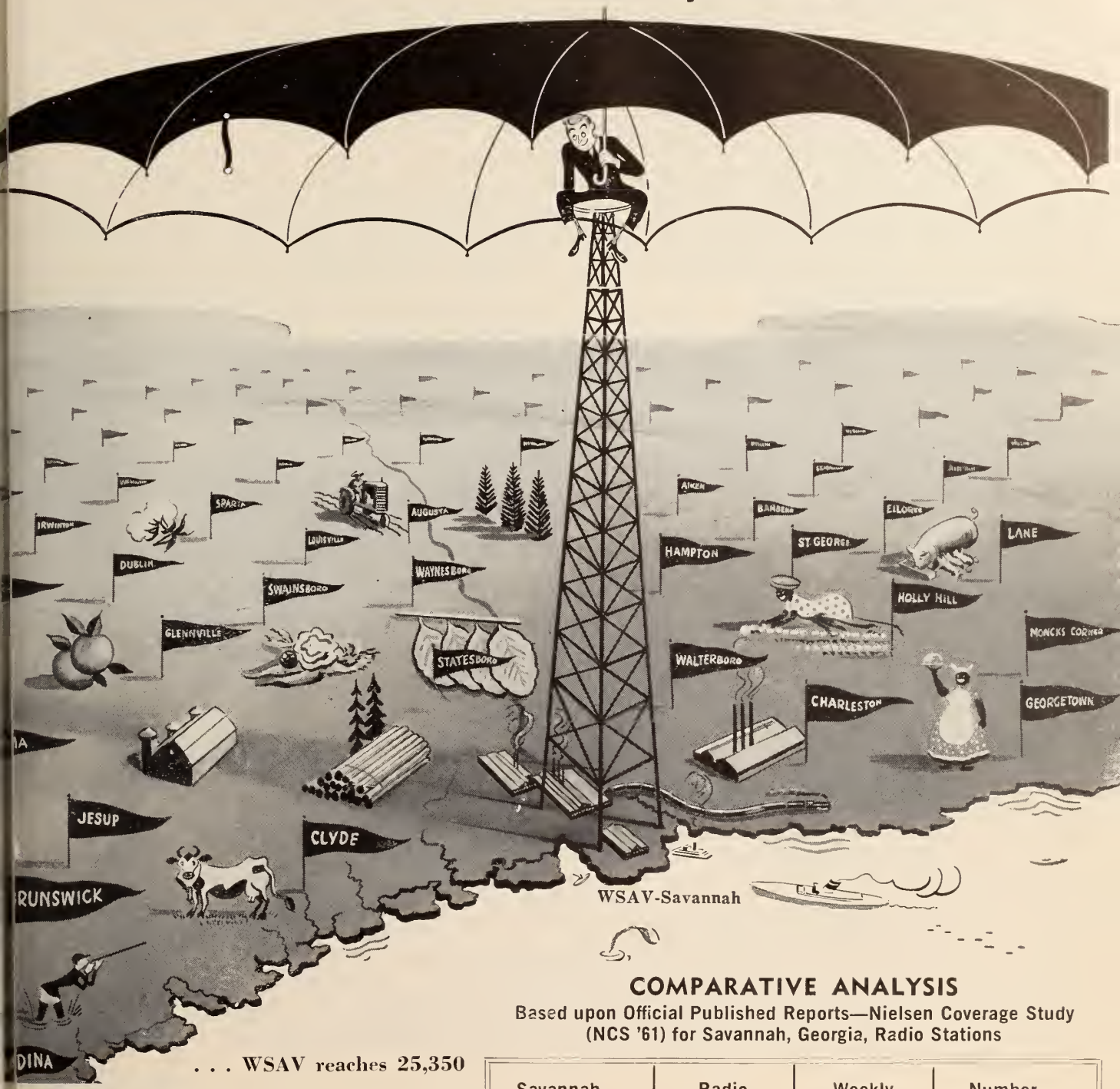
James F. Brown
vice president and general manager
Fine Arts Broadcasting Company
Denver

Everybady likes compliments

Needless to say, I was extremely delighted with your article that began in the 12 February edition of SPONSOR ["73 Bright Young Men—Today"]. Aside from being flattered by the remarks about me, I felt that it was extremely well written, informative and should undoubtedly be most interesting to SPONSOR readers.

Ken C. T. Snyder
vice president
Needham, Louis & Brorby
Hollywood, Cal.

WSAV covers more homes
than any other Savannah station!



. . . WSAV reaches 25,350 more radio homes than its nearest competitor.

ASK YOUR EAST/MAN TO SHOW YOU THE COMPLETE NCS REPORT

COMPARATIVE ANALYSIS

Based upon Official Published Reports—Nielsen Coverage Study (NCS '61) for Savannah, Georgia, Radio Stations

Savannah Station:	Radio Homes:	Weekly Audience:	Number Counties:
WSAV	**113,340**	**51,480**	**23**
WBYG	48,640	14,320	3
WEAS	75,610	22,040	12
WSGA	49,570	22,750	3
WSOK	53,540	13,460	5
WTOC	87,990	43,960	16

It's 630 in Savannah

WSAV Radio

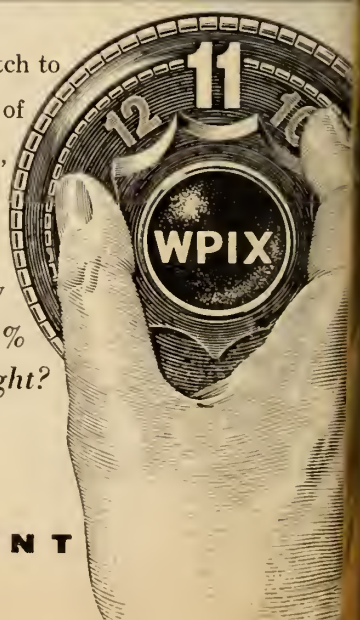


630 kc.
5,000 watts
NBC Network

represented by
eastman



The programming standards of a television station are always on view. All you need do is watch to see that WPIX-11, New York's Prestige Independent, has the "network look"—an array of network proven and network caliber programs night after night. Groucho Marx, Wyatt Earp, One Step Beyond, World of Giants, Troubleshooters, It's a Wonderful World, Wanted, Dead or Alive are some of the new fall shows joining the best looking and top-rated independent in New York—and the only one qualified to display the NAB Seal of Good Practice. Only WPIX gives you *minutes* in *prime* time in such a network atmosphere. A client list that is 98% national advertisers is the clincher. *where are your 60 second commercials tonight?*



NEW YORK'S PRESTIGE INDEPENDENT

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

2 APRIL 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

Broadcasters gathered for their annual meeting this week in Chicago may find it rewarding to be conversant with some of the things that are of current moment to broadcast advertising in particular and advertising in general.

These matters, most of which can be tagged problems, include:

• **The mounting frustration the bigger agencies face in client expansion** because their present accounts keep proliferating their product and industry areas.

• **A continuing concern over the fact that cost increases actuated by talent and production unions have moved far faster than network time rates,** with the result that more and more smaller brands find themselves unable to meet nighttime costs.

• **The trend toward routine use of the linear programed computer** in agency media functions which will in time make it imperative for the seller of spot tv to submit socio-economic data on their markets and at fairly spaced intervals.

• **Is corporate management reaching the breaking point? Are the demands for personal service** from the top agency layer, in terms of frequency and quantity, **beyond the bounds of human ability?** (This has become a prime concern of agency managements.)

• **How much,** some advertisers are beginning to ask, **should we leave our media decision making to automation?** Or would it be wiser policy to **confine our acceptance of automation to evidences of trends** or as one way of **interpreting the facts?**

• On the agency side there's a disposition to **steer tv stations toward availability and accounting automation** so as to help reduce the agency's own cost of doing business.

Spring does more than bring May flowers; it brings a flood of cigarette business to spot tv.

Besides the perennial **R. J. Reynolds** brands, the current schedules include American's **Lucky Strike** (BBDO), **Pall Mall** (SSC&B), **Tareyton** (Gumbinner), Lorillard's **Newport** (L&N), **York** (L&N) and such newcomers to the fray as **Reynolds' Brandon, American Tobacco's Montclair** and **U. S. Tobacco's Skis** (Donahue & Coe).

It's hard to imagine advertisers yielding to the idea, but a major tv rep is giving thought to advocating the adoption of a 28-day cancellation clause for renewals.

Under this system a current spot user would have to **let the station know four weeks in advance of expiration date,** instead of two weeks, **what schedule he planned to retain.**

As things now go, the rep's salesmen **go into a tizzy** as the date of expiration notice approaches **trying to figure out how many of the occupied spots can be offered on a pending non-renewal basis.**

With an additional two weeks in which to manouver, **a rep could submit his list of availabilities without any PNR's after some of them** and avoid any later backing and filling. This, in the final analysis, would **reduce the cost of doing business** for the questing agency.

Here's a switch without precedent: the Burnett agency will have a hospitality suite at the Hilton, NAB convention site, with its staff of timebuyers on hand to greet and discuss shop with the visiting broadcasters.

As part of this new Burnett look, NAB delegates will be invited to go on a conducted tour of the agency's offices in the Prudential Plaza. (This is also without precedent.)

Trade onlookers have gathered the impression from the recent Chicago FCC hearing on public service that it was all "staged" with this ulterior intent: to fatten the case for licensing the networks.

Nurturing this supposition: (1) **the emphasis** of the witnesses attack **on the theme of absentee ownership;** (2) **Commissioner Robert E. Lee's** (he conducted the hearings) **statement before the Chicago Broadcast Ad Club that local tv management cannot be held responsible for carrying out orders from New York.**

Implication of the New York reference, as seen by observers, is that the **networks themselves should be licensed,** thereby putting the responsibility for public interest programing where it belongs—with the networks.

Other random suspicions evoked by the hearing's exposure of gripes ranging from progam type hates to the failure to use enough girl reporters: (a) the FCC may be harboring thoughts of **limiting multiple station ownership;** (b) local dissatisfaction might be used as a **wedge for uhf entry into major markets.**

The Chicago hearings' postscript: beginning the week of 16 April, **the three local o&o's will reveal,** per Lee's order, **all records and correspondence with network headquarters pertaining to programing policies.**

In-home use of radio during the morning hours seems to be on the upbeat from a national viewpoint.

A good case for thinking that way is a **comparison of average audience per minute** between this and last year's January, as measured by Nielsen.

The Monday through Friday difference for that period:

TIME SPAN	JANUARY 1962	JANUARY 1961	% CHANGE
7-9 a.m.	7,952,000 homes	7,430,000 homes	+6%
9 a.m.-noon	7,298,000 homes	6,960,000 homes	+5%

Remington and Schick shavers would seem to be having a tv slugfest for the spring gift trade, which with Christmas constitutes 75% of shaver sales.

Remington will have riding for it **35 nighttime minute participations on an assortment of CBS TV** shows, some participations on **Gunsmoke** in the half-hour taken over by P&G and a **sizeable spot tv schedule.** It all adds up to about $1.3 million.

In the **Schick** camp it's a raft of **network tv nighttime minutes,** which includes sports, and **spot tv,** with the tab estimated at **$1.25 million.**

Meanwhile **Norelco is standing pat** with its strategy of weekend spot tv blitzes.

An interesting note about Nielsen's daytime ratings for the first two weeks of this March is that an NBC TV news period made the top 10.

To give you an idea of how the program types in that particular top 10 fared:

	PROGRAM	TYPE	AVG. RATING	AVG. HOMES
1.	As the World Turns	soap opera	12.1	5,929,000
2.	Concentration	aud. participation	11.9	5,831,000
3.	House Party	aud. participation	10.9	5,341,000
4.	Password	aud. participation	10.3	5,047,000
5.	Guiding Light	soap opera	10.2	4,998,000
6.	Price Is Right	aud. participation	9.7	4,753,000
7.	Search for Tomorrow	soap opera	9.5	4,655,000
8.	Make Room for Daddy	film rerun	9.5	4,655,000
9.	Millionaire	film rerun	9.3	4,557,000
10.	NBC Daytime News (12:55-1 p.m.)	newscast	8.5	4,165,000

Program types that comprised the first 10 for the like March period of 1961: **six soap operas and four audience participations.** Possible sign: the soapers as leaders are beginning to give way to the giveaways.

Note: daytime specials are not included in the March '62 top 10.

The only entertainment special during February that appeared to stir up heavy excitement was P&G's gift to the dental profession, Henry Fonda & Family.

The average in ratings and number of homes was even below January's unscintillating levels, which fortuitously included a sizzling **35.2 and 17,248,000 homes by Bob Hope.**

Here's how the entertainment specials came out, according to Nielsen, for the February 1962 span:

PROGRAM	AVG. RATING	AVG. HOMES
Broadway of Lerner & Lowe	16.0	7,840,000
Theatre '62	11.6	5,684,000
Leonard Bernstein	10.3	5,047,000
Henry Fonda & Family	26.2	12,838,000
Hallmark Hall of Fame	11.5	5,635,000
Chun King Chow Mein Hour	14.4	7,056,000
Footnote to Fame	16.9	8,281,000
AVERAGE FOR FEBRUARY	**15.3**	**7,483,000**
AVERAGE FOR JANUARY	**18.6**	**9,114,000**

A lot of the nighttime tv network buying that's been going on lately may be traced to money accruing from rebates on preemptions.

What with the space shots this season it's made quite a mound for some of the big advertisers. **Instead of plowing it back into daytime they've elected to put it into nighttime where the rates per commercial minute during the rerun season are not so onerous.**

On the spot side it's been strictly a routine of make-goods.

Look for ABC TV to keep mimeograph going the next several weeks with a steady parade of releases over locked-in programing and wrapped-up sales for fall.

Complementary motive: to disabuse the trade of any impressions that the network is lagging behind the others in business.

The one quarter where ABC TV definitely and somewhat exultantly says it ain't so is **daytime.**

In documentation of this it points to the **soldout position of the Ernie Ford strip** and the fact that the **juvenile-pointed series, Discovery, is already over half-sold,** six months away from starting date. Added intelligence about **Ford: the billings in the house covering the first six months adds up to $2.25 million and for the final 1962 quarter the commitments are not far from SRO.**

Accounts in the Ford show are **Bristol-Myers, Lever, Johnson & Johnson, Sunshine Biscuits, J. B. Williams, Real-Lemon** and **Lipton.**

Already registered with Discovery are **Mattel** (Carson Roberts), **Transogram** (Mogul), **Kenner** (Sive), **Binney & Smith** (Chirurg & Cairns). There'll be no more caterers to kid pastimes other than these. **Only candy, cereal, beverage, etc.,** will be welcome.

It's quite possible that by the time this season's peak period—March—is reached ABC TV's nighttime programing from an average homes angle will shape up as pretty close to the competition, at least in the top 51 markets.

These 51 markets represents about 60% of **all tv homes** and approximately that percentage in **national retail sales.**

The point being made here is that **no network,** according to ARB's (market-by-market) January average audience count, is **running away with the audience.**

Following are the average homes tuned in per average minute in the top 51 markets as revealed by the ARB January report:

NETWORK	AVERAGE HOMES	SHARE
ABC TV	6,282,000	32%
CBS TV	6,402,000	33%
NBC TV	6,775,000	35%

Did you know that because of the extra 10-seconds which network affiliates are getting this season in prime time, there could be over 12 billion more commercial minutes this year than in 1961?

How was this figured?

SPONSOR-SCOPE asked Nielsen to estimate how many commercial minutes tv could be expected to deliver this year and the answer came back: 275,296,600,000.

Nielsen's computation (estimated, of course) for the year before the 40-second chain-break made its debut: **263,583,600,000.**

ARB expects to deliver to subscribers this week its tv audience profiles (socio-economic data) of the New York metropolitan market.

It's the second ARB market report of the kind, the initial one being made of the **Salt-Lake City-Ogden-Provo market** last November.

The project in New York got financing from **all six commercial stations.**

After the major league baseball season opens in New York, the sports-inclined among New York agencies will be taking special note of the tv audience pull between the Yankees and the newborn Mets.

Esty's Ballantine and **R. J. Reynolds** have had a monopoly of this type of audience ever since the Giants and Dodgers pulled out of the New York metropolitan area and the **interest, obviously, will be in the extent of the Met's inroads on this monopoly.**

What is expected: **a marked shift of old Dodger afficionados to the Mets games,** since that team includes several Ebbetts Field heroes.

Toni would like to discount the impression that the pickup in the home permanent business the past two years has compensated for the dropoff for the prior five years.

It says that home permanent products are undergoing **changes and improvements** that will swing away much of the **beauty parlor trade.**

Toni offers statistics to show that **women who color and set-spray their hair are the biggest users of home permanents.**

On the matter of **hair coloring** Toni notes that it's got a **product in experiment** that will bring it an **appreciable share of the business. Wade** will handle it when it's available for distribution.

Toni is currently using 100 tv markets in spot for its products.

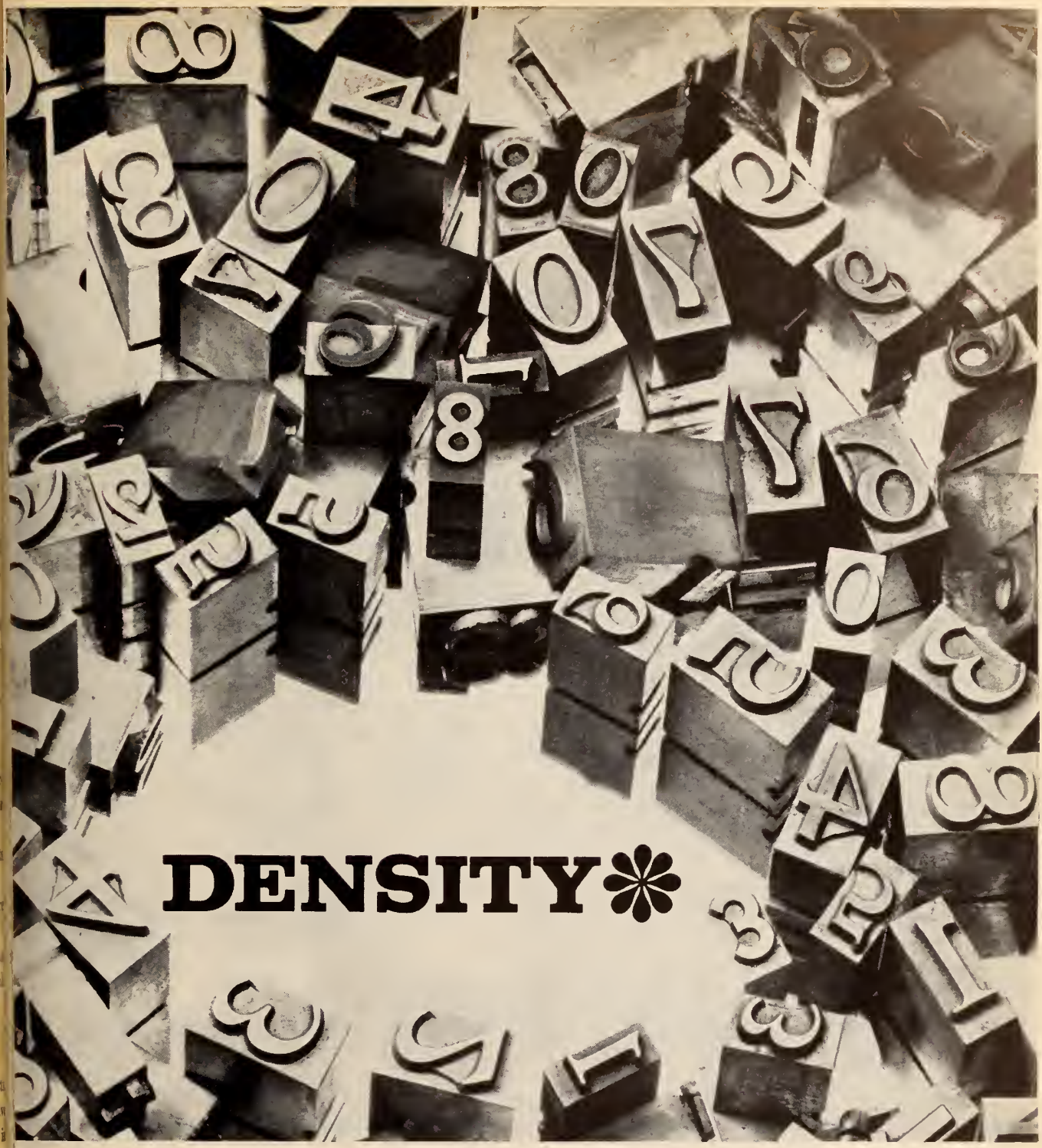
A nationally heavy and consistent buyer of local news and weather reports, who has asked that no names be used, **is on the warpath against those stations that have been clipping off 20-30 seconds from either end of his designated time to slip in other spots.**

The advertiser involved has already caught a **couple of stations with their hands in his cookie jar** and exacted a complete string of **time makegoods.**

Also insisted upon was this: that the agency on the account be furnished regularly with affidavits showing **exactly the amount of time given the news weather program as reported in the engineer's log.**

In other spot tv advertiser areas, it may not be amiss to report, **there's a head of steam building up over crowding too many commercials around sponsored community service programs** and over stations' not being too punctilious about product protection in relation to such segments.

For other news coverage in this issue: see Sponsor-Week, page 9; Sponsor Week Wrap-Up, page 98; Washington Week, page 103; SPONSOR Hears, page 106; Tv and Radio Newsmakers, page 112, and Spot-Scope, page 104.



Providence . . . most crowded television market in the country where WJAR-TV converts **numbers** to sales impact. Market penetration plus dynamic showmanship reaches more homes – more people . . . a reach that **sells** as it dominates a "must buy" audience.

WJAR-TV

NBC · ABC

Represented by
Edward Petry & Co. Inc.

* ARB TV Homes
OUTLET COMPANY STATIONS IN PROVIDENCE, WJAR-TV–WJAR-RADIO



New shows, new stars, opening on ABC-TV this Fall.

On stage, from left to right, top row: man name of Fess Parker plays man name of Smith in the further adventures of **Mr. Smith Goes to Washington;** Jack Lord in **Stony Burke,** the spills and thrills of life on the rodeo circuit; Gene Kelly, a dancer, plays Father O'Malley, a role created by a singer, in **Going My Way;** Robert McQueeney and William Reynolds in **The Gallant Men,** dramatized World War II saga of the 36th Infantry's march from Salerno to Rome; Stanley Holloway as **Our Man Higgins,** a Scotch import in an American Family. Bottom row: Marty Ingles, Emmaline Henry, and John Astin in **The Workers,** the roof-raising antics of 2 carpenters disguised as comedians; Rick Jason, Vic Morrow and Shecky Greene take the lead in **Combat,** the Robert-Pirosh-produced World War II series; John McIntyre rides again in **Wagon Train;** Fred (of course) Astaire hosts and plays in the new **Fred Astaire Premiere.** Should be a very entertaining season. For viewers. And viewer-minded sponsors.

Many see 'trend' in commercials like this





Courtesy U. S. Tele-service

INTERNATIONAL LATEX is one of numerous advertisers taking advantage of the growing piggy-back practice, especially on networks. Question broadcasters: are girdles and gloves 'related' products?

Piggy-backs: ARE THEY HOGGING TV?

Most broadcasters and Code Authority are protesting the increasing use of split commercials; advertisers defend it on budgetary grounds

Unscheduled, but certain to be one of the most hotly debated issues of the NAB Convention, is the future of the so-called piggy-back commercial. This little piggy not only *went* to market; he could darn well corner it in Chicago.

For months the intricate, increasingly sticky problem of two or more unrelated products back-to-back in a one-minute announcement, especially on the networks (even though the products bear the stamp of single parentage), has been offending considerable segments of the industry. While national advertisers defend the practice on budgetary grounds—maintaining that the piggy-back is a single commercial—many broadcasters, flanked by the NAB Code Authority, are frankly and seriously alarmed. Even the networks, not flustered to a defensive by any FCC inquiry, are watching the growing practice with an avid eye.

Among the advertisers usually cited in the split-commercial controversy are American Home Products, Alberto-Culver, Lestoil, M&M candies, Vick Chemical, Pertussin, Helena Rubenstein, Simoniz, Colgate-Palmolive, Toni, Pillsbury, International Latex, Chesebrough-Ponds, Lever Bros., Warner-Lambert, Thomas Leeming, B. T. Babbitt, Armour, Scott Paper, Sterling Drug, Block Drug, Quaker Oats, Philip Morris, and Beecham products.

Contrary to general belief, however—according to NBC TV—it is not the giant advertisers like Colgate or American Home Products who are the sizeable users of piggy-backs, but the smaller advertisers such as Block Drug, Leeming, and International Latex (Playtex commercials outdistance all others in getting called to the attention of the Code Authority). These companies devote almost all of their minute spots to multi-product advertising.

Interestingly, the piggy-back dilemma, when it's given voice on the convention floor this week, will be condemned or defended in both practical and ethical terms. And a pre-convention SPONSOR survey reveals "practical" and "ethical" to be one man's meat, another's poison.

Piggy-back advertisers, for the most part, see no reason for protest in what they're doing. Economically, they contend, they not only help themselves, they help television as well.

"Face the fact," one piggy-back practitioner told SPONSOR, "we wouldn't be using television so extensively if it weren't for a back-to-back arrangement. Individual brand budgets are often too limited to go it alone, but by sharing cost with another of our products a tv schedule seems more reasonable."

Other advertisers cite these advantages:

1. By doubling up, the overall frequency of the parent company is increased, adding to both network and station revenues for the year.

2. The viewer prefers to swallow his advertising in one lump, so to speak, rather than more often or in a more prolonged dose.

3. Some product advertising lends itself better to the 40-second, 30-second or 20-second format than to the full minute format.

Conversely, the NAB Code Authority poses questions to broadcasters that directly challenge these claims:

- Does the impact of multiple announcements tend to irritate the audience or to distract viewers to the detriment of program material?
- Are broadcasters aware of a number of legal opinions which seem to indicate that such commercials should be logged as separate announcements on FCC forms?
- Are they [the broadcasters] aware that commercials for separate products should be listed as distinct commercials if there is reason to believe a consideration is involved in their production and presentation?

It is with this latter that the problem of piggy-backs is at its most complex. The Revised Code interpretation of 3 March 1960 distinguishes the "piggy-back" from what it calls the "integrated" commercial as follows:

The *integrated* commercial is one which advertises related (e.g., various frozen food products, or automobiles of one manufacturer) or compatible (e.g., pancakes and syrup, or furniture and carpeting) products within the framework of a single announcement. Such commercials may be treated as single announcements under the commercial time standards of the Code.





CONTRARY to general belief, says NBC TV, it is smaller advertisers like Block Drug (above, Nytol, Polident, each 30 seconds, in one commercial) who are major piggy-back users

Photos courtesy U. S. Tele-service

Here are networks' piggy-back regulations

CBS TV

In a daytime quarter hour an advertiser has three commercial minutes and may use commercial messages for four different products. In a half-hour nighttime program an advertiser is allowed three commercial minutes, one of which may be a piggy-back commercial.

NBC TV

One commercial per daytime quarter hour can carry two messages. Evening regulations are less formal.

ABC TV

For each three minutes of commercial time purchased, one piggy-back commercial is permitted.

The *piggy-back* commercial is one which advertises unrelated products (e.g., powdered potatoes and chocolate candy) and uses a different and distinct production technique to present each product. The Code Board has concluded that piggy-back commercials constitute in effect two or more separate announcements and should therefore be treated as separate announcements under the commercial time standards of the Code.

"Wouldn't it be to the interest of tv generally," asks Stockton Helffrich, manager of the New York Code office, "to encourage *integrated* commercials? Whom can it hurt?"

Us, say the advertisers. The "integrated" format—they and many of their agencies agree—means an undue emphasis on the corporate image, and—as one advertiser insists—"the corporate image lessens the effectiveness of the individual product image."

In addition to the involvement of a triple-spotting threat, over-commercialization, and production technique disagreements, the piggy-back situation is complicated by a product protection problem. Many stations, while accepting or rejecting piggy-back commercials on a spot basis according to their own lights, are presented with a horse of a different color in the network area. Their dispositions vary sharply. Westinghouse Broadcasting stations, for example, while not accepting piggy-backs on a local or national spot basis, do accept them on the networks, and—according to A. W. Dannenbaum, Jr., vice president in charge of sales—"give them full protection."

Corinthian stations, on the other hand, do not.

"In view of the fact that Corinthian stations consider piggy-back advertising a device to cut rates," a spokesman for Corinthian told SPONSOR, "the stations do not give protection."

NBC's Joseph Iaricci, director of sales administration, maintains that even though most station protests of piggy-back advertising stem from the product protection confusion, it is "rather a specious argument."

"Take Colgate, for example," he says. "Stations would protect Colgate products anyway. They would have no way of knowing which Colgate product was being run, even in a one-product commercial."

Looming large, too, in the convention discussions, is the vital issue of viewer reaction. Here, few industry segments are in solid agreement, with little survey material to rely on. Some broadcasters contend that viewer interest in programs is diminished by the piggy-back practice, others report no enlarged dissatisfaction as yet. Still others maintain that the problem is basically internal, not external, a practical and/or ethical difficulty between and among stations, networks, advertisers, and agencies. Some piggy-back advocates (among them a number of top agency men) feel that so long as the actual time limit of commercials is not affected, there is no reason for all the ado. Other industry observers contend that multiple-product commercials duoble the time sense in the viewer's mind, since the average viewer sees only an increased number of commercial announcements and thinks "piggy-back" is just a game he plays with his children.

What, in the face of these complexities, are the networks thinking—and what, if anything, are they doing to police the practice?

CBS has a definite restrictive policy:

"In a daytime quarter hour an advertiser has three commercial minutes and may use commercial messages for four different products.

"In a half-hour nighttime program an advertiser is allowed three commercial minutes, one of which may be a piggy-back commercial."

NBC's regulations are less black-and-white. Although one commercial per daytime quarter-hour can carry two messages, the evening limitations are less rigorous.

"We are watching the situation very carefully," Iaricci declares, "and while the piggy-back practice is definitely on the increase, we do not feel it has reached the level for serious concern. It appears right now that the normal advertiser requirements are such that there is enough balance in our programs to keep back-to-backs to a minimum."

In participation-type shows, he continues, there are never more than two of the six advertisers who employ piggy-backs.

"As long as the ratio stays in this area," he concludes, "there is no reason to cry 'crisis.' If suddenly we found ourselves in the position of all six doing piggy-backs, however, we would then, more than likely, place formal restrictions."

At ABC, the split-commercial situation is aggravated by reports circulated earlier this year that the network's sales force was pushing 1962-63 packages with piggy-backs as "extra added bait." ABC categorically

(*Please turn to page 48*)



"SPECIOUS ARGUMENT" says NBC's Joseph Iaricci, of so many stations' concern over product protection of piggy-backs. NBC, however, is "watching the situation," he says



INTEGRATED commercials could be answer to the current piggy-back dilemma, serving both advertisers and ethics, says Stockton Helffrich, manager of New York Code office



BURNETT MEDIA MOGULS: (l-r) Bill Oberholtzer, George Stanton, Dick Coons, media supvrs.; Harold G. Tillson, media manager; Thomas A. Wright, Jr., v.p., media director; Joe Hall and Dave Arnold, media supvrs. (Missing from picture is Gus Pfleger, one of Burnett's six media supervisors.) Responsibility for planning is with supvrs., who are members of product teams including account, creative, marketing, etc.

Inside the top 10 spot agencies 8. LEO BURNETT

PLANS ALTERED BY MARKETING

Burnett's media strategy is affected by such marketing changes as new product increase, effect of local/regional problems on national dollar deployment

CHICAGO

Long-range payout plans and national vs. local dollar spending evaluation head the many changes which have polished the Leo Burnett Company's media policy. For an inside look at the *modus operandi* of the Midwest's single entry among the top ten qualifiers in air media expenditures, SPONSOR called on Harold G. Tillson, the agency's media manager, considered by many a vigorous and articulate spokesman.

Tillson, who reports to Thomas A. Wright, Jr., v.p. and media director, outlined Burnett's radio/tv spot buying this way: "While our buying strategies vary by individual campaign, our over-all philosophy of spot buying can be summed up simply —to reach as many of our best prospects as possible, in units as big as possible, as often as we can at a cost efficiency compatible with the type and quality of schedule."

Burnett's overall media plans, emerged from marketing and creative strategies, are designed to achieve specific objectives.

Each media plan, explains Tillson, evolves as the joint result of many different individual participations at every level of agency operation. But

the responsibility for all initial planning rests with one of the six media group supervisors who is a member of the product group including account, creative, marketing and research people. He develops all plans and sells them within the agency prior to client presentation. His assistants aid in and are part of all media recommendations.

At the media selection level, Tillson points out, buyers in general play little part. The 26 timebuyers are relied upon for market selection, budget planning, buying, and schedule improvements.

Tillson feels that Burnett timebuyers are not in any serious danger of being replaced by computers. "In our estimation, timebuying can be done better and faster by people," he says. "It would take a computer with a fantastic capacity to analyze the many possible spot and station combinations, audience composition factors, etc., and we doubt that it could be accomplished economically."

At Leo Burnett a buyer initially becomes a specialist in a distinct timebuying or spacebuying capacity. In practice, however, Tillson says, buyers are transferred from one assignment to another, so that over a period of time, buyers are versed in all forms of media.

Media budgets are apportioned through a combination of various factors. Most important, Tillson feels, is the best creative expression of the Basic Selling Idea and its relative adaptability to various media. Marketing strategy and budget, of course, also influence media selection.

"In general, we always try to put ing as many of our best prospects as our best creative foot forward, reach- possible as often as we can," says Tillson.

At Burnett, media coordination marketing is a close operation indeed. In fact, it's automatic, according to Tillson, resulting from organization and planning procedures. Media and marketing people are members of the product group and all media plans are reviewed by the marketing review committee and management prior to release.

Of the marketing changes that have occurred during the past few years, increasing the complexities of media planning, Tillson feels that two are of major importance:

The first, he says, is the vastly increased number of new products, calling for three- to five-year payout plans, and usually an introductory roll out, market by market or regionally.

The second, according to Tillson, is increased recognition of the wisdom in deploying national advertising dollars against varying problems and opportunities on a local or regional basis. This has led to the use of more local or regional media which complicates media planning to some extent.

In addition, Tillson feels that in today's scientific approach to marketing, media flexibility is a growing factor: "The manufacturer is faced with the profit squeeze, increased competition, greater media investments and risks," he says, "and flexibility must usually be built into most plans."

About local market budgets and media selection, Tillson explains that for Burnett clients current sales or sales opportunity usually are the most significant factors. In many cases, however, he says, the budget can be used to attain specific rating or reach and frequency goals. In all cases, however, there should be an agreeable relationship between the media cost and sales opportunity.

In spot television and radio, however, Tillson feels that ratings and c-p-m play a more important role than in the purchase of other media. Nonetheless, Burnett spot buyers are as concerned with quality of adjacency or environment and audience composition as they are with sheer

Media decision-makers at Leo Burnett

T. A. Wright, Jr.
Vice president in charge

H. G. Tillson
Manager

Seymour Banks
V.p., media and program research

Media supervisors

Bill Oberholtzer, George Stanton, Dick Coons, Joe Hall, Dave Arnold, Gus Pfleger

Assoc. media supervisors

D. Seidel, M. Saxon, D. Carlson, D. Amos, K. Eddy, R. French, B. Harmon, B. Eckert

Timebuyers

V. Auty, E. Beatty, C. Wilcox, M. White, S. Wilson, G. Miller, M. Ruxton, J. Kacmarek, C. Lehwald, F. Maeding, W. Parma, J. Calvin, D. Mincheff, M. Kennerly, D. Switzer, L. Dumba, J. Kelly, R. Taylor, B. Cherkezian, J. Riley, P. Mazzone, D. Lauve, M. Miles, J. Stafford

STRATEGY emanating from media chiefs is implemented by 26 timebuyers. In addition, Burnett's media organization is staffed with a manager and supervisor of media and program analysis, a supervisor of broadcast estimates, and media rate analysts



NUMBERS are merely tool or guidepost in media buying, according to Harold G. 'Hal' Tillson, media manager of agency

c-p-m. in every case, he says.

Also in the realm of marketing, is the choice between network tv participations versus local spot. Here's how Tillson pinpoints the Burnett theory on this subject: "With equal dollars, the decision is simply one of reaching fewer people less often nationally or concentrating impact in fewer markets. The decision is a joint media-marketing decision and is usually simple to make depending on the sales and marketing objectives."

In Tillson's opinion, there is every likelihood that the trend toward participations will continue, because, he says, the increased cost of program sponsorship combined with lower program ratings almost necessitates the use of participations in order to maximize reach and minimize risk.

Yet, the trend toward network participations has created a real problem in product protection and one to which the industry should give a great deal of attention. Tillson believes. Of this he says, "In most cases it is the network advertiser who is being penalized since competition and stations seem relatively unconcerned about spot position versus network. Basically, we feel that the responsibility lies with the station to keep abreast of the constantly changing network picture in order to preclude competitive adjacencies."

At the same time, Tillson acknowledges that agencies cannot encourage stations to maintain conventional product protection if they constantly violate the rules themselves. Burnett buyers are instructed not to buy adjacencies where less than normal protection exists, regardless of rating size.

"We have had no difficulty in reaching desired rating goals while adhering to the standards of the industry," Tillson says. "We constantly check all schedules for competitive situations, and object strenuously to those we discover. If not corrected, we will cancel the spot, and if the station continues the practices, we might cancel the schedule."

What has happened to sponsor identification as network tv has trended toward participations? Tillson points out that sponsor identification as we formerly knew it is almost a thing of the past, in most cases. Today, he feels, identification is limited primarily to the night of major sponsorship.

The Burnett theory is that sponsor identification can be measured, but it is difficult to interpret its importance in terms of commercial effectiveness, other than to say the higher the better, according to Tillson.

Burnett's media department is thoroughly covered on all rating services. The agency buys them all, and trains buyers in knowledge of each. However, the particular service used for final decision and reporting can vary depending on the type of time bought, Tillson explains.

"For example, Pulse might be used to buy driving time," he says, "while Nielsen, we feel, more accurately measures in-home listening and would be used in buying daytime."

In some cases, the selection of a rating service is dictated by the client involved. In other cases, according to Tillson, the decision is based on Burnett media research opinions as to which service most accurately measures the type of time purchased.

With the numerous rating service sources, different research techniques are involved. They contain different types of information, and are issued at different intervals. Because of this, explains Tillson, Burnett buyers are instructed to utilize all the available sources in evaluating spots and spot schedules.

"We feel that the training our buyers receive in media analysis qualifies them well to look at all services, judge their strengths and weaknesses, what they are and what they do. "In addition, our buyers are also expected to examine each schedule not only in terms of past rating performance, but in the light of our evaluation of future programing and set usage levels." Tillson says.

When asked how much effect such factors as cost efficiency, coverage and audience composition exert on Burnett buys, Tillson replied: "That's about 90% of spot buying, but we also consider quality and type of adjacencies or participating programs. You're known by the company you keep."

Tillson feels that elements involved in schedule switches are chiefly the most obvious: If Burnett's media department can obtain significant schedule improvement, the switch is made. The major factor here, Tillson emphasizes, "is the salesman who takes the time and makes the effort to make a switch-pitch." And he adds. "We would like to see more of them made."

The Burnett media department which has a heavier, more consistent flow of rep traffic than any other Chicago agency, uses these criteria in judging station representatives—but not necessarily in this order, Tillson says:

1) His influence with his stations. Does he get the very best of availabilities?

2) Service. As the paper work grows more complex, quick and accurate service is all important.

3) Creativeness. Is he familiar enough with our products and strategy to see an opportunity and make a creative presentation or does he wait for a call requesting availabilities?

When asked which media is easi-

(*Please turn to page 48*)

REBIRTH OF RADIO'S O&Os

✔ Once-proud network-owned radio outlets, after a long period of declining prestige, get face-lift treatment

✔ ABC, CBS, NBC embarked on rebuilding campaigns, but operating policies and philosophies differ widely

Nowhere have the changes in radio been more dramatic than among the network owned and operated radio outlets. And nowhere today is more serious radio rebuilding going on than at ABC, CBS, and NBC.

The 19 network o&o outlets were once the undisputed kings of the kilocycles.

Back in the days when broadcasting was a synonym for radio, when television was a backroom experiment, and when almost every radio station was a network affiliate, the acme of ambition among radiomen was to have or be with a station that sounded like a network owned and operated proposition. For in those heydays, when NBC's chimes were the sound of success, the o&o stations had the programs, the listeners, the advertisers and no use for red ink.

The network o&os also sounded alike, operated alike and were cast from the same mould. Announcers intoned, declaimed or projected but rarely spoke; programs were live; music was occasionally electrically transcribed; records, a dirty word, were used only for sound effects; disk jockeys were unknown; and spot announcements were ignored by sales staffs that had little non-network time to sell.

Today the network o&os, all 19 of them, sound, operate and scramble for revenue like any other local station in each of their markets. Today even the flagships o&os, i.e., the network stations in New York, are on the local kick so strongly that two of them have daily baseball play-by-play, a type of program only on non-network stations in the past.

Today the network o&os sound more like local stations than do some of the locals; and some of the locals are commencing to cultivate the network sound. The ABC o&o in Los Angeles programs talk and only talk; a switch on the specialized programming local stations utilized in the halcyon days of the networks. WNEW, a trailblazing New York independent, buys full-page newspaper insertions to ballyhoo its monthly live music programs; but only two of the 19 o&os still use live music as a daily staple. Beeper phone interviews, once a local station standby, are now the basic program gimmick of one of the network's o&o stations; modern music, a respectful pseudonym

Radio's 19 network-owned stations and their markets

	ABC	CBS	NBC
NEW YORK	WABC	WCBS	WNBC
SAN FRANCISCO	KGO	KCBS	KNBC
CHICAGO	WLS	WBBM	WMAQ
LOS ANGELES	KABC	KNX	-----
PITTSBURGH	KQV	-----	WJAS
PHILADELPHIA	-----	WCAU	WRCV
DETROIT	WXYZ	-----	-----
ST. LOUIS	-----	KMOX	-----
BOSTON	-----	WEEI	-----
WASHINGTON	-----	-----	WRC

MARKETS in which the three networks have o&o stations are the top 10 in the U. S. In three markets—New York, Chicago, San Francisco—the net o&os of each network are embattled one against the other. In Los Angeles, CBS and ABC o&os vie; in Philadelphia, CBS station now competes with NBC outlet

for rock 'n' roll, is the backbone of another: and the third specializes on block programing of recorded music with the "big band" sound.

This major change in the motivation of the network o&os has been in the works for more than a decade. a decade of defeat and despair marked by inadequate management. loss of listeners. and shrinking profits. Originally the o&o stations were the major market keystones around which the network was organized and sold to advertisers: they were the backbone of the basic networks of radio—just as the tv o&os now are of television.

They were also the public service image of the industry. For many years each network had an o&o in Washington. They provided the profits that gave birth to today's television. When network radio began to shrink. the o&os provided the profits that kept the corporate radio division in the black.

They were also vividly etched museum pieces in the memories of the board chairmen who had founded the networks and. as memories. they could not be changed or discarded when things got tough. And they did get tough as this summary shows:

Local ratings were still a novelty in 1945 but the January Pulse for that year showed that network flagships held three of the first four slots: and the independent intruder was the Mutual network pacemaker. The 1945 picture in New York:

Network outlet A	21
Network outlet B	18
Indie outlet A	12
Network outlet C	10

By 1950 the network-owned outlets were still leading the pack and the independents had managed to close in only on the least of the leaders. Here is that picture:

New York

Network outlet A	19
Network outlet B	13
Indie outlet A	11
Network outlet C	10
Indie outlet B	9

Chicago

Network outlet A	26
Network outlet B	16
Network outlet C	9
Indie outlet A	8
Indie outlet B	7

San Francisco

Network outlet A	18
Network outlet B	17
Network outlet C	15
Indie outlet A	13

Los Angeles

Network outlet A	18
Network outlet B	16
Network outlet C	10
Indie outlet A	10

Then the roof fell in and network radio disintegrated. Television drained off the dollars. the brains, and manpower. The radio o&os, flabby from too many years of soft living, found themselves unable to cope with the hipper-dipper. razzle-dazzle and whoop-de-do of the indies.

Ignored by home office management, saddled with directives, racked with red tape and lacking authority and ability to compete with independent station programing and promotion, the network o&os lost their lis-

NBC cut red tape, demanded community devotion



P. A. "BUDDY" SUGG
executive v.p. for owned stations

PROGRAM POLICY: heavy on network news and local news during the week; music has a big band sound. "Monitor" on weekends.

When Sugg took over, he said, "I'm not smart enough to run every station. Let the managers run them. If they're not smart enough I'll change them." He made only two changes.

He then reviewed and cut out the red tape that strangled stations.

Sugg asked everyone on the staff to answer 25 questions designed to improve their knowledge of broadcasting. Examples: "What is the definition of the term "broadcast day"? "Would you give a representative of the Democratic party information on the amount of broadcast time requested by the Republican party"? "Define the FCC rule on lotteries."

"A collateral duty for everyone in broadcasting is active participation in the community," Sugg believed. Every staffer now files a quarterly report detailing what hey have been and are doing.

All department heads take turns monitoring their station and each files quarterly program analyses modeled on the FCC report.

Sugg insists on exchange of information and ideas between executives and staffs. Cross-fertilization of knowledge is a way of life at his o&os.

He provides his station managers with prompt, detailed data on sales, costs, budgets so they know where they stand.

teners. For, with the lifting of the freeze on allocations, the number of stations zoomed; and, to the eager, imaginative, insouciant, independent stations, the network outlets were stale, stodgy, dated.

Every cut in network-produced programing put more strain on the o&os, since each slash increased pressure on the weakest cog in the chain station's set-up, i.e., programing. Block programing, strip programing, segue programing, mood music, local news, traffic reports, beeper interviews, and show music were the innovations devised by the independents to the despair and frustration of the o&os.

By January 1961 the bottom had been reached. In New York, the three network o&os trailed six independents in the ratings. In San Francisco, they trailed four indies. In Los Angeles, the first three stations were non-networkers. Only in Chicago did the o&os hold on:

Indie outlet	A	19
Network outlet	A	16
Indie outlet	B	15
Network outlet	B	12
Network outlet	C	12

Actually, Chicago was a guide to what could happen when a network really permitted an o&o station to program like an independent. Through the lean years there had been isolated instances of o&os bucking the "brass in New York" and making a mark. But this did not happen to the o&os closest to headqnarters in New York.

In Chicago, the station manager used local d.j.s rather than network programing and made New York like it. In St. Louis, the station executive followed the network afternoon schedule by inserting his own news and talk format. In Los Angeles, an o&o station vice president came up with something new in a talk format that clicked.

Eventually, as video settled into stability, corporate management found time to face the problems of its radio divisions and started to spin the changes now evident. These took time and differed in degree and direction depending on the executives in charge and how they worked.

The rebuilding of one radio net o&o, according to a well-documented anecdote, stemmed from the publicity attendant upon the sale of WINS and WMGM in New York. According to a man who was not there, this is what happened:

The chairman of the board of the network and the head of his radio division met, quite by accident, at a social organization luncheon. Asked the chairman of his prexy:

"I see by the papers that WINS was sold for $12 million and WMGM for $14 million and that each of them does more business and shows a better profit than our station. How come?"

Stammered the prexy to his chairman. "It costs us more to operate, their expenses are less, we can't match their overhead."

"Get some figures together," said the chairman to the prexy.

"Get some figures together," said the prexy to the station manager.

"Get some figures together," said the station manager to an aide.

"Got the figures," said the aide

ABC gave each manager a free hand to build top station

PROGRAM POLICY: heavy on network and local news. "Breakfast Club" a network must. Music mostly modern.

When Riddleberger assumed command, he told each station manager to make his the best local station in his market, gave each executive a free hand. ABC now has one station with only talk, another with album music, three with modern music, one with modern music and baseball. All are heavy on news.

He poured money into new studios in four markets, purchased WLS in Chicago, concentrated on providing network programing flexible enough to mesh with the local operation.

"It takes better people to succeed in radio today," says Riddleberger. "Each station has at least 12, at most 35 stations in competition in its market. Unless you love radio and are willing to think radio every hour of every day, stay out of it," he warns. "If you like it, it's a great challenge and exciting."

Independent stations are tougher to top than ever before, admits Riddleberger. "Operating costs for o&os are always higher than for indies. Even news, once an automatic network asset, now cannot be taken for granted. With independent news organizations, the non-network stations now get voice feeds from all locations.

"O&o stations have to stress speed, quality, imagination, and initiative."



STEPHEN C. "STEVE" RIDDLEBERGER
president, ABC owned radio stations

later that afternoon. "They show we have twice as many clerical and secretarial bodies: twice as many in promotion and publicity: more engineers at a higher wage scale: three times as many newsmen: more announcers: pay our talent double what they pay their d.j.s for more hours than we get from our talent: and they operate in modern, more efficient facilities that cost much less than our traditional studios and offices."

"Thanks," said the manager, the prexy and the chairman.

And, when the inevitable cuts came, who was the first to feel the axe? The aide, who knew where to go and how to get the information that made his manager look good to his prexy to his chairman.

Today, the o&os with more autonomy, sharper administration, more guidance, less deadwood, and programing geared to the local level have stopped the slide and started to climb. According to the men in charge, profits are up, innovations are welcome. The ratings reflect their statements.

First on the scene, in 1958, was P. A. 'Buddy' Sugg, who joined NBC as vice president for owned stations and spot sales, is now executive v.p. and member of the NBC board of directors. In 25 years he came up from the ranks: he started as a gain rider and button pusher in the KPO, San Francisco, control room and was bossman and the brains of one radio and three tv stations when he left WKY, Oklahoma City, for New York and NBC. His practical savvy comes from having literally done everything in radio; his executive skill stems from a wartime hitch in the Navy where he rose from Lt. (jg) to Captain and learned the difference between strategy and tactics and their dependence on logistics.

In 1959 ABC, where radio had been an orphan, moved Stephen C. "Steve" Riddleberger from corporate comptroller to vice president for owned and operated stations. He had been with NBC, where he started as a page, for seven years, went to ABC in 1952 after three years in military service. He had come up from budget, business, and administrative duties in radio and television and knew that the ABC o&os were slipping for lack of leadership and could not get direction, financing, assistance without the ear of top management. Today, as president of ABC Owned Radio Stations, his six o&os are fighting, upbeat operations; each with its own personality and a pride of performance that comes from high morale and long hours.

CBS, which waited the longest to cut its network programing, last year moved Fred Ruegg from Los Angeles—where as manager of KNX he had developed the mixture of talk and telephone programing—into the home office as vice president in charge of station administration. He started as engineer-announcer in Idaho, Montana, and Oregon, joined CBS in San Francisco as an announcer, moved into writing, later into administration. By 1953 he was in network labor relations in New York, was sent to Los Angeles as station executive in 1957.

His major assignment—perhaps the most difficult of the three—was to bolster o&o programing without downgrading the traditional CBS tendency toward cultural fare. Today his o&os aim at the adult, responsible, and responsive listener with programing that is similar in content, i.e., talk, news and music, but varied in application.

One thing seems certain. With the o&os beginning to stir again, many an independent station manager may find himself in a hot seat instead of a cushy chair.

CBS said good radio must give more than music, news



FRED RUEGG
v.p.—station administration

PROGRAM POLICY: heavy on talk, news, and middlebrow music. Very heavy on must programing from network, some aired later.

"A good radio station doesn't have to be dull but it has to be more, much more, than a juke box and do a great deal more than just music and news. It has to be stimulating, responsible, must try to present programs that make people think," says Fred Ruegg.

"The formula stations threw o&o radio off balance. Developing a program concept that would reflect the network philosophy and also withstand the independent competition was our challenge.

"Each station is finding its own programing road, with the understanding that the listeners want more than is now available, and with the realization that modern radio is in an evolutionary phase."

Ruegg's seven stations differ greatly. One has 111 hours of talk per week; another has two house orchestras and eight staff singers and programs 35 hours a week of live music. To have baseball, another does a half-hour documentary each night. The others do a melange of talk, music and variations on the telephone talk idea.

TV KEEPS VANS ON THE MOVE

Continued sponsorship of "thinking" type program on tv puts van company in top public awareness spot

A former print advertiser, mover spends 40% of budget in tv to win "promotable mobiles" in 60 markets

When North American Van Lines decided over two years ago to stop dabbling around in occasional tv and take a hearty plunge into the medium, they were quick to latch on to one important fact: if you scratch an ardent bridge player, you're sure to uncover a "promotable mobile." And uncovering "promotable mobiles" has, apparently, developed into a growing business for the moving van company since they first began sponsorship of Championship Bridge in 1960. (See charts this page.)

For North American, a Fort Wayne, Indiana-based company, who, since its very beginning in 1933 and up until five years or so ago, channeled its advertising dollars conservatively in print only, the decision to sponsor Championship Bridge was not impetuously conceived. Suggested first by North American's ad agency—The Biddle Company—the decision came after a careful and thorough-going study of the program's impact was made in ten major coast to coast cities in the United States.

The findings pointed out that the Championship Bridge audience were almost purely adult with an even split between men and women viewers. In addition, the majority were family men who are most likely to be promoted and transferred—the biggest reason for moving interstate by van lines—a major source of revenue for moving van companies. They are not to be confused with "transient mobiles"—people who move without their furniture (migratory workers, young people moving into large cities and others who represent no business to van lines). In short, since moving van services are by necessity, sold on a more personal basis, Championship Bridge has proved itself a natural vehicle for delivering the message straight to the hearth, so to speak.

According to C. D. Pease, director of marketing for the North American Van Lines, television has proved itself a potent force in spreading the corporate name around in millions of homes around the country. As a matter of fact, says Pease, as a result, North American is now well entrenched in an enviable second spot niche in public awareness.

Championship Bridge, a filmed, half-hour show, has been sponsored by North American in 26 week seasonal segments. During 1960 and 1961, the show was on net tv. This year, however, it was switched over to spot tv. The reason for the switch according to Pease: to make it possible for North American to choose their markets. Currently, North American is using television in 60 markets in the United States. These markets roughly correspond to the top 75 although there are certain exclusions such as Houston and San Antonio, Texas, markets in Florida, and other markets in which North American's pattern of distribution does not correspond with the top 75 tv markets in the United States.

During 1960 and 1961, North American's sponsorship of Championship Bridge was scheduled from mid-October through mid-April. This year, however, the schedule began on the 1st of January and will continue

Why mover sticks with 'thinking' tv show

Here is proof of selling power of North American's tv commercials

People who had not heard of program	12.1%
People who had heard of program but had not watched	17.7%
People who had watched program	21.0%
People who watch program regularly	41.3%

Program awareness and number of viewers increased sharply during six-month period

	October 1960	March 1961
Had heard of Championship Bridge	35.5%	55.1%
Had watched Championship Bridge	21.6%	30.1%

MAJORITY of their (41.3%) customers were Championship Bridge viewers, according to the survey (top) taken by North American Van Lines in October 1960

through until 1 July. Two reasons went into this change, according to North American's director of marketing:

1) Since the peak selling time is from April through June, the message can receive a much deeper penetration.

2) Baseball proves to be lesser competition in winning away the attention of North American Van Lines audience than football.

North American tv pitch is backed up by print ads in the Saturday Evening Post and the west coast publication, Sunset Magazine. On the local level, radio, fm as well as am is used extensively with fm and fine music reportedly doing a fine job of reaching quality audiences.

Approximately 40% of North American's current ad budget, however, goes into tv. According to TvB, the movers gross time billings on net tv last year added up to $27,700 a week.

North American tells its story via three different commercials: one talks about the agent, another explains the various moving and packing services the company provides, and the third is devoted to the corporate story.

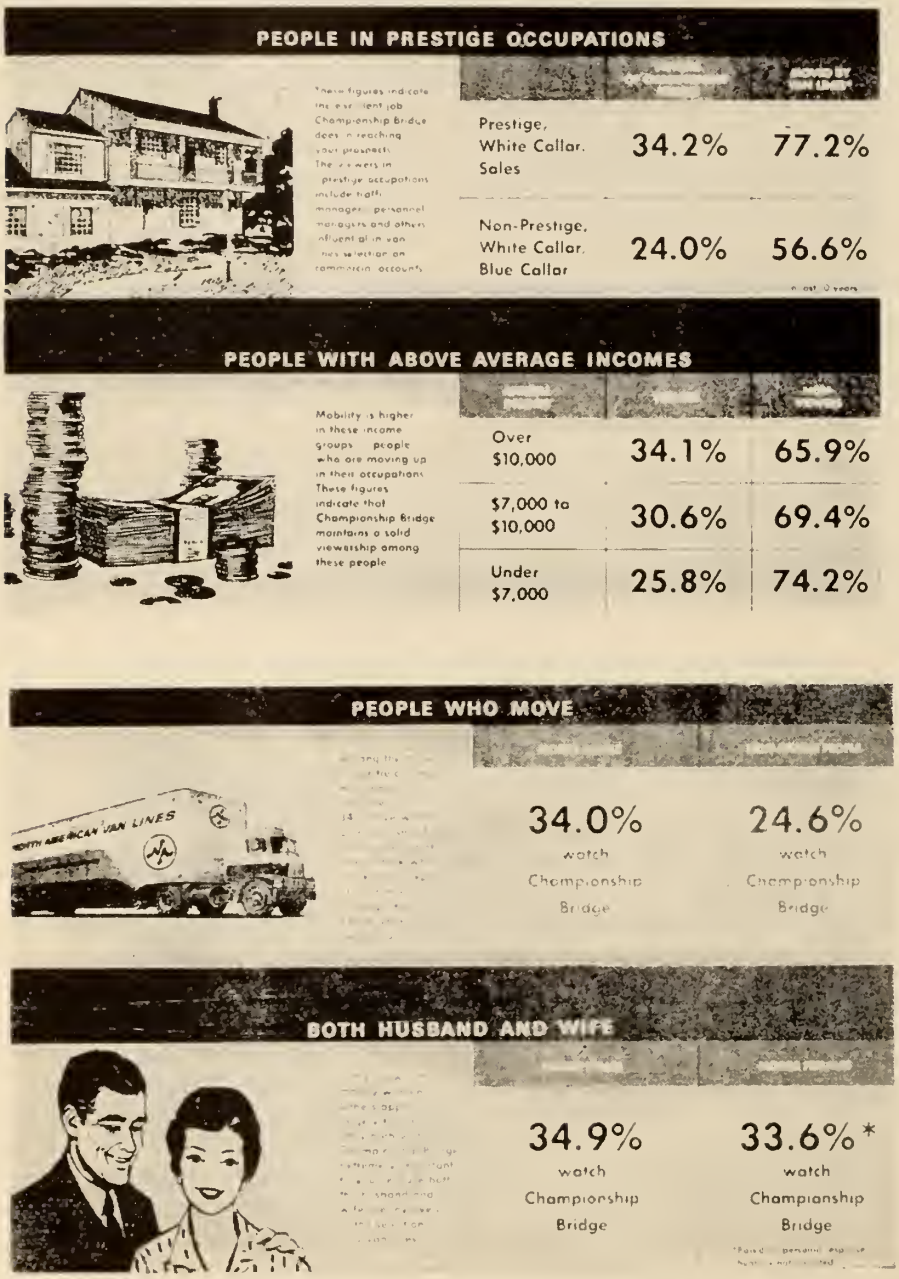
Under the present arrangement, North American provides the show to the stations with two of the three different type commercials integrated in the program. Since the company shells out for both air time and program, participating spots are sold to agents at a minimum cost. And although agents are permitted to use their own slides, 90% prefer to go along with the prepared commercial.

Originally the company had used with great success commercials of two-minute durations. This year, however, commercial time was shortened to one-minute. The reason for the one-minute commercials this year, says North American's director of marketing, are mainly because of the characteristics of going on a market-to-market basis and the technical problems of cutting in the local bridge tournament results.

The local tournaments now being held in 55 of the television areas, are conducted in conjunction with the program for several purposes. First to provide some form of local promotional tie-in on the part of the agent to gain greater local identity. Second the bridge tournament gives North American an opportunity to localize the show by reporting local play results by means of cut-in on regularly established commercial position. Thus the agents are given the added bonus of further publicizing themselves through the presentation of the trophies. This in turn does a better job of tieing in each of the local agents with the show in his area and sets up the possibility of a continuing relationship with the bridge playing public regardless of whether or not the company continues the sponsorship of this particular tv show in the future.

When another vehicle is found that approaches Championship Bridge in delivering quantity as well as quality, North American may scrap the current program, which it believes may have passed its interest peak.

Tv show delivered quality audience for mover



FACTS uncovered above are the result of a customer survey made in 10 coast-to-coast cities by North American's research arm, Forward Research, and agency, the Biddle Company

NEW NIELSEN DATA ON RADIO

For the first time Nielsen publishes "total listening" figures on in-home and out-of-home radio usage for all U. S. counties in a special NAB Convention booklet

The A. C. Nielsen Company is claiming a "first" for its new "Homes Using Radio" data, drawn from its NCS '61 studies, and readied for publication at the NAB Convention in Chicago.

Notable feature of the new material is that it provides county-by-county figures for both in-home and out-of-home radio usage, broken down by day and night listening.

Net conclusion of the Nielsen findings is a sweeping reaffirmation of the extraordinary high level of radio listening, shown in other less comprehensive studies, in practically all parts of the country.

The new Nielsen data was developed as part of the research involved in preparing NCS '61, and enveloping the NCS panel of 175,000 families.

Question F on the NCS ballot asked "About how often does any member of your family (including yourself) listen to the radio, in-home or out-of-home at this time of year?" Those answering the ballot were asked to report separately on daytime (6 a.m.-6 p.m.) and nighttime 6 p.m.-6 a.m.)

Says Nielsen: "Radio's total circulation (homes using radio during these NCS periods) is based on respondents answers, classifying their family listening on the basis of number of days a week someone listened to radio in or out of the home."

Quick readers of the new Nielsen data will want to keep in mind, however, that though the figures are expressed in terms of "homes" they represent both in-home and out-of-home listening by some members of the family.

Last week, in advance of publication of its booklet, which will be available at the Nielsen Suite in Chicago, the research firm released to SPONSOR the state and regional breakdowns shown on these pages.

Some notable features on the findings are 1) 91% of U. S. Homes have radios in working order (U. S. Census base) 2) 96% of these radio

Nielsen study combines in-home, out-of-home radio listening

	Radio homes		Weekly daytime		Weekly nighttime	
	Number	% of Total homes	Number	% of Radio homes	Number	% of Radio homes
TOTAL U.S.	49,066,530	91	47,028,950	96	36,181,050	74
NORTHEAST	12,908,730	94	12,456,680	96	10,081,380	78
NEW ENGLAND	2,980,440	94	2,872,600	96	2,254,130	75
CONNECTICUT	736,190	95	713,350	97	550,110	75
MAINE	251,510	89	237,770	95	179,880	72
MASSACHUSETTS	1,476,310	95	1,426,300	97	1,142,880	77
NEW HAMPSHIRE	168,210	92	160,900	96	123,940	74
RHODE ISLAND	245,220	95	236,710	97	184,510	75
VERMONT	103,000	93	97,570	95	72,810	71
MIDDLE ATLANTIC	9,928,290	94	9,584,080	97	7,827,250	79
NEW JERSEY	1,733,990	94	1,683,530	97	1,338,970	77
NEW YORK	5,012,360	95	4,865,550	97	4,012,670	80
PENNSYLVANIA	3,181,940	94	3,035,000	95	2,475,610	78

Nielsen study combines in-home, out-of-home radio listening

	Radio homes		Weekly daytime		Weekly nighttime	
	Number	% of Total homes	Number	% of Radio homes	Number	% of Radio homes
NORTH CENTRAL	**14,563,970**	**93**	**14,085,380**	**97**	**10,626,610**	**73**
EAST NORTH CENTRAL	**10,160,890**	**93**	**9,811,470**	**97**	**7,580,160**	**75**
ILLINOIS	2,912,930	93	2,819,920	97	2,166,470	74
INDIANA	1,255,560	89	1,189,520	95	868,190	69
MICHIGAN	2,152,150	94	2,076,870	97	1,616,670	75
OHIO	2,729,740	93	2,642,140	97	2,111,160	77
WISCONSIN	1,110,510	96	1,083,020	98	817,670	74
WEST NORTH CENTRAL	**4,403,080**	**93**	**4,273,910**	**97**	**3,046,450**	**69**
IOWA	800,170	95	778,460	97	541,570	68
KANSAS	627,770	92	604,000	96	435,850	69
MINNESOTA	956,970	95	927,130	97	697,240	73
MISSOURI	1,259,430	91	1,225,240	97	855,080	68
NEBRASKA	409,270	94	397,560	97	263,940	64
NORTH DAKOTA	164,840	95	160,870	98	120,930	73
SOUTH DAKOTA	184,630	94	180,650	98	131,840	71

households have someone listening to radio—in-home or out—during the daytime at some time during the week and 74% of radio households have nighttime listeners.

Sectional patterns are remarkably similar to the national levels—the principal difference being a somewhat lower level of night listening in the West North Central and Southern sections than in the Northeast, East North Central and Coast areas.

Of its new report, Nielsen says, "While the NCS question (on which this data is based) was designed primarily as an orientation question, preceding the reporting of individual stations by their frequency of use (the basic report data for NCS '61) the county-by-county patterns of these responses add a new dimension to total radio use on a localized basis.

"For each county they show the relative circulation of total radio, weekly and daily, daylight and after dark reception and use—unrestricted by station of origin, wave-band, or type and location of receiver.

"Use of these data in conjunction with individual NCS station reports may help to evaluate variations in station circulations where they may be little more than reflection of differences in the use of the medium from one area to another.

"Similarly, the cumulative effect of multiple station use may be highlighted in areas not dominated by any station yet well served in total."

In this study Nielsen used data on total households as of April 1961 as supplied by *Sales Management* by updating 1960 Census counts for one year of growth. Figures for Radio Households are Nielsen estimates as of April 1961, using Census percents applied to Sales Management household estimates.

A preliminary analysis of NBC '61 radio data, released last month, showed some 3,376 radio stations meeting NCS reporting standards. These stations provide an abundance of radio signals in all parts of the country and, as a result, radio listening tends to be selective. For example, the average home in the average U. S. county, according to NCS '61, uses less than three stations during a typical week, although it has access to over eight. This average was remarkably consistent throughout the entire country. Even in the most heavily populated counties where, on the average, over 10 stations meet NCS reporting standards, the average home uses less than a third of these available signals. Thus the NCS '61 picture for radio shows in sharp focus a nearly universal audience and keen competition among the stations for their share of it.

	Radio homes		Weekly daytime		Weekly nighttime	
	Number	% of Total homes	Number	% of Radio homes	Number	% of Radio homes
SOUTH	**13,652,780**	**87**	**12,953,880**	**95**	**9,701,790**	**71**
SOUTH ATLANTIC	**6,409,810**	**87**	**6,050,510**	**94**	**4,581,240**	**71**
DELAWARE	123,550	93	118,820	96	93,670	76
DISTRICT OF COLUMBIA	225,770	90	209,960	93	173,840	77
FLORIDA	1,377,860	85	1,245,080	90	938,780	68
GEORGIA	948,010	87	912,870	96	676,860	71
MARYLAND	827,590	94	791,530	96	622,280	75
NORTH CAROLINA	1,020,300	84	980,620	96	735,710	72
SOUTH CAROLINA	506,740	83	488,450	96	350,050	69
VIRGINIA	928,300	85	886,250	95	657,020	71
WEST VIRGINIA	451,690	87	416,930	92	333,030	74
EAST SOUTH CENTRAL	**2,894,270**	**87**	**2,764,350**	**96**	**2,059,830**	**71**
ALABAMA	775,380	87	744,660	96	530,630	68
KENTUCKY	755,950	89	718,280	95	535,880	71
MISSISSIPPI	477,260	84	457,150	96	345,810	72
TENNESSEE	885,680	88	844,260	95	647,510	73
WEST SOUTH CENTRAL	**4,348,700**	**87**	**4,139,020**	**95**	**3,060,720**	**70**
ARKANSAS	440,870	84	421,020	95	280,350	64
LOUISIANA	775,060	86	735,920	95	556,050	72
OKLAHOMA	641,370	87	602,370	94	424,650	66
TEXAS	2,491,400	88	2,379,710	96	1,799,670	72
WEST	**7,941,050**	**92**	**7,533,010**	**95**	**5,771,270**	**73**
MOUNTAIN	**1,853,530**	**92**	**1,758,840**	**95**	**1,335,310**	**72**
ARIZONA	336,360	89	315,490	94	246,970	73
COLORADO	508,050	94	486,900	96	366,540	72
IDAHO	184,710	94	175,800	95	129,260	70
MONTANA	191,070	94	184,880	97	130,490	68
NEVADA	85,110	89	79,780	94	62,060	73
NEW MEXICO	227,660	89	217,160	95	162,170	71
UTAH	227,280	92	209,260	92	172,540	76
WYOMING	93,290	93	89,570	96	65,280	70
PACIFIC	**6,087,520**	**92**	**5,774,170**	**95**	**4,435,960**	**73**
CALIFORNIA	4,707,070	92	4,465,010	95	3,505,630	74
OREGON	530,080	94	501,250	95	352,480	66
WASHINGTON	850,370	94	807,910	95	577,850	68

new... exciting... wonderful...

RAHALL RADIO

1st...in Community Life
1st...in Overall Ratings
1st...in Sell
1st...in Adult Listening

WKAP
RADIO 132
Allentown - Bethlehem - Easton

5000 WATTS. No. 1 latest Hooper and Pulse. Lowest cost per thousand-audience in vast Lehigh Valley growth market. First with Blue Chip advertisers.

WLCY
RADIO 138
Tampa - St. Petersburg, Fla.

5000 WATTS. No. 1 January-February 1962 Hooper . . . double of all other area stations. Lowest cost per thousand audience . . . in fast growing Tampa-St. Petersburg market.

WWNR
RADIO 62
Beckley - W. Virginia..

1000 WATTS. No. 1 Hooper and Pulse surveys, serving 9 big counties in heart of West Virginia. Lowest cost per thousand audience . . . featuring great personalities.

WNAR
RADIO 111
Philadelphia Area

500 WATTS. No. 1 latest Hooper survey report, covering large Philadelphia and Norristown market . . . where bulk of consumers live and buy. Lowest cost per thousand audience.

WQTY
RADIO 122
Jacksonville - Florida

1000 WATTS. Rahall Radio's newest baby, with new eye-catching radio format. Climbing daily in ratings. Get the facts on low-cost coverage in greater Jacksonville market.

RAHALL RADIO GROUP
N. Joe Rahall, President
Represented nationally by:
ADAM YOUNG, New York
Philadelphia Representative:
Paul O'Brien,
1713 Spruce St., Phila., Pa.

Media people what they are doing and saying

TIMEBUYER'S CORNER

Phil Lincoln joined the buying staff of the George H. Hartman Co., Chicago, leaving Quaker Oats where he was an advertising manager . . . Harry Warren, Jr., became a broadcast buyer at John W. Shaw, Chicago. Previously, he was a senior buyer at D'Arcy . . . Lloyd Harris, who was manager of SSC&B's media department, named media director last week, succeeding Frank Meehan, who was appointed v.p. in charge of administration . . . Martin Herbst is DCS&S's new media research director. He was formerly head of media research at Donahue & Coe.



VISITING New York: Wm. Putnam (r), pres. of WWLP-TV, Springfield, Mass., and WRLP-TV, Greenfield, Mass., discusses his markets with Compton buyer (l) Dick Brown

Tom Gilchrist of WESH-TV, Orlando-Daytona Beach, Fla., entertaining DCS&S's media director, Sam Vitt, at the Roundtable, told about the Martian who landed on Madison Avenue and visited DCS&S, Y&R, Bates, and J. Walter Thompson. Even though he was a handsome fellow with erect antennas, everyone at these agencies was so engrossed in campaigns that no one noticed anything strange about him.

Frustrated by lack of attention, he finally interrupted a client meeting at JWT, saying: "I'm from Mars." An account man looked up and remarked: "I'm sorry, old man, we already have a candy account."

Lunching at Mike Manuche's with Bill Crosby of Wm. Esty, Frank DiGraci of Young-Tv described someone he knows who invariably passes the work onto others: "He's the only fellow I know who stands in a revolving door and waits for someone else to push."

(*Please turn to page* 46)



It's easy to find the leader in Washington! ARB and NSI agree....WRC-TV is first in total homes sign-on to sign-off (Jan. '62).* And, ARB reports WRC-TV's 74,600 homes per average quarter hour, 9 A.M. to midnight, highest in Washington TV history! These down-to-earth figures become increasingly important when you consider that the big-spending families served by WRC-TV earn more per-household than those of any other in the country. If you're campaigning for greater sales in Washington (and you should be—it's America's No. 10 market) hitch on to the leadership station...

*Average quarter-hour.

WRC-TV NBC

IN WASHINGTON CHANNEL 4 NBC OWNED

REPRESENTED BY NBC SPOT SALES

"IT PAYS TO USE KTVE"



So says
Mr. Otha Hawkins
of
ZALE'S JEWELRY
in Monroe, La.

OVER 100 LOCAL ADVERTISERS USE KTVE REGULARLY TO GET SALES RESULTS & PROFITS

NBC abc

KTVE

CHANNEL 10

EL DORADO MONROE GREENVILLE

REPRESENTED NATIONALLY BY:
VENARD RINTOUL & McCONNELL
CECIL BEAVER SOUTHERN REP.

PROMOTION AND/OR ADVTG. MANAGER

Top notch girl with twelve years experience in all phases of broadcast advertising, sales promotion, public relations, market and rating research. Have worked at both station and corporate levels. Well known in advertising and trade press. Would accept right position as assistant.

BOX #310

TIMEBUYER'S CORNER

(Continued from page 4

Doug Humm of Charles W. Hoyt was at the Cafe Leon with an account man who said that he'd made a client presentation earlier that day. "I was so confident," he told Humm. "I didn't even wear my good suit."

Mort Reiner of Hicks & Greist was crossing Fifth Ave. against the lights on the way to the Bon Vivant to meet a rep, when a cop caught him and reprimanded him. After lunch, on his way back to the office, the same cop spotted him jaywalking again. "Do that once more," the cop warned, "and I'll take away your shoes."



LUNCHING at the Pen & Pencil last week: (l-r) Wayne Silbersack, SSC&B buyer; Roy Brown, sales manager of WILX-TV, Lansing, Mich., and Don Green, Adam Young staffer

Nate Rind of Doyle Dane Bernbach, dining at Vincent & Neal's Due Mondi with Joe Weisenberg of WNEW-TV, New York, talked about a station junket he was on once. After everyone got off the plane, a long bus ride was necessary to take them to their destination. "The market was so far from civilization," Rind said, "the tv sets were run on kerosene."

Bob Lazatera of D'Arcy lunched at Sherry's 1890 last week with a rep who commented about his own secretary: "She'd be a great Girl Friday if it wasn't for two things—she types slow and runs fast."

Wayne Silbersack of SSC&B met with Don Green of Adam Young and Roy Brown of WILX-TV, Lansing, Mich., at the Pen & Pencil. Brown spoke of an eager young man in his station's sales department who was on the track team at school and who, last summer, dispatched letters to nearby offices in a matter of minutes. "Fast?" Brown said. "At the end of each trip we had to clean the insects off his glasses."

The Most Number One Station in the Immediate Vicinity

The perpendicular pronoun and the numeral one have much in common. Our Ma, old WMT Radio (forty this year), taught us not to confuse the two. Statisticians who work for WMT-TV look like croquet hoops from bending over backwards. Yet it's difficult to walk the line between station ego and station firstness. We try to quote narrow-shouldered, Brooks-Brothers-Type statistics. For example:

In one two-day period in February we announced 98 church service cancellations, 60 no-meetings-today, and 142 school closings, all storm- begotten. When folks want word to get around they call us.

A hundred and one correspondents throughout our listening area relay news to the WMT news center. When we want word, we call them.

Our Farm Service Department is staffed by three college graduates, all born and raised on farms.

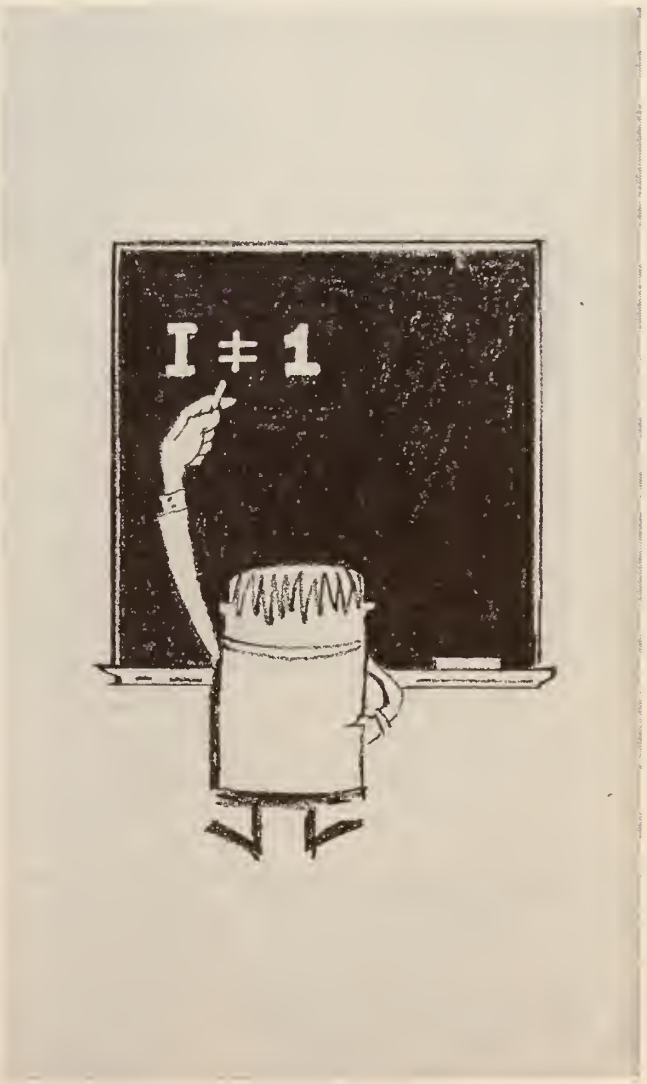
Then things like this come along:

In "homes reached" WMT-TV is #1 in all time periods from sign-on to sign-off, Sunday through Saturday. (Cedar Rapids—Waterloo ARB 11/25/61.)

In "station share" WMT-TV is #1 Monday through Sunday, 9 a.m. to midnight. (*Ibid.*)

Of the ten top daytime shows WMT-TV has ten. Of the 478 quarter-hours measured for "homes reached" WMT-TV has 326½ firsts.

How can you ice that?



WMT-TV
CBS Television for Eastern Iowa
Cedar Rapids—Waterloo
Represented by the Katz Agency
Affiliated with WMT Radio;
K-WMT, Fort Dodge; WEBC, Duluth.

PIGGY-BACKS

(*Continued from page* 31)

denies, says it has never offered piggy-backs in any fashion. Its current policy in this area permits one piggy-back commercial for each three minutes of commercial time purchased.

"There are certain advertisers," says Edgar J. Scherick, ABC TV's vice president in charge of sales, "who have peculiar marketing needs. The piggy-back provides a practical solution for these particular problems."

In spite of the "practical" and "ethical" arguments on both sides of the fence, some trade observers see competition between networks and stations as having much more to do with piggy-backing than either will admit.

Many stations, they say, resent the fact that networks have more or less a free hand in determining split-commercial scheduling, while they (the stations) are bound not only by The Code Authority's triple-spotting regulations, but by a threatening possibility of the FCC's counting a piggy-back as two announcements.

"In the end," one station manager moans, "it's the station that carries the whole ruddy monkey on its back."

The old industry thorn of network vs. national spot business is not to be overlooked either, say observers. As far back as May of last year, *Sponsor-Scope* took note of agency disgruntlement over the circumspection with which some stations were treating piggy-backs. CBS TV o&os, for example, were reported to be weighing time allotment of the two products involved in piggy-backs, as well as compatibility of the products, the carving out of an "island" to take care of an approved piggy-back, and the possibility of a 50% premium for the minute. At the same time, the network itself was allowing piggy-backs with apparent unconcern.

"Even if it isn't intended," one timebuyer said, "this can't help but have the effect of driving the advertiser to network spot carriers."

Loss of business and inter-family dissatisfactions aside, however, the admonition of the Code Authority's Robert Swezey that "the integrity of television as a communications and advertising medium should be upheld on all fronts" is certain to be the overriding factor in the convention's piggy-back deliberations this week.

"We have two tremendous weapons," says Swezey. 'One, of course, is the Television Code, which is now stronger than ever before. The other is the common sense and discretion of individual broadcasters themselves."

TOP 10: LEO BURNETT

(*Continued from page* 34)

est to buy, in the judgment of Burnett's media people, Tillson responded: "Probably magazines, with network tv and newspapers running a close second."

Regardless of the buying complexities involved, Burnett is the most consistent big spot tv spender in the Midwest. The agency invested an estimated $20 million in the medium last year for such giant advertisers as Kellogg, Green Giant, Parker Pen, Pillsbury, P&G, Pure Oil, Schlitz, and Star-Kist Tuna.

Tillson was asked to spell out Bur-



. . . covering a bigger, better Lincoln-Land

Tracking down the big television markets in Nebraska? You'll find just two — the extreme East and Lincoln-Land.

The Eastern TV market presents somewhat of a problem. It's split three ways by three top TV stations. But in the other big market the story is just the opposite. Two stations — KOLN-TV and satellite KGIN-TV *combine* for a bigger and better Lincoln-Land than ever before! Check the facts on Nebraska's "other big market"— then see how they compare with any other Nebraska station.

Avery-Knodel will gladly furnish you with all the facts on KOLN-TV/KGIN-TV — the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

AVERAGE HOMES
MONDAY THROUGH FRIDAY
November 1961 ARB 10:00 PM

KOLN-TV/KGIN-TV	59,100
Omaha "A"	50,600
Omaha "B"	49,000
Omaha "C"	36,500

The Fetzer Stations
WKZO-TV—GRAND RAPIDS-KALAMAZOO
WKZO RADIO—KALAMAZOO-BATTLE CREEK
WJEF RADIO—GRAND RAPIDS
WJEF-FM—GRAND RAPIDS-KALAMAZOO
WWTV—CADILLAC-TRAVERSE CITY
KOLN-TV—LINCOLN, NEBRASKA
KGIN-TV—GRAND ISLAND, NEBRASKA

AM - TV - FM

The Fetzer Stations
WKZO-TV—GRAND RAPIDS-KALAMAZOO
WKZO RADIO—KALAMAZOO-BATTLE CREEK
WJEF RADIO—GRAND RAPIDS
WJEF-FM—GRAND RAPIDS-KALAMAZOO
WWTV—CADILLAC-TRAVERSE CITY
KOLN-TV—LINCOLN, NEBRASKA
KGIN-TV—GRAND ISLAND, NEBRASKA

KOLN-TV | *KGIN-TV*
CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER
CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representative

NOW...CUT YOUR TV TAPE COSTS IN HALF!

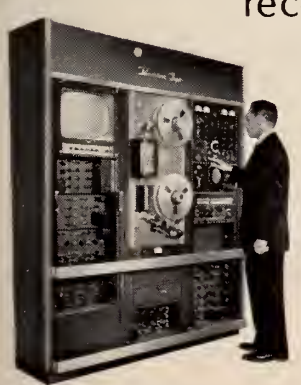
pack twice as much programming on a reel!



all this... *on this!*

Photography Courtesy Reeves Sound Studios, Inc.

New RCA development enables you to operate any RCA recorder at 7½ or 15 ips — *without sacrificing compatibility*



Permits 50% Cost Reduction in Tape Inventory

Reduces Tape Storage Space

Cuts Tape Distribution Expense

This new engineering advance, available only for RCA TV Tape Recorders, combines all the benefits of standard quadruplex recording with the savings of half-track recording. It provides for tape speed to be switchable from conventional 15 inches per second to half speed at 7½ ips.

Since this new approach uses quadruplex recording, tapes are interchangeable with other standard machines. Regular 2-inch tape is used. Standard editing techniques are employed. There are no picture discontinuities. And there is no discernible difference in resolution. *You get the same high quality that you are now getting from RCA recorders.*

HOW IT WORKS: A new RCA headwheel assembly and capstan motor make it possible to use half-track recording and to cut tape operating speed in half. The new recorded track is only 5 mils wide as compared with 10 mils for conventional recording. As a result, twice as many tracks can be recorded on the same length of tape—permitting twice as much programming to be packed on a standard reel.

See your RCA Broadcast Representative for complete details. Write RCA, Broadcast and Television Equipment, Dept. G-264, Building 15-5, Camden, N.J.

RCA The Most Trusted Name in Television

nett's idea of a well-conceived, ideally programed radio/tv station—one that their media people consider a good buy. He explained that Burnett prefers to place client advertising on those stations which fulfill a real need in their communities. and pointed out that the station which refuses to recognize its responsibile position in its community will probably not be successful over a long period of time.

"With a total approach to media planning. however," Tillson says, "we rarely isolate and trace sales results to a single station—radio or tv. Radio and tv stations are in partnership with us and our clients in the business of effectively communicating a message to our clients' prime prospects. Our vote and dollars usually go to the station which can offer the best opportunity to allow these prime prospects to be attensive to what we have to say. This, of course, involves programing which delivers the audience we seek by the quantity we need on a consistent basis without overcommercialization."

In the area of station trips, Burnett buyers do travel, but not on a regularly scheduled basis. Tillson explains, "Most of our station traveling is to problem markets, though our people who ordinarily travel on other business are encouraged to make station calls."

The Burnett Company has been acknowledged by trade observers, as one of the major influences in the continued demand for minute commercials, since most of their availabilitly requests have been and still are for minutes. When asked about this, Tillson said the heavy demand is primarily a creative consideration. "Also," he added, "with television becoming so overly-commercialized, we think it is increasingly difficult to catch the viewers' attention and interest in 20-seconds without knocking him over the head, which is not our usual approach."

With one exception, Burnett has no plans to use 30- or 10-second announcements in the coming year. "The major reason," Tillson says, "is that the cost is out of line with the creative opportunity afforded by the extra length. They have priced themselves out of our market."

In pricing, Tillson said his agency would suggest this as a more realistic approach: For a 30-second, 115% of a 20; and for a 40, 145% of a 20.

The Burnett attitude toward preemptible rate cards is very favorable. Tillson says. "They give the station great flexibility in establishing prices commensurate with delivery, and obviate the necessity of complicated rate cars or constant revision of cards."

But he adds: "As spot tv becomes tighter, the pre-emptible rates are becoming less functional. Since more and more of our purchases are made on Section 1 in order to maintain franchises, the pre-emptible feature of rate cards fails to serve its intended purpose. Prices, as always, reflect supply and demand."

Tillson feels that the establishment of summer rates would encourage greater use of spot tv during the summer months. Amplifying this he says, "In quite a few cases, we take a hiatus during the summer or cut back to better spots only because the penalty in cpm is so steep. The networks long ago recognized the sensibility of adjusting rates to audience potential, and stations should do the same. Rates should be reduced during the summer months in direct ratio to drop in sets-in-use by time of day."

On the subject of local public service sponsorship and association, Tillson says such shows are becoming vastly more desirable for advertisers as more stations place these programs in prime time: "Heretofore, the major stumbling block has been the very low audiences (due to poor time periods) in relation to the cost of a well done program."

Tillson feels that Chicago stations are doing a particularly fine job in local public service, and he points out that some of their shows are currently under consideration for several Burnett clients.

In the recent past, sellers of radio time have become acutely concerned over Burnett's—the bellwether Chicago agency—diminishing use of radio. Of its estimated $66 million broadcast dollars during 1961, only 11% of the total went to radio—mostly spot.

But, Tillson points out that Burnett's media department is constantly exposed to most all radio research studies, and information on all phases of radio is disseminated to each supervisor and buyer.

Burnett's most recent major radio presentation was from the RAB about a month ago. Of this, Tillson says: "We think the Bureau is doing an excellent job, and we encourage the networks and major representative firms to assist the Bureau by developing more full scale radio presentations. The Bureau should not be expected to carry the ball singlehandedly."

In spite of Burnett's relatively minor radio schedule placement—chiefly for Brown Shoe, Kellogg, Philip Morris, Pfizer, Pure Oil, Schlitz, and Tea Council—the agency has some surprisingly positive convictions concerning the medium. Of these, Tillson says that Burnett finds there are more than enough good, well-programed stations to provide adequate coverage on a local, regional, or national basis, without relying on stations which pursue any programing course to produce ratings.

"We'll always try the *best* station, but we certainly cannot endorse a policy of confining radio schedules to one type of station," he adds.

Burnett and its clients are watching developments in new broadcast dimensions: the commercial possibilities of fm, and the potential in color tv commercials.

Tillson says that although Burnett activity in fm has been minor thus far, it is being given more consideration all the time and he points out this common advertiser grievance: "While we have great faith in fm's effectiveness, the fm broadcasters should supply more information on fm in general and on individual stations to help us make the sale."

On the subject of client interest in color tv commercials, Tillson reports that while some Burnett clients are quite interested in the growth of this medium, to date color commercial production has been limited to advertisers appearing in color programs plus a few for experimentation.

A tribute to the professionalism of Burnett's media department is the manner in which clients respect its decisions. Clients naturally influence media selection since they ultimately approve all recommendations. But in terms of station selection, Tillson says, clients, either from headquarters or locally, seldom exert any influence or pressure. "They recognize our specialization in this area, and accept our recommendations as part of the many services for which the agency is paid."

SPONSOR

NAB CONVENTION SPECIAL

WGAL-TV
Established 1949

NATIONAL ASSOCIATION OF BROADCASTERS
SEAL OF GOOD PRACTICE
TELEVISION CODE

IN THE PUBLIC INTEREST



WGAL AM FM
Established 1922

SUBSCRIBER
NAB
Radio Code of Good Practices

WGAL-TV
Channel 8 • Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

visit SPONSOR at the ESSEX

We're holding open house in the PRESIDENTIAL SUITE (11th floor).
We'll take your picture and give it to you as a Convention souvenir.
And all your friends from SPONSOR will be on hand for a big "hello."



News with *emphasis* on local and regional events . . . . in the nation's 38th T.V. market. News in *depth* where news occurs. News with *reach* across 36 Kentucky and a full 50 Tennessee counties, plus the northern rim of Alabama. *Way ahead with all the news that's fit to see.* That's WLAC-TV, winner of 4 out of 5 top area news awards in the past 4 years.

Way ahead with news feeds to the network, too. CBS of course.

WLAC-TV nashville

the "way" station *to the central south*

Robert M. Reuschle, General Sales Manager

T. B. Baker, Jr. Executive Vice-President and General Manager


M·G·M STUD



Less than a year ago, the young man on the cover was known by a few people as a promising new MGM actor. Today, millions call him Dr. Kildare.

Such is the business of television. Richard Chamberlain is one of television's brightest new stars. The Kildare series is one of only four new network shows to reach the top ten in viewer popularity.

And such is the entertainment heritage of Metro-Goldwyn Mayer. From this unexcelled background of experience, talent and facilities, MGM offers a wide range of programming for all television. Memorable motion pictures and features from over 30 years of production are attracting new audiences on television. New product is created originally for television. Broadcasters can rely upon MGM Television as a source for quality entertainment – attractive to audiences and advertisers – year after year.

A continuous supply of programming material is made available to networks and individual stations. Presented here are those television projects and availabilities current in the Spring of 1962.

New television projects include: The 11th Hour, Zero One, Buttons, 333 Montgomery.

Robert M. Reusche, General Sales Manager

E. D. Baker, Jr. Executive Vice-President and General Manager

NETWORK

DR. KILDARE ■ NATIONAL VELVET ■ FATHER OF THE BRIDE ■ CAIN'S HUNDRED



MGM

**The finest films of the fifties n
playing in over 55 markets co
ing 60% of U.S. Television hom**





30/61

THE ACTRESS
AFFAIRS OF DOBIE GILLIS
APACHE WAR SMOKE
BAD AND THE BEAUTIFUL
BATTLE CIRCUS
BIG LEAGUER
CARBINE WILLIAMS
CHALLENGE TO LASSIE
CREST OF THE WAVE
IN THE GOOD OLD SUMMERTIME
KIND LADY
LADY WITHOUT A PASSPORT
LONE STAR
THE MARAUDERS
MR. IMPERIUM
NEPTUNE'S DAUGHTER
NO QUESTIONS ASKED
PEOPLE AGAINST O'HARA
THE RED DANUBE
REFORMER AND THE REDHEAD
ROYAL WEDDING
THE SCARLET COAT
THE SECRET GARDEN
SKIPPER SURPRISED HIS WIFE
THAT FORSYTE WOMAN
THAT MIDNIGHT KISS
TO PLEASE A LADY
THE WILD NORTH
YELLOW CAB MAN
YOU FOR ME

30/62

ABOVE AND BEYOND
ACROSS THE WIDE MISSOURI
ALL THE BROTHERS WERE VALIANT
BANNERLINE
BHOWANI JUNCTION
BORDER INCIDENT
CAUSE FOR ALARM
CONSPIRATOR
CRISIS
THE DOCTOR AND THE GIRL
DON'T GO NEAR THE WATER
FORBIDDEN PLANET
GIRL IN WHITE
HER TWELVE MEN
INVITATION
IT'S A BIG COUNTRY
THE LAST TIME I SAW PARIS
MADAME BOVARY
MOGAMBO
MOONFLEET
THE OUTRIDERS
PAGAN LOVE SONG
PLEASE BELIEVE ME
RIGHT CROSS
ROGUE COP
SCARAMOUCHE
SCENE OF THE CRIME
SMALL TOWN GIRL
SUMMER STOCK
TENSION

Robert M. Reuscher, General Sales Manager

J. D. Baker, Jr. Executive Vice-President and General Manager

FEATURE FILMS

OVER 700 PRE '48 FEATURES • POST '48 FEATURES 30/61 • 30/62



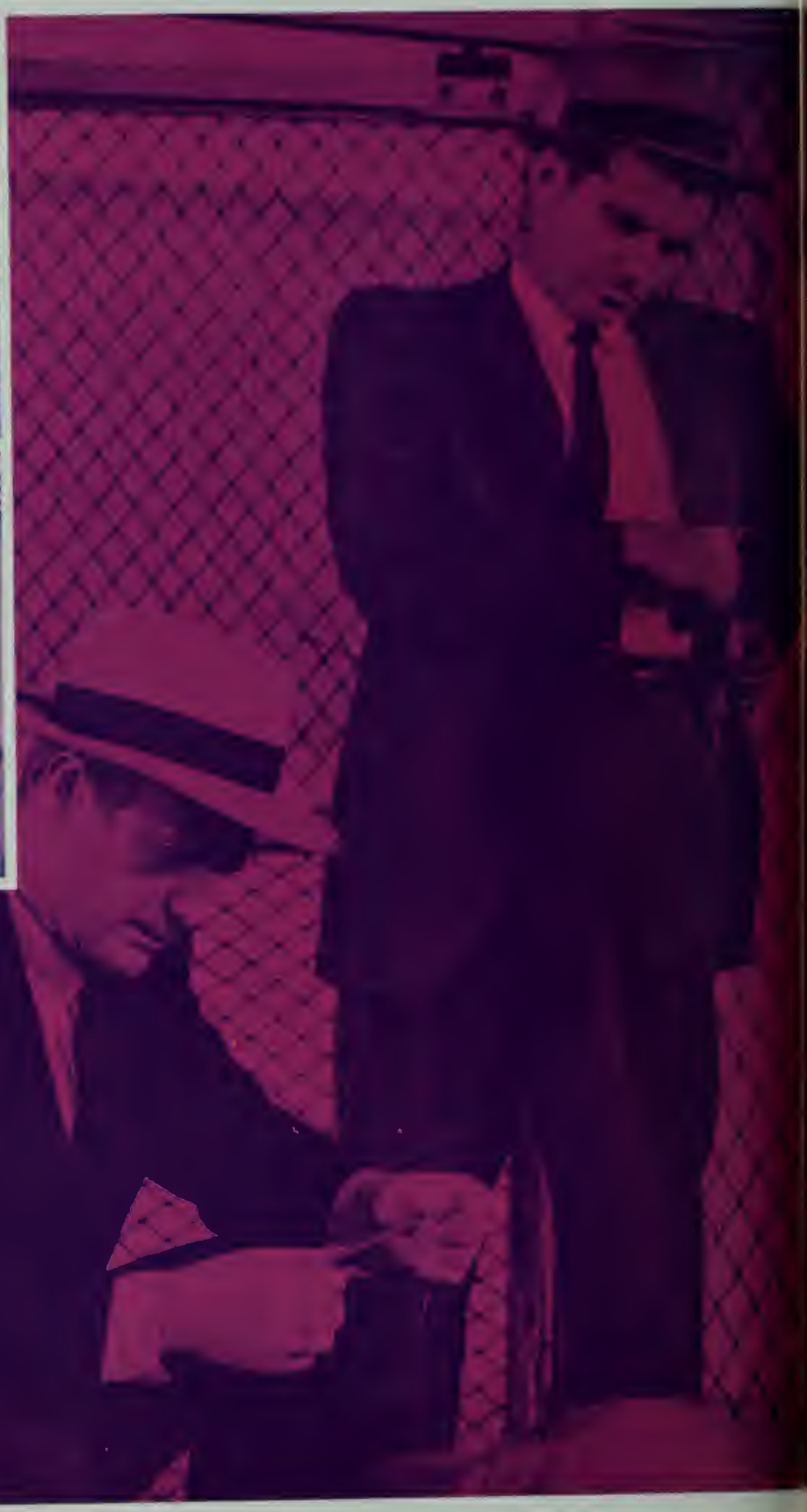
MGM

SYNDICATION

THE ASPHALT JUNGLE ■ THE ISLANDERS ■ NORTHWEST PASSAGE ■ COMING THE THIN MA





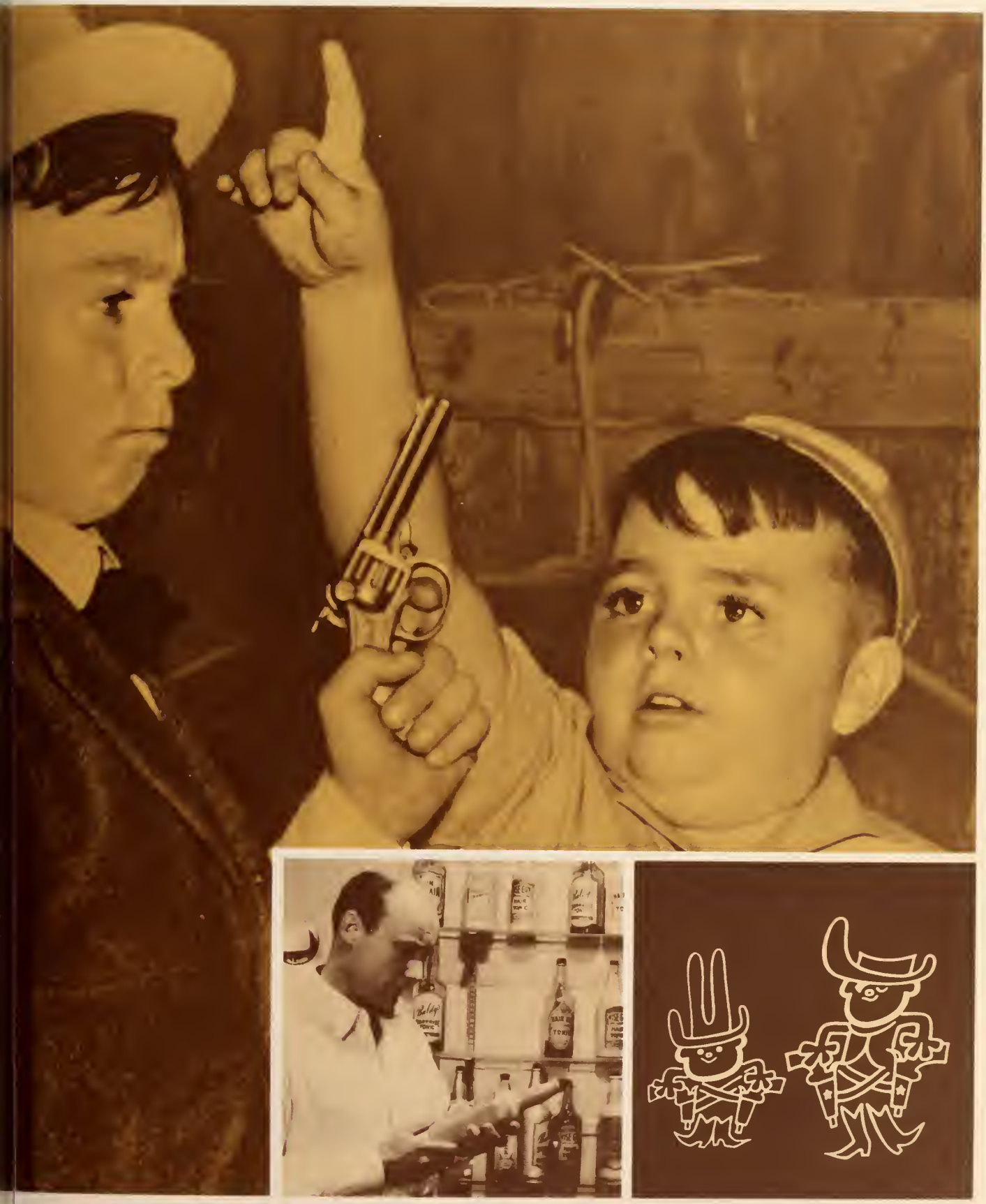


Robert M. Reuschle, General Sales Manager

E. D. Baker, Jr. Executive Vice-President and General Manager

SHORT SUBJECTS

OUR GANG ■ MGM CARTOONS ■ PETE SMITH ■ THE PASSING PARADE
CRIME DOES NOT PAY ■ THE NEW BILLY BANG BANG MOVIES



Metro-Goldwyn-Mayer Television ■ New York | Chicago | Culver City | Toronto



Robert M. Reuschle, General Sales Manager

E. D. Baker, Jr. Executive Vice-President and General Manager

SPONSOR
NAB CONVENTION ISSUE

A special SPONSOR guide to what's happening, and where, at the 40th Annual Convention, National Assn. of Broadcasters, Chicago, 1-4 April 1962

CONTENTS

Two men, two speeches: one year later	**63**
An open letter to Chairman Minow	**64**
An open letter to Governor Collins	**66**
Convention agenda	**69**
Convention hospitality suites	**72**
Chicago directory	**75**
Advertising agencies	**75**
Media buyers	**75**
Radio/tv representatives	**78**
Advertisers	**78**
Networks, groups	**79**
Film/tape commercials	**79**
Film/tape programs	**79**
Film/tape services	**79**
Music/radio services	**79**
Research/promotion services	**79**
Equipment exhibitors	**82**

HOW TO ADD 550 CORRESPONDENTS TO YOUR NEWSTAFF

The expert news-gathering staffs of *four great magazines* are now available to radio stations through the TIME-LIFE Broadcast News Service. Spanning the entire world, more than 500 correspondents and 31 full-time news bureaus provide on-the-scene information about the people and events that shape our world. That information, presented in the form of **Topic A** and **Capsule,** is available for subscription on an exclusive basis in *your* market area. To find out how **Topic A** and **Capsule** meet your requirements, stop in and see us while you're at the NAB Convention, Suite 60- at the Sheraton Blackstone, or write: Ole G. Morby, TIME-LIFE BROADCAST NEWS SERVICE, Time & Life Bldg., Rockefeller Center, N.Y. or phone LL 6-3355

TWO MEN—TWO SPEECHES ONE YEAR LATER





Last year two men, both newcomers to broadcasting, had the spotlight when the NAB gathered for its 39th Annual Convention.

The first was the Association's newly-elected president, the handsome, articulate ex-Governor of Florida, LeRoy Collins.

The second was the FCC's newly-named Chairman, a young, little-known Chicago lawyer, Newton N. Minow.

They spoke on successive days, at successive luncheon meetings. And it is safe to say that never in the history of the industry were broadcasters so upset and disturbed as by these two speeches.

Chairman Minow's remarks received, of course, far more publicity, and carried harsh, caustic, even threatening overtones which were completely absent from the Governor's talk.

But inevitably the two speeches were linked together by broadcasters who feared they saw in them a common "Administration plot."

Today, one year later, a calm rereading of both talks shows vast differences in the outlook, viewpoint, and temperaments of the two men.

Today a review of the first-year accomplishments of Governor Collins and Chairman Minow provides a perspective impossible in May 1961 and enables SPONSOR to write the two "open letters" which follow.

AN OPEN LETTER TO



HON. NEWTON N. MINOW, Chairman
Federal Communications Commission
Washington, D. C.
Dear Mr. Minow:

As you prepare your talk for the 40th Annual Convention of the NAB this coming Tuesday, we hope you will reread carefully the text of your last year's speech.

We think you will find it something less than the "courageous and provocative address" full of "historical significance," as Senator Proxmire called it when he moved to have it printed in the Congressional Record.

We think you will find many places where its wording, tone, and attitude, if not the actual ideas, will seem somewhat absurd and juvenile to you today.

We believe it is not at all the speech which you would deliver now, after a year of service and experience with the Federal Communications Commission.

But one thing we hope most of all. We hope that a fresh look at your "wasteland" remarks will enable you to understand, more fully than you have before, just why your speech caused such resentment, antagonism and suspicion among broadcasters.

Take the matter of censorship. You have protested loud and often that you are "unalterably opposed to censorship" and you have frequently pooh-poohed the fears of tv and radio men on this score.

Your comments at the recent network hearings indicated you felt that both Dr. Frank Stanton and Robert Sarnoff were merely trying to stir up a smoke-screen with their anti-censorship talks last December.

You have consistently taken the position that your own devotion to the First Amendment is so pure, so unsullied, so spotless, that no one has reason to question it.

But we challenge you—an honest and intelligent man—to read over what you said last May and fail to see why many broadcasters felt (and still feel) that you were talking double-talk on the censorship question.

For the pattern of your remarks during the past year has been consistently this: you have combined pious anti-censorship protests with implied threats of reprisals unless the patterns of tv programing evolved in the direction you thought desirable.

Can you still wonder why many broadcasters are suspicious of your intentions?

Or take your statement last May (and repeated often since) that you "believe in the free enterprise system."

Can you honestly reconcile a sincere belief in free enterprise with all of the statements in your "wasteland" speech.

Can you reconcile it, for instance, with such ideas as this. "I intend to find out whether the community which each broadcasters serves believes he has been serving the public interest . . . I intend to hold well-advertised public hearings . . . I want the people who own the air and the

CHAIRMAN MINOW

LAST YEAR YOU SAID...

"I invite you to sit down in front of your television set when your station goes on the air and stay there without a book, magazine, profit-and-loss sheet, or rating book to distract you—and keep your eyes glued to that set until the station signs off. I can assure you that you will observe a vast wasteland.

"Is there one person in this room who claims that broadcasting can't do better? . . . Why is so much of television so bad? I have heard many answers . . . Undoubtedly there are tough problems not susceptible of easy answers. But I am not convinced that you have tried hard enough to solve them.

"I did not come to Washington to idly observe the squandering of the public's airwaves . . . I intend to take the job of FCC Chairman very seriously.

"The people own the air. For every hour the people give you, you owe them somthing. I intend to see that your debt is paid with service.

"I believe in the free enterprise system. I am unalterably opposed to government censorship. There will be no suppression of programing"

homes that television enters to tell you and the FCC what's been going on."

Is that genuinely "private enterprise," Mr. Minow? Or is it a kind of creeping state socialism, implemented by a potent government bureaucracy and by minority pressure groups?

If you still maintain that it is free enterprise, are you prepared to explain and define what you mean?

For this, essentially, is the quarrel which many of us in the industry have had with you.

We do not doubt for a minute your sincerity, your vigor, your idealism, your intellectual capacity.

But somehow we are far from sure that you have really thought these matters through.

We think you have tried to combine a fundamental and honorable belief in free speech with the passionate zeal of a crusading reformer, and have never really defined, even for yourself, where and how the one concept must limit the other.

We think you want to believe in free enterprise, like any good American. But we think your notions of the role and functions of government make your free enterprise talk seem like nothing but lip service.

In a word, Mr. Minow, we think that in many respects during the past year, you have been trying to carry intellectual water on both shoulders, and have failed to recognize the ambiguity of your position.

Such criticism, of course, is difficult for most men to accept, and the easy glib reaction is to brand those who offer it as "bigoted, prejudiced, selfish."

We hope you will not fall into this trap but will consider these comments as seriously as they are given.

If you are wholly honest in your allegiance to free speech and free enterprise (and we believe that you want to be) then you should have no hesitation whatsoever in explaining your position more fully.

If we have misunderstood you, then it is certainly to your advantage to correct this situation.

The relationship between a government regulatory agency and the industry it is supposed to regulate is always subject to strain, and even to a certain amount of antagonism.

But we believe that the relationship between you and the broadcasting industry has been more strained, more difficult, more antagonistic than is necessary under any conditions.

We hope you will try to help clear it up.

AN OPEN LETTER TO



Governor LeRoy Collins, President
National Association of Broadcasters
Washington, D. C.
Dear Governor Collins:

Last May when you made your first speech as NAB president before an annual convention of the Association, you got a pretty tough break.

You could not have known, no one could have foreseen that on the following day the new Chairman of the FCC would stand up and blast the industry in one of the most controversial and widely quoted speeches which any broadcaster audience had ever listened to.

Nor could anyone have predicted in advance that the furor over Mr. Minow's remarks would engulf you too, and that you would be suspected of adhering heart and soul to the Minow viewpoint.

In a way, of course, it was almost inevitable. Both you and the FCC Chairman are Democrats, both of you are close to the Administration, both of you are lawyers with a background in government, and both of you are loyal supporters of the New Frontier.

But there the resemblance stops. And it was unfortunate and unfair that your thoughtful and statesmanlike remarks to your new Association membership should become confused with Mr. Minow's speech.

It was even more unfortunate that so much of the good counsel and good advice you gave to the NAB was rejected by certain broadcasters on the grounds that it was tarred with the Minow brush.

A careful rereading of what you actually said last May reveals that you are a man of your own mind and convictions and that the program you outlined for the NAB was forward-looking and constructive.

Our purpose in writing you this open letter is to reaffirm our faith in you as an industry leader, and as a positive force for good in the NAB.

We are confident that your most difficult year is behind you, and that from here on your progress and accomplishments will constantly grow in stature.

Last year at the Sheraton Park Hotel you outlined your convictions about a number of industry needs, among them the obligation of broadcasters to editorialize, the need for stronger Codes and Code enforcement, for an increased number of "Blue Ribbon" programs, and for the establishment of an NAB Research Center.

During the past year, under your leadership the Association has made considerable advancement in several of these areas and we know that you have many further plans in progress.

But of all the subjects which you touched on in Washington last May, the one which seems to us most pertinent and important is the need for the industry to adapt itself to change.

We have reproduced on this page excerpts from your

GOVERNOR COLLINS

LAST YEAR YOU SAID...

"Today we are living in an era in which change is even faster—and great industries can survive or fail in the space of even a decade.

"In the next 10 years, it may well be that broadcasting will be unrecognizable from what it is today.

"I hope that these changes will be for the better. I firmly believe they can be, provided we make the effort, as a profession, to take control of the forces of change.

"Too often, this industry in the past, reacting to outside stimuli, has allowed outside forces to impose changes on it.

"We are now big enough, mature enough, and I hope, far-sighted enough to reverse that trend.

"Yes, change there is going to be, and we must put our best brains to work on analyzing the ingredients and channeling new course of that change. We must become its master, if we are to avoid becoming its servant."

speech on this point. We suggest that it is the keystone of your philosophy, and the most significant single message you have ever delivered to the industry.

In your speech a year ago, you quoted General David Sarnoff that "we must reckon not only with change but with the tremendous acceleration of change."

We agree completely with this observation, and we believe that it has been graphically illustrated not only by the changes which have taken place in the world, but in our own industry during the last 12 months.

The problems we face today are not at all the same as we faced yesterday, or shall face tomorrow. And, as you say, we must "take control of the forces of change, if we are to avoid becoming its servant—or even worse its victim."

Last May, in explaining how you proposed to implement this "taking control of the forces of change," you outlined a three point program for the NAB.

You called for an improvement in NAB's government relations, so that "In Washington and eventually in every state capital, we will become the initiator, rather than the defender, of major legislative proposals relating to broadcasting."

You asked for an "energetic and imaginative public relations program" that would "bring every instrument to play at the proper time, and with the proper emphasis."

And you proposed to bring "the best research available to the problems of our industry, so that we can begin to mold the future of broadcasting as we want it to become, and as it can best serve the people of our nation and of the world."

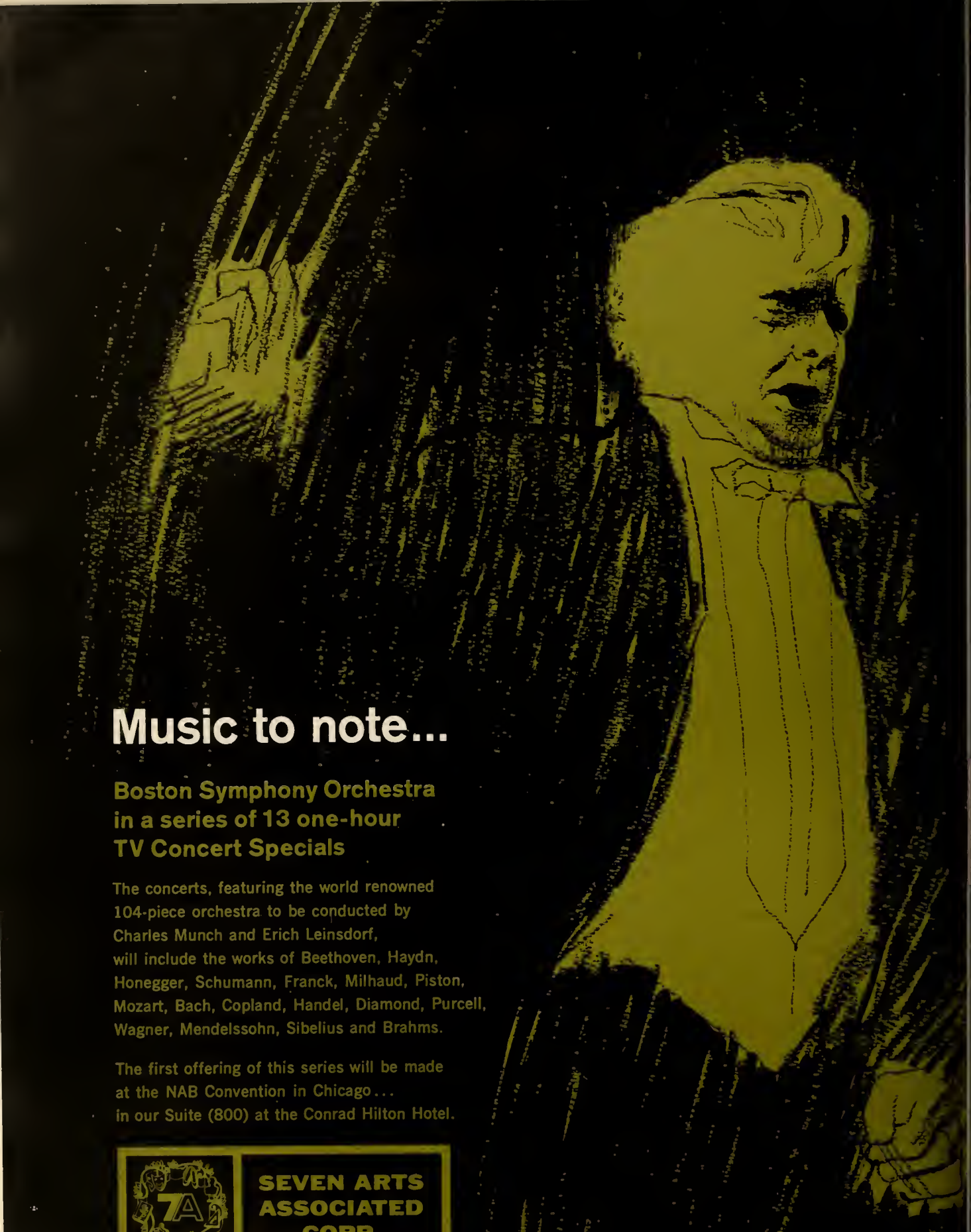
In a sense, Governor Collins, this was a rather vague and generalized blueprint, and necessarily so.

During the past year, you have attempted in many ways to make it more specific, and more definite.

You have also, as with the NAB's first and highly successful Editorializing Conference, considerably expanded the scope of your original program for "taking control of the forces of change."

Not only legislation, public relations, and research, but many other types of activities can and should figure in the program.

We hope that in the year ahead you will develop countless additional opportunities for broadcasters to become aware of, and take control of the forces of change, for we believe that it is in this area that your greatest contributions to the NAB can and will be made.



Music to note...

Boston Symphony Orchestra in a series of 13 one-hour TV Concert Specials

The concerts, featuring the world renowned 104-piece orchestra to be conducted by Charles Munch and Erich Leinsdorf, will include the works of Beethoven, Haydn, Honegger, Schumann, Franck, Milhaud, Piston, Mozart, Bach, Copland, Handel, Diamond, Purcell, Wagner, Mendelssohn, Sibelius and Brahms.

The first offering of this series will be made at the NAB Convention in Chicago... in our Suite (800) at the Conrad Hilton Hotel.

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

CONVENTION HIGHLIGHTS

Conrad Hilton, Chicago

SATURDAY, 31 MARCH

9 a.m.-5 p.m.: REGISTRATION. Lower Lobby

SUNDAY, 1 APRIL

7 a.m.-7 p.m.: REGISTRATION, Lower Lobby

Noon-7 p.m.: EXHIBITS, East and West Exhibit Halls

2:30-5 p.m.: NAB FM DAY PROGRAM, *Waldorf Room;* "Fm stereo: a new medium, or a new twist?" Technical aspects, Programing aspects, Economics of fm stereo

MONDAY, 2 APRIL

7 a.m.-7 p.m.: REGISTRATION. Lower Lobby

9 a.m.-9 p.m.: EXHIBITS, East and West Exhibit Halls

10:30 a.m.-noon: GENERAL ASSEMBLY, *Grand Ballroom;* Presentation of NAB Distinguished Service award to Edward R. Murrow, director, USIA. Address by Mr. Murrow

12:30-2 p.m.: MANAGEMENT CONFERENCE LUNCHEON, *International Ballroom;* Address by LeRoy Collins, president, NAB

2:30-5 p.m.: RADIO ASSEMBLY, *Grand Ballroom*

2:30-5 p.m.: TELEVISION ASSEMBLY, *Waldorf Room;* "Broadcasting's other commission—television and the FTC" (Panel); "Applied television" (TvB presentation)

TUESDAY, 3 APRIL

9 a.m.-5 p.m.: REGISTRATION, Lower Lobby

9 a.m.-7 p.m.: EXHIBITS, East and West Exhibit Halls

10 a.m.-noon: RADIO ASSEMBLY, *Grand Ballroom;* Radio Month Rally, RAB presentation

8:30-10 a.m.: TELEVISION ASSEMBLY, *Waldorf Room;* Continental breakfast; Seminar for tv stations in secondary markets, "How to save money," "How to get more sales"

10:15 a.m.-noon: "Crises of the past and in the future"; Status report: all-industry television station music license negotiating committee

12:30-2 p.m.: MANAGEMENT CONFERENCE LUNCHEON, *International Ballroom;* Address by the Honorable Newton N. Minow, Chairman, FCC

2-5 p.m.: NO SCHEDULED SESSIONS (This period not programed to permit delegates to visit exhibits and hospitality suites)

WEDNESDAY, 4 APRIL

9 a.m.-4 p.m.: REGISTRATION, Lower Lobby

9 a.m.-6 p.m.: EXHIBITS, East and West Exhibit Halls

9:15-10:15 a.m.: LABOR CLINIC (closed session), *Grand Ballroom*

10:30-12 noon: RADIO ASSEMBLY, *Grand Ballroom;* "Broadcasting's role in civil defense" (Panel)

10:30 a.m.-noon: TELEVISION BUSINESS SESSION, *Waldorf Room;* Television board elections

12:30-2 p.m.: MANAGEMENT CONFERENCE LUNCHEON, *International Ballroom;* Address by James E. Webb, administrator, National Aeronautics and Space Administration; Annual NAB business session

2:30-5 p.m.: GENERAL ASSEMBLY, *Grand Ballroom;* Panel discussion, Federal Communications Commission: Newton N. Minow, Chairman; Rosel H. Hyde, Robert T. Bartley, Robert E. Lee, T. A. M. Craven, Frederick W. Ford, John S. Cross

7:30 p.m.: CONVENTION BANQUET, *International Ballroom*



1922 —March—WLW Radio went on air. Founded by Powell Crosley, Jr. Now ranks among top 10 of more than 4400 U. S. Radio Stations.



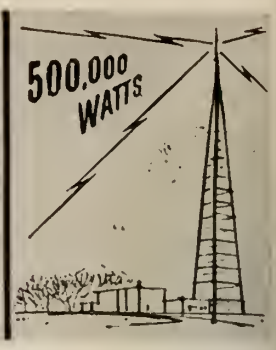
1928 —3 of WLW original programs are still on in 1962: "Church by the Side of the Road," "Moon River," "Mail Bag Club."



1933 —American soap opera was born at WLW with "Ma Perkins," Virginia Payne, creating a famous far-reaching era in broadcasting.



1933 —WLW operated first 10,000 watt international transmitter beaming signals to Europe and South America.



1934 —WLW was first and only Radio Station ever to increase its power to 500,000 watts.

CROSLEY WLW CELEBRATE 40TH ANNIVERSARY

These are the events and the people that have made WLW Radio-TV famous

In its 40 years, the Crosley Broadcasting Corporation has had a profound effect on the entertainment world and the growth of the radio-television industry — now including 6 WLW stations reaching 9 states and 20 million people. So on this ruby anniversary—we proudly look back — but even more proudly look forward to the continued service we can render our own audience in WLW Radio-TV land . . . and our faithful advertisers who put their trust in us and shared in our accomplishments.

Our pride and our privilege.

In show business, WLW is known as "The Cradle of the Stars."
Here is some of the talent who performed on WLW in their climb to fame.


Ma Perkins (Virginia Payne)


Al Helfer


The Mills Brothers


Andy Williams


Rod Serling, writer


Rosemary Clooney


Ralph Moody


Bill Nimmo


McGuire Sisters


Frank Lovejoy


Red Skelton


Jane Froman


Dick Noel


Fats Waller


Durward Kirby

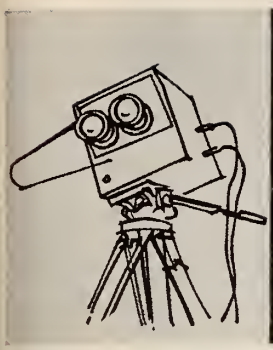

Janette Davis


Eddie Albert


Doris Day


Ink Spots


Red Barber



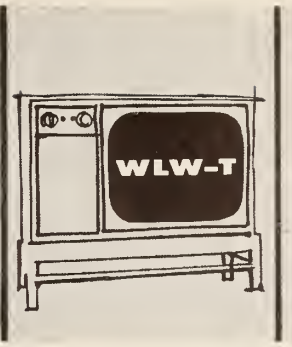
1937—Crosley Broadcasting engineers developed WLW Television experimental station. Further development interrupted by the War.



1941 — Crosley purchased "Everybody's Farm" to operate and broadcast farm programs from Mason, Ohio. Now annually visited by 14,000 people.



1942—Crosley constructed and still operates 6 Voice of America transmitters at Bethany, Ohio. Largest domestic installation of Voice of America.



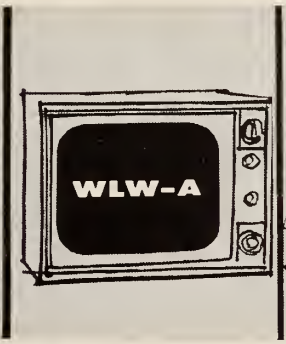
1948—WLW-T, Cincinnati, went on the air as one of first TV Stations in Country, first in Ohio and one of the first NBC affiliates.



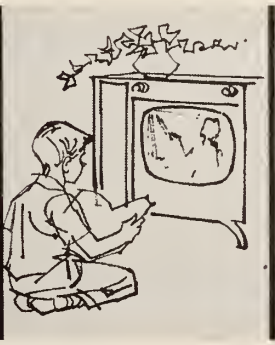
1949—WLW-D, Dayton, and WLW-C, Columbus, went on the air, forming Crosley 3-Station regional television network.



1953—WLW Television became first NBC Color Affiliate. Now Color TV leader in Nation, making Cincinnati "Colortown, U.S.A."



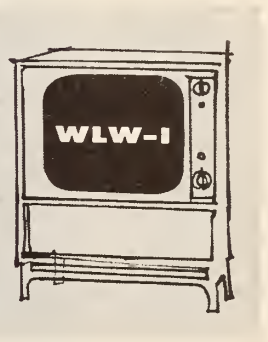
1953—WLW-A TV, Atlanta, joined Crosley group. Reaches 3 million people, 68% of Georgia, parts of Alabama, Tennessee, North Carolina.



1954—WCET, first U. S. licensed educational TV Station, was provided half-million dollar Crosley facilities for $1 a year "rent" as public service.



1955—First Radio Station to install Radar weather service. Today this service provides a range of over 300 miles in WLW Radio-TV land.



1957—WLW-I, Indianapolis, became 5th WLW-TV Station. Reaches over 3 million people in 63 Indiana and 13 Illinois counties.



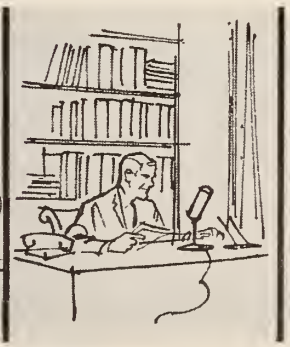
1959—WLW became world's highest fidelity Radio Station with exclusive new AM transmission developed by Crosley engineers.



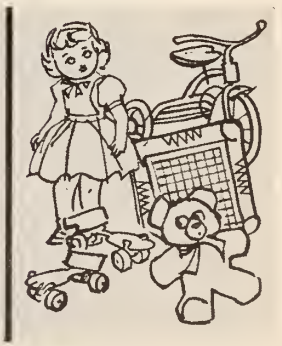
1959—First to colorcast big league baseball locally and regionally. First to colorcast indoor remotes with new low-light tube developed by Crosley and GE.



1960—First to colorcast night-time big league baseball and other night-time outdoor remotes under normal lighting conditions.



1960—Crosley provided FM transmitting facilities at $1 per year "rental" to University of Cincinnati for educational broadcasts.



1942-61—Ruth Lyons annual fund for hospitalized children has collected over 2⅓ million dollars for 59 hospitals thru WLW Radio and TV alone.

the dynamic WLW Stations

WLW-T Television Cincinnati
WLW-D Television Dayton
WLW-C Television Columbus
WLW-A Television Atlanta
WLW-I Television Indianapolis
WLW Radio

Crosley Broadcasting Corporation

NAB HOSPITALITY SUITES

REPRESENTATIVES

Advertising Time Sales	***Essex Inn 301***
AM Radio Sales	***SC***[1]
Avery-Knodel	***SB***[2] ***1108-9-10***
Bassett, Mort, & Co.	***RC***[3]
Blair, John, & Co.	***SB 608-9-10***
Bolling Co.	***EH***[4] ***2011***
Broadcast Time Sales	***EH 3211***
CBS Spot Sales (Radio)	***CH***[5] ***1806-04***
CBS Television Spot Sales	***CH 2306***
Christal, Henry 1., Co.	***CH 1306***
Country Music Network (C. Bernard)	***CH***
Eastman, Robert E., & Co.	***EH 1711***
Gill-Perna	***CH 2300***
Harrington, Righter & Parsons	***SB 708-9-10***
Hollingbery, Geo. P., & Co.	***CH 1600***
Howard, Bernard, & Co.	***CH 35A, 36A***
H-R Representatives	***EH 3711***
Katz Agency	***EH 3803***
Masla, Jack, & Co.	***CH***
McGavren, Daren F., Co.	***EH***
Meeker Co.	***CH 1700***
NBC Spot Sales	***SB 508***
Pearson, John E., Co.	***Congress***
Peters, Griffin, Woodward	***SB 705***
Petry, Edward, & Co.	***CH 1400***
Radio T.V. Representatives	***CH 1224***
Spot Time Sales	***Ascot Motel***
Television Advertising Representatives	***Drake***
Venard, Rintoul & McConnell	***CH 2100***
Weed Radio and Tv Corps.	***Sherman***
Young, Adam, Inc.-Young-TV	***CH 2200***

1—Sheraton-Chicago, 2—Sheraton-Blackstone, 3—Racquet Club, 4—Executive House, 5—Conrad Hilton.

NETWORKS

ABC Radio	***CH 1806A-04A***
ABC TV	***CH 1005***
CBS Radio	***CH 1806-04***
CBS TV	***CH 2306***
Keystone	***CH 804***
Mutual	***CH 1606A-04A***
NBC Radio, NBC TV	***SB 508***

PROGRAM SERVICES

BMI	***CH 505***
Futursonic Productions	***CH 1335A***
Harry S. Goodman Productions	***CH 1218***
Modern Broadcast Sound	***CH 2539***
Muzak	***CH 605***
Programatic Broadcasting Service	***CH 605***
Radio Concepts	***CH 1135A***
RCA Recorded Program Services	***CH 500***
SESAC	***CH 1206***
Richard H. Ullman Inc.	***CH 2000***
World Broadcasting System	***CH 1518A***

TRADE ASSOCIATIONS

RAB	***CH***
TIO	***CH 1223A***
TvB	***CH 1906***

BROADCAST CLEARING HOUSE

EXECUTIVE HOUSE SUITE 2811



The place: CBS Films' hospitality center at the Conrad Hilton (Suite 2306 A), NAB Convention headquarters for "...the best film programs for all stations." The time: anytime, April 1-4. We'll be delighted to see you. Don't bother to knock. Just come on in!

RESEARCH-PROMOTION

ARB	**CH 900**
Better Broadcast Bureau	**RC**
Community Club	**Congress**
A. C. Nielsen	**CH 1000**
Pulse	**CH 2320**

FILM

ABC Films	**CH 2319-16**
CBS Films	**CH 2306A-11A**
Flamingo Telefilm Sales	**SB**
ITC	**Drake**
King Features	**CH**
MCA-TV Ltd.	**CH 2400**
MGM-TV	**CH 2406**
NBC Films	**Drake**
NTA	**CH 1300**
Official Films	**EH 3011**
Screen Gems	**CH 2500**
Seven Arts	**CH 800**
Television Affiliates Corp.	**CH 700**
Trans-Lux Television Corp.	**CH 700**
Twentieth Century-Fox TV	**EH 2404**
ZIV-United Artists	**CH 1900**

EQUIPMENT

Alto Fonic Tape Service	**CH 735A**
Ampex Corp.	**CH 505A**
Automatic Tape Control	**CH 1724**
Cellomatic. div., Screen Gems	**CH 2500**
Continental Electronics Mfg.	**CH 1035A**
Dresser-Ideco Co.	**CH 823**
Electronics Applications	**CH 1539**
Gates Radio	**CH 1924**
General Electric	**CH 1500**
General Electronic Laboratories	**CH 1734A**
International Good Music	**CH 835A**
ITA Electronics	**CH 1723A**
Itek Electro-Products	**CH 1539A**
Johnson Electronics	**CH 2239A**
Kline Iron & Steel	**CH 1339**
MaCarTa	**CH 935A**
Magne-Tronics	**CH 2119A**
McMartin Industries	**CH 2119**
Radio Corp. of America	**CH 605A**
Schafer Electronics	**CH 1023**
Stainless Inc.	**CH 1506**
Standard Electronics Div.. Reeves Instr.	**CH 2419**
Surrounding Sound	**CH 1119A**
Sarkes Tarzian	**CH 1319A**
Telescreen	**CH 1319**
Television Zoomar	**CH 923**
Utility Tower	**CH 2419A**
Video House	**CH 2239**
Visual Electronics	**CH 1200**
Vitro Electronics Div., Vitro Corp.	**CH 1535A**

OTHER

(Including late entries)

Broadcast Clearing House	**EH 2811**
Broadcast Billing	**CH 1706A**
Burnett, Leo, & Co.	**CH**
Bob Dore Assocs.	**CH**
Standard Rate & Data Svce.	**CH 1706A**
United Press Movietone	**CH 600**
Walker-Rawalt	**CH**

BROADCAST CLEARING HOUSE

EXECUTIVE HOUSE SUITE **2811**

CHICAGO DIRECTORY

Agencies & Media Buyers

Aubrey, Finlay, Marley & Hodgson, 1 E. Wacker **329-1600**
Dixon L. Harper, v.p., farm r/tv dir.; Bob Parker, assoc. farm r/tv dir.; Joan Lindell, timebuyer

N. W. Ayer & Son, 135 S. LaSalle.....**AN 3-7111**

BBDO, 919 N. Michigan.....**SU 7-9200**
Karl Sutphin, media dir.; Russ Tolg, r/tv dir.; Cora Hawkinson, James W. North, media buyers

Walter F. Bennett, 20 N. Wacker.....**FR 2-1131**

Benton & Bowles, 20 N. Wacker.....**782-2891**

Bozell & Jacobs, 205 N. LaSalle.....**CE 6-0870**
Philip Rouda, v.p., r/tv; Glorya Bakken, timebuyer

Buchen Advertising, 400 W. Madison.....**RA 6-9305**
Howard Rose, v.p., media dir.; John Cole, r/tv dir.; Lee Carlson, Burnadette Milan, Donald O'Toole, timebuyers

Leo Burnett, Prudential Plaza.....**CE 6-5959**
Thomas A. Wright, Jr., v.p., media; Harold G. Tillson, manager media; Dr. Seymour Banks, v.p., media research; Ron Kaatz, mgr. media & pgm anal.; J. Hall, G. Stanton, G. Pfleger, B. Oberholtzer, D. Coons, D. Arnold, supervisors; D. Seidel, M. Saxon, D. Carlson, D. Amos, K. Eddy, R. French, B. Harmon, B. Eckert, assoc. supervisors; V. Auty, E. Beatty, C. Wilcox, M. White, S. Wilson, G. Miller, M. Ruxton, J. Kacmarek, C. Lehwald, F. Maeding, W. Parma, J. Calvin, D. Mincheff, M. Kennerly, D. Switzer, L. Bumba, J. Kelly, R. Taylor, B. Cherkezian, J. Riley, P. Mazzone, D. Lauve, M. Miles, J. Stafford, timebuyers

Campbell-Ewald, 230 N. Michigan.....**CE 6-1946**

Campbell-Mithun, 913 Palmolive Bldg.....**DE 7-7553**
Clayton H. Rossland, media dir.; Robt. Thompson, asst. media dir.; Mary Petr, Dwight S. Reynolds, Katherine Thulin, Harvey Mann, Joyce Edelstein, Edwin Berg, media buyers

Compton Advertising, 141 W. Jackson.....**427-4262**
Clifford Bolgard, Andrew Zeis, media dirs.; Robert Penninger, media supvr.; Edith Hansen, Cecelia Odziomek, Pat Brower, Almeda Wilbor, timebuyers

D'Arcy Advertising, Prudential Plaza.....**WH 3-3600**
William R. Barker, media dir.; Tom Henry, broadcast dir.; Melba Bayard, media acct. supvr.; Gordon Gredell, Ed Theobald, Ted Giovan, timebuyers

W. B. Doner, 35 E. Wacker.....**AN 3-7800**

Doremus, 208 S. LaSalle.....**CE 6-9132**

Doyle Dane Bernbach, 20 N. Wacker.....**FI 6-8860**

Erwin Wasey, Ruthrauff & Ryan,
360 N. Michigan.....**FI 6-1833**

Fensholt Advg., 17 E. Erie.....**MO 4-8355**

M. M. Fisher Assocs., 79 W. Monroe.....**CE 6-6226**
Donna Stuart, head timebuyer

Foote, Cone & Belding, 155 E. Superior.....**SU 7-4800**
Edward M. Stern, v.p., media dir.; Robert E. Ryan, mgr.; Genevieve Lemper, chief timebuyer; Patricia Chambers, Gwen Dargel, Dorothy Fromherz, Rita Hart, Vera Taboloff, Jim Kennedy, timebuyers

Albert Frank-Guenther Law, 1 N. LaSalle.....**DE 2-6424**

Clinton E. Frank, 2400 Merchandise Mart.....**WH 4-5900**
A. S. Trude, Jr., v.p., media dir.; Ruth Babick Lewis, timebuying supvr.; Patricia Burke, Mary Alice Crisafulli, Paul Hanson, Kay Krueger, asst. timebuyers

Fuller & Smith & Ross, Wrigley Bldg.....**467-6800**
S. A. Allen, media dir.; Maureen Geimer, Mildred Richardson

Garfield-Linn Co., 333 N. Michigan.....**FI 6-8686**
Elizabeth Abt, media dir.

Geyer, Morey, Madden & Ballard,
645 N. Michigan.....**MO 4-8400**
Richard C. Art, media dir.; Lloyd Burlingham, r/tv dir.

Gourfain-Loeff, 35 E. Wacker.....**ST 2-0616**

Grant Advertising, 919 N. Michigan.....**SU 7-6500**
Reginald L. Dellow, v.p., media dir.

Grant, Schwenck & Baker, 520 N. Michigan.....**467-1033**

Guenther-Bradford & Co., 230 N. Michigan.....**AN 3-6651**
Robert E. Johnson, r/tv dir.

George H. Hartman Co., 307 N. Michigan.....**AN 3-0130**
Leonard Kay, media dir.

Henri, Hurst & McDonald, 919 N. Michigan.....**WH 3-7400**
Lee Randon, dir., audio-visual

Hill, Rogers, Mason & Scott, 6 N. Michigan.....**AN 3-3138**
George Kleitz, media dir.; Fred McCormack, asst. media dir.; Marian Manzer, media group supvr.

Kenyon & Eckhardt, 221 N. LaSalle.....**FI 6-4020**
Richard Trea, media dir.; Joan Blackman, Barbara Maguson

Keyes, Madden & Jones, 919 N. Michigan.....**WH 3-2133**
Merle Meyers, Virginia Russett

Klau-Van Pietersom-Dunlap, 520 N. Michigan.....**644-3061**
Chas. J. Nesbitt, v.p.

Lilienfeld & Co., 121 W. Wacker.....**AN 3-7667**
James K. Jurgensen, Lorry Huffman

W. E. Long, 188 W. Randolph.....**RA 6-4606**

Ludgin, Earle & Co., 121 W. Wacker.....**AN 3-1888**
Earl Kraft, media head; Esther Anderson, timebuyer

MacFarland, Aveyard & Co., 333 N. Michigan.....**RA 6-9360**
Gordon Hendry, media dir.; Paul Allen, assoc. dir.; Norman K. Carrier, timebuyer

Marsteller, 185 N. Wabash.....**FR 2-5212**
Elaine Kortas, media mgr.

Maxon, 919 N. Michigan.....**WH 4-1676**

McCann-Erickson, 318 S. Michigan.....**WE 9-3700**
John R. Mooney, media dir.; Ruth Leach, Dan McGrath, timebuyers

McCarty, 520 N. Michigan.....**MI 2-0300**

Arthur Meyerhoff, 410 N. Michigan.....**DE 7-7860**
Francine Goldfine, supvr.; Evelyn Adell, Pat Gray, Donna Hanson, Edmund Kasser, Tom Spasari, Carol Spring, timebuyers

Mohr & Eicoff, 155 E. Superior.....**644-7900**
Elvin Eicoff, exec. v.p., media dir.

Needham, Louis & Brorby, Prudential Plaza.....**WH 4-3400**
Blair Vedder, Jr., v.p., media dir.; Everett M. Nelson, Robert K. Powell, Gordon F. Buck, media supvrs.; Marianne Monahan, Mark S. Oken, John Stetson, timebuyers

North Advertising, 2100 Merchandise Mart.....**WH 4-5030**
N. T. Garrabrant, v.p., media; Martin Ryan, asst. media dir.; Betty Lavaty, media supvr.; Marge Flotron, Marianne Lixie, Sarah Hoyer, media buyers

OB&M, 624 S. Michigan.....**922-0035**

O'Grady-Andersen-Gray, 230 N. Michigan.....**FI 6-9133**
S. Roth, media dir.

Olian & Bronner, 35 E. Wacker.....**ST 2-3381**
Kay Kennelly, media dir.

Post & Morr, 919 N. Michigan.....**WH 3-2880**
Dr. Ho Sheng Sun, media res. dir.; Helen Wood, r/tv media mgr.

Presba, Muench, Inc., 360 N. Michigan.....**CE 6-7863**

Reach, McClinton of Ill., Prudential Plaza.....**SU 7-9722**

Reincke, Meyer & Finn, 520 N. Michigan.....**WH 4-7440**

THE BiG SPENDER MARKET SALUTES THE HUNDREDS OF UNSUNG agency

When do agency presidents fill hammocks? Bask in the sun? Tilt mint juleps?

This only happens when they know their clients are getting complete market coverage . . . the kind of coverage offered by WSFA-TV.

How then do agency presidents know the client's message is reaching the complete market?

The answer to this is easy if WSFA-TV is in the picture. Agency presidents have proof . . . written proof . . . that WSFA-TV covers the entire market! Here are some examples of written proof for those of you who have never been an agency president. This is the kind of praising proof about WSFA-TV that causes agency presidents to get sunburned.



"WSFA-TV without exception, has provided to Lee County and many other central Alabama counties a level of programming in public service and news not available from any other station." Mr. John W. Dunlop, Auburn University, Auburn, Alabama.

"WSFA-TV has consistently given the people of Montgomery and surrounding areas the highest quality of television viewing in all areas of programming; always employing the top caliber of professional people, and operating in the interest of the public during the seven years since its beginning." W. L. Radney, Mayor of Alexander City, Alabama.

A resolution from a group of citizens in Geneva, Alabama: "WSFA-TV has the best programming of any station that we receive in this area."

WSFA-TV gives a healthy glow to any businessman, it's not reserved for agency presidents . . . try it for yourself!

WSFA television

NBC — Montgomery, Alabama

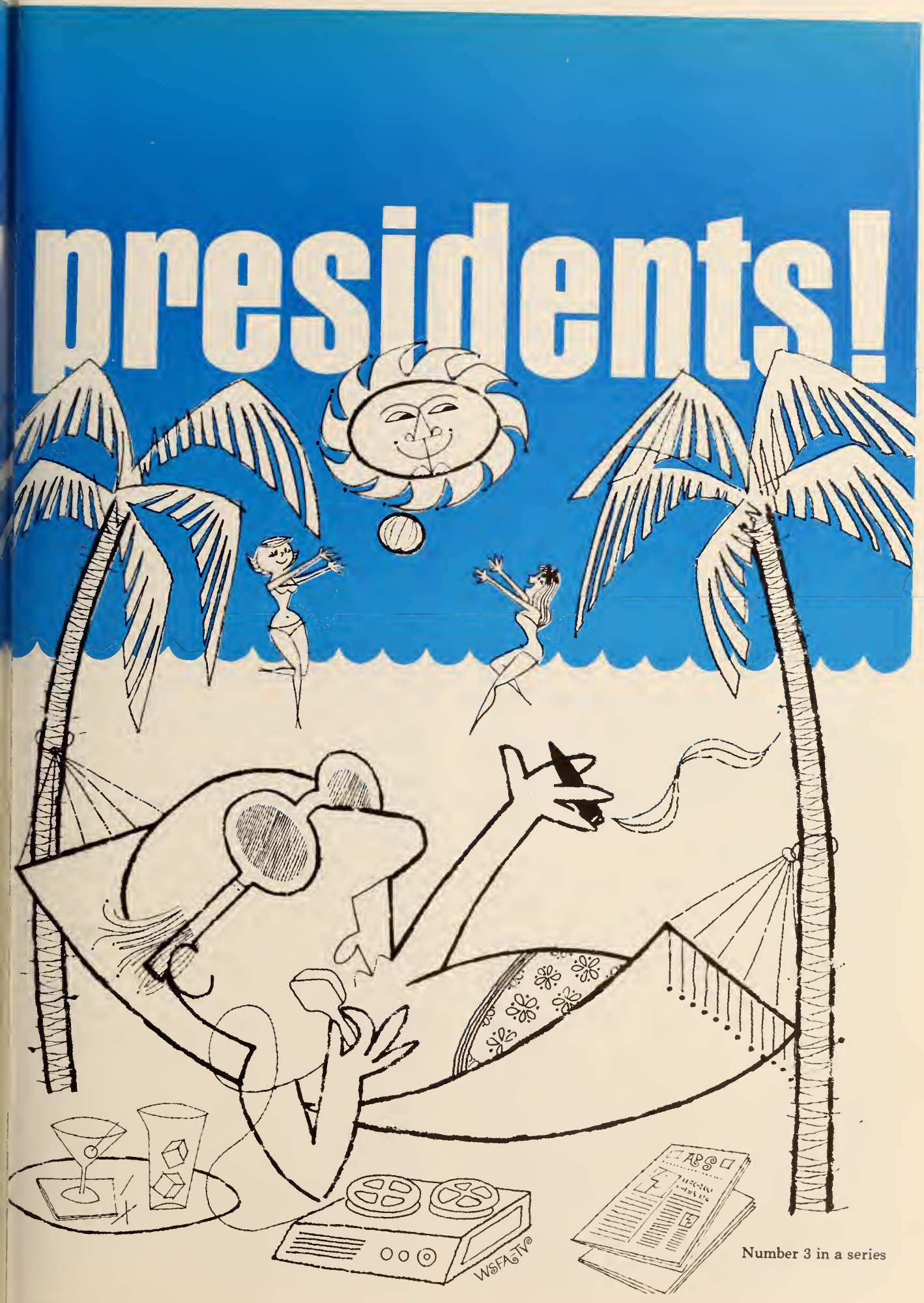
Carter Hardwick, *Managing Director*

A STATION OF THE BROADCASTING COMPANY OF THE SOUTH

G. Richard Shafto, *Executive Vice-President*

BCS

All are represented by Peters, Griffin, Woodward, Inc.



Number 3 in a series

Fletcher Richards, Calkins & Holden, 400 N. Michigan 467-5970

Robertson Advertising, 108 N. State ..... ST 2-0268
Shirley Waterloo, media dir.

Roche, Rickerd & Cleary, 135 S. LaSalle ..... RA 6-9760
Frank Hakewill, v.p., media; Kay Knight, dir., r/tv; Guy Dustman, media buyer

Jack R. Scott, 740 N. Rush ..... WH 4-6886
Ralph Trieger, media dir.

John W. Shaw, 200 E. Ohio ..... MO 4-3300
George Wilcox, v.p., media dir.; June Kemper, Isabel McCauley, Marie Lehan, media buyers

Tatham-Laird, 64 E. Jackson ..... HA 7-3700
George Bolas, v.p., media dir.; John Singleton, asst. media dir.; Roy Boyer, Tom Lauer, Jack Ragel, media supvrs.; Joan Dressel, Annette Malpede, Mary Rodger, James Spero, George Stanton, James Warner, media buyers

J. Walter Thompson, 410 N. Michigan ..... MO 4-6700
John de Bevec, v.p., media dir.; A. G. Ensrud, E. K. Grady, David Haughey, Lowell Helman, Robert Thurmond, assoc. media dirs.; Ed Fitzgerald, r/tv mgr.; Harry Furlong, Sylvia Rut, Margaret Wellington, Larry Claypool, John Harper, media buyers

Tobias, O'Neil & Gallay, 520 N. Michigan ..... MI 2-3360
Stephanie Seeder, media dir.

Turner Advertising, 216 E. Superior ..... MI 2-6426
Karl Vehe

United Advertising, 427 W. Randolph ..... AN 3-4470

Wade Advertising, 20 N. Wacker ..... FI 6-2100
D. S. Williams, v.p., media dir.; J. G. Schroeder, assoc. media dir.; R. A. Coolidge, media mgr.; Arvid M. Anderson, Leonard Materna, Nancy Sweet, J. Haller, Fran Stoll, media buyers

Waldie & Briggs, 1 E. Wacker 329-1230
James H. Bolt, v.p., media

E. H. Weiss, 360 N. Michigan ..... CE 6-7252
Nathan Pinsof, v.p., media dir.; Phil Kaplan, Armella Selsor, Don Lindstrom, Joan Mandel, Harry Pick, media buyers

Young & Rubicam, 1 E. Wacker 329-0750
Richard Anderson, dir., media rel.; Frank Grady, media mgr.; Marie L. Fitzpatrick, Richard G. Stevens, senior buyers; Margaret M. McGrath, Robert Nimmo, Dorothy Jordan, timebuyers

Representatives

AM Radio Sales, 400 N. Michigan ..... MO 4-6555
Advertising Time Sales, 360 N. Michigan 782-0313
Avery-Knodel, Prudential Plaza 467-6111
Hil F. Best, 205 W. Wacker ..... ST 2-5096
John Blair, Blair Tv, 645 N. Michigan ..... SU 7-2300
Blair Tv Assocs., 645 N. Michigan ..... SU 7-2300
Bolling, 435 N. Michigan ..... WH 3-2040
Broadcast Time Sales, 333 N. Michigan ..... AN 3-1913
Burn-Smith, 307 N. Michigan ..... CE 6-4437
CBS Spot Sales, 630 N. McClurg Ct ..... WH 4-6000
Henry I. Christal, 333 N. Michigan ..... CE 6-6357
Thomas F. Clark, 35 E. Wacker ..... ST 2-8196
Continental Bdcstg., 75 E. Wacker ..... FI 6-8611
Continental Radio Sales, 228 N. LaSalle ..... FR 2-2095
Donald Cooke, 205 W. Wacker ..... ST 2-5096
The Deveney Organization, 360 N. Michigan ..... ST 2-5282
Bob Dore Assocs., 360 N. Michigan ..... DE 2-3614
Robt. E. Eastman, 333 N. Michigan ..... FI 6-7640
FM Unlimited, 5449 Augusta ..... ES 7-7557
Forjoe, 35 E. Wacker 236-7858
Gill-Perna, 75 E. Wacker ..... FI 6-9393
H-R Representatives, 35 E. Wacker ..... FI 6-6440
Harrington, Righter & Parsons, 435 N. Michigan ..... WH 4-0510
George P. Hollingbery, 307 N. Michigan ..... DE 2-6060
George T. Hopewell, 205 W. Wacker ..... ST 2-5096
Bernard Howard, 35 E. Wacker ..... FI 6-9227
Indie Sales, 205 W. Wacker ..... ST 2-5096
Katz Agency, Prudential Plaza ..... MO 4-7150
Robert S. Keller, 205 W. Wacker ..... ST 2-5096
Jack Masla, 75 E. Wacker ..... CE 6-7974
Daren F. McGavren, 35 E. Wacker ..... FR 2-1370
Meeker, 333 N. Michigan ..... CE 6-1742
Metro Broadcast Sales, 400 N. Michigan 346-7421
National Station Sales, 360 N. Michigan ..... AN 3-0800
National Time Sales, 205 W. Wacker 346-7421
NBC Spot Sales, Merchandise Mart Plaza ..... SU 7-8300
John E. Pearson, 333 N. Michigan ..... ST 2-7494
Peters, Griffin, Woodward, Prudential Plaza ..... FR 2-6373
Edward Petry, 400 N. Michigan ..... WH 4-0011
Radio-TV Reps, 75 E. Wacker ..... FI 6-0982
Paul H. Raymer, 435 N. Michigan ..... SU 7-4473
RKO General, 435 N. Michigan 644-2470
Frederick W. Smith, 205 W. Wacker ..... ST 2-5096
Spot Time Sales, 360 N. Michigan ..... CE 6-6269
Stars National, 205 W. Wacker ..... ST 2-5096
Storer Television Sales, 333 N. Michigan ..... CE 6-9550
Television Advertising Reps, 400 N. Michigan ..... WH 4-4567
Venard, Rintoul & McConnell, 35 E. Wacker ..... ST 2-5260
Walker-Rawalt, 360 N. Michigan ..... AN 3-5771
Grant Webb, 333 N. Michigan 236-5818
Weed, Weed Tv, 435 N. Michigan 467-7070
Adam Young, Young Tv, Prudential Plaza ..... MI 2-6190

Advertisers

Admiral Corp., 3800 W. Cortland ..... SP 2-0100
Allied Radio Corp., 100 N. Western .....
Alberto Culver, 2525 W. Armitage, Melrose Park ..... ES 9-3700
American Bakeries, 919 N. Michigan ..... WH 4-6100
American Dairy Assn., 20 N. Wacker ..... ST 2-4916
American Oil Co., 910 S. Michigan 431-5111
Armour, 401 N. Wabash ..... WH 3-3100
Bauer & Black, 309 W. Jackson ..... WE 9-7100
Beatrice Foods, 120 S. LaSalle ..... ST 2-3820
Bell & Howell, 7100 McCormick Rd., Lincolnwood ..... AM 2-1600
Borg-Warner, 200 S. Michigan ..... WA 2-7700
Bowman Dairy, 140 W. Ontario ..... SU 7-6800
E. S. Brach & Sons, 4656 W. Kinzie .....
Brunswick Corp., 623 S. Wabash .....
Helene Curtis Industries, 4401 W. North 292-2121
Curtiss Candy, 3638 N. Broadway ..... BI 8-6300
Dad's Root Beer, 2800 N. Talman ..... IN 3-4600
Derby Foods, 3327 W. 48th Pl. ..... VI 7-4400
Ekco, 1949 N. Cicero ..... BE 7-6000
Florsheim Shoes, 130 S. Canal ..... FR 2-6666
Formfit Co., 400 S. Peoria .....
General Foods, 7123 W. 65th ..... PO 7-7800
Gillette Labs, Merchandise Mart .....
Greyhound, 140 S. Dearborn ..... FI 6-7560

Hoover, Merchandise Mart Plaza.....WH 3-1162
Hotpoint, 5600 W. Taylor.....MA 6-2000
Household Finance, Prudential Plaza.....WH 4-7174
Illinois Bell Tel., 212 W. Washington.....727-9411
Intl. Harvester, 180 N. Michigan.....AN 3-4200
Intl. Minerals & Chemicals, Skokie, Ill.....YO 6-3000
Jays Foods, 825 E. 99th.....IN 8-8400
Kitchens of Sara Lee, 5353 N. Elston.....AV 2-3200
Kraft Foods, 500 N. Peshtigo Ct. .....WH 4-7300
Libby, McNeill & Libby, 200 S. Michigan.....WA 2-4250
Mars, 2019 N. Oak Park.....ME 7-3000
Maybelline, 5900 N. Ridge.....LO 1-7900
Oscar Mayer, 1241 N. Sedgwick.....MI 2-1200
Mogen David Wine Corp. .....
John Morrell & Co., 208 S. LaSalle.....FR 2-1076
Motorola, 4545 W. Augusta.....SP 2-6500
Mystik Adhesive Products, 2635 N. Kildare.....SP 2-1600
O'Cedar, 2246 W. 49th.....LA 3-4700
Oliver Corp. .....
Peter Hand Brewery, 1000 W. North.....MO 4-6300
Pure Oil, Roselle, Ill.....LA 9-7700
Quaker Oats, 345 Merchandise Mart Plaza.....WH 4-0600
Simoniz, 2100 S. Indiana.....DA 6-6700
Standard Oil of Ind., 910 S. Michigan.....431-5111
Stewart-Warner, 1826 Diversey Pkwy. .....LA 5-6000
Sunbeam, 5600 W. Roosevelt Rd. .....ES 8-8000
Swift, 115 W. Jackson.....431-2000
Toni, Merchandise Mart Plaza.....WH 4-1800
United Airlines, 5959 S. Cicero.....PO 7-3300
Wander Co., Prudential Plaza.....
Wilson, Prudential Plaza.....WH 4-4600
Wm. Wrigley, 410 N. Michigan.....SU 7-2121
Zenith, 6001 W. Dickens.....BE 7-7500

Networks • Groups

American Broadcasting, 190 N. State.....AN 3-0800
Columbia Broadcasting, 630 N. McClurg Ct. ....WH 4-6000
Crosley Broadcasting, 360 N. Michigan.....ST 2-6693
Keystone Broadcasting, 111 W. Washington.....ST 2-8900
Mutual Broadcasting, 333 N. Michigan.....372-3946
National Brdcstg., Merchandise Mart Plaza....SU 7-8300

Film/Tape Commercials

Academy Film Prodns., 123 W. Chestnut.....MI 2-5877
Gilbert Altschul Prodns., 909 W. Diversey.....LA 5-6561
Atlas Film, 1111 S. Blvd., Oak Park.....AU 7-8620
John Colburn Assocs., 1122 Central, Wilmette....BR 3-2310
Creative House, 41 E. Oak.....DE 7-0001
Dallas Jones Prodns., 430 W. Grant.....BO 1-8283
Cal Dunn Studios, 141 W. Ohio.....644-7600
Filmack Studios, 1327 S. Wabash.....HA 7-4855
Jam Handy, 230 N. Michigan.....ST 2-6757
Lewis & Martin Films, 621 N. Dearborn.....WH 4-7477
Fred A. Niles Prodns., 1058 W. Washington.....SE 8-4181
Pilot Prodns., 1819 Ridge, Evanston.....BR 3-4141
Producers Film Studios, 1230 W. Washington....CH 3-2600
Sarra, 16 E. Ontario.....WH 4-5151
Sonic Film Recording, 1230 W. Washington.....CH 3-2600
Telecine Film Studios, 100 S. N. W. Hwy., Park Ridge.....RO 3-5818
United Film Recording, 301 E. Erie.....SU 7-9114
Wilding, 1345 Argyle.....BR 5-1200

Film/Tape Programs

ABC Films, 360 N. Michigan.....AN 3-0800
Adver-Sonic Prodns., 22 E. Huron.....MI 2-4842
Agency Recording & Film Svce., 20 N. Wacker CE 6-3632
CBS Films, 630 N. McClurg Ct. .....WH 4-6000
Alan M. Fishburn, 79 W. Monroe.....DE 2-0657
GAC-TV, 8 S. Michigan.....ST 2-6288
Jewell Radio & Tv Prodns., 612 N. Michigan....MO 4-5757
Herbert S. Laufman, 221 N. LaSalle.....RA 6-4086
Allan Newman Prodns., 30 W. Washington.....CE 6-5005
NBC Film Sales, Merchandise Mart.....MO 4-6565
NTA, 612 N. Michigan.....MI 2-5561
Ross-McElroy Prodns., 70 W. Hubbard.....DE 7-4133
Walter Schwimmer, 75 E. Wacker.....FR 2-4392
Screen Gems, 230 N. Michigan.....FR 2-3696
Taylor-Nodland Ltd., 75 E. Wacker.....CE 6-0221
Trans-Lux Tv, 520 N. Michigan.....SU 7-3995
United Artists Assocd., 520 N. Michigan.....467-7050
WGN Syndication, 2501 Bradley Pl. .....LA 8-2311
Ziv-United Artists, 520 N. Michigan.....WH 4-1030

Film/Tape Services

Bonded TV Film Svces, 160 E. Illinois.....467-1466
Modern Teleservice, 201 E. Erie.....DE 7-3761

Music/Radio Services

Agency Recording Studios, 20 N. Wacker.....CE 6-3632
Air Check Svces., 1743 W. Nelson.....LI 9-6225
Boulevard Recording Studios, 632 N. Dearborn WH 4-2752
Bry Kinescope Labs., 3518 W. Devon.....JU 3-1060
Columbia Transcriptions, 630 N. McClurg Ct. WH 4-6000
Creative Svces., 75 E. Wacker.....RA 6-5376
Globe Transcriptions, 230 N. Michigan.....RA 6-0126
Muzak, 5226 W. Grand.....NA 2-5200
Recording Svces., 119 W. Hubbard.....644-0735
Sonic Film Recording, 1230 W. Washington.....CH 3-2600
United Film & Recording, 301 E. Erie.....SU 7-9114
Universal Recording, 46 E. Walton.....MI 2-6465
Webb Recording, 55 W. Wacker.....FI 6-4183
Wilding, 1345 Argyle.....BR 5-1200

Research • Promotion

Advertising Checking Bureau, 18 S. Michigan....ST 2-7874
Air Check Svces., 1743 W. Nelson.....LI 9-6225
American Research Bureau, 435 N. Michigan.....467-5750
Cheskin, Louis Institute, 105 W. Adams.....332-5362
Inst. for Adv. Research, 612 N. Michigan.....SU 7-2877
Market Research Corp. of Amer., 425 N. Mich. MO 4-4600
McKittrick Directory, 75 E. Wacker.....ST 2-8911
A. C. Nielsen, 2101 W. Howard.....HO 5-4400
Pulse, 435 N. Michigan.....SU 7-7140
Radio Reports, 1550 E. 53rd.....HY 3-3215
Social Research, 145 E. Ohio.....MI 2-2664
Tv Bureau of Adv., 400 N. Michigan.....644-1215

How BMI-Licensed Music is Used in Regularly Scheduled TV Network Programs and in Syndicated Film Series

51.1% or 90 out of All 176 Regular Network Productions Use BMI-Licensed Music in Every Episode

30.1% or 53 out of All 176 Regular Network Productions Use BMI-Licensed Music in Some Episodes

18.8% or 33 out of All 176 Regular Network Productions Use No BMI-Licensed Music in Any Episode

81.2% or 143 out of All 176 Regular Network Productions Use BMI-Licensed Music in either All or Some Episodes

---

58.0% or 175 out of 302 Syndicated Film Series Telecast Locally Use BMI-Licensed Music in Every Episode

18.2% or 55 out of 302 Syndicated Film Series Telecast Locally Use BMI-Licensed Music in Some Episodes

23.8% or 72 out of 302 Syndicated Film Series Telecast Locally Use No BMI-Licensed Music in Any Episode

76.2% or 230 out of 302 Syndicated Film Series Telecast Locally Use BMI-Licensed Music in either All or Some Episodes

---

11 of the top 15 Shows in the Nielsen Ratings Use BMI-Licensed Music in Every Episode

Wagon Train 35.1%—NBC
Bonanza 31.9%—NBC
✓ Hazel 29.6%—NBC
✓ Andy Griffith 29.3%—CBS
✓ Danny Thomas 28.8%—CBS
Dennis the Menace 28.5%—CBS
Ed Sullivan 27.7%—CBS
✓ Candid Camera 27.5%—CBS
✓ Perry Mason 27.2%—CBS
✓ Gunsmoke (10:30 PM) 27.1%—CBS
✓ Garry Moore 26.6%—CBS
✓ Gunsmoke (10:00 PM) 26.4%—CBS
✓ Dr. Kildare 26.3%—NBC
✓ Lassie 26.3%—CBS
Henry Fonda and Family (special) 26.2%—CBS

LISTED BELOW ARE ONLY THOSE REGULAR PROGRAMS WHICH USE BMI-LICENSED MUSIC IN EVERY SHOW

CBS

Andy Griffith (weekly)
Brighter Day (daily)
Calendar (daily)
Candid Camera (weekly)
Captain Kangaraa (daily)
Checkmate (weekly)
Danny Thamas (weekly)
Defenders (weekly)
Dennis the Menace (weekly)
Dick Van Dyke (weekly)
Dabie Gillis (weekly)
Father Knaws Best (weekly)
Garry Maare (weekly)
Gertrude Berg Shaw (weekly)
Gunsmake (weekly)
Have Gun, Will Travel (weekly)
Hennesey (weekly)
Ichabad & Me (weekly)
I Lave Lucy (daily)
I've Gat a Secret (weekly)
Jack Benny (weekly)
Lassie (weekly)
Magic Land (weekly)
Marshall Dillan (weekly)
Mighty Mause (weekly)
Mr. Ed (weekly)
Perry Masan (weekly)
Pete & Gladys (weekly)
Rawhide (weekly)
Raute 66 (weekly)
Tell It ta Graucha
This Wanderful World af Galf (weekly)
Ta Tell the Truth (weekly)
What's My Line (weekly)
Windaw an Main Street (weekly)

ABC

Adventures in Paradise (weekly)
Alcaa Premier (weekly)
American Bandstand (daily)
Bachelar Father (weekly)
Bus Stap (weekly)
Calvin and the Calanel (weekly)
Danna Reed (weekly)
Expeditian (weekly)
Fight af the Week (weekly)
Flintstanes (weekly)
Fallaw the Sun (weekly)
Hathaways (weekly)
Jane Wyman (daily)
Leave It ta Beaver (weekly)
Margie (weekly)
Matty's Funday Funnies (bi-weekly)
My Three Sans (weekly)
Naked City (weekly)
New Breed (weekly)
Ozzie and Harriet (weekly)
Real McCays (weekly)
Straightaway (weekly)
Target: The Carruptars (weekly)
Texan (daily)
Texan (weekly)
Tap Cat (weekly)
Untauchables (weekly)
Yaurs far a Sang (daily)
Yaurs far a Sang (weekly)

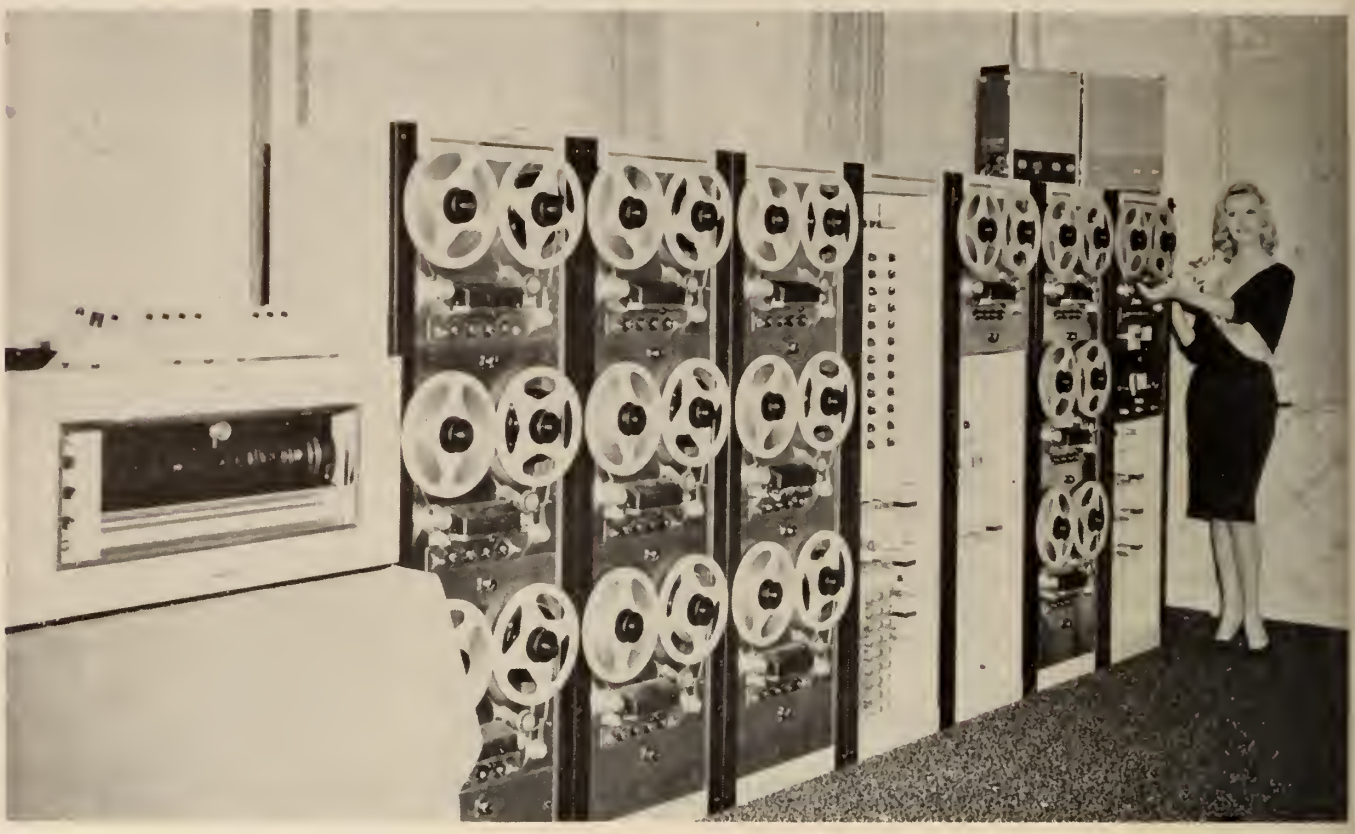
NBC

All Star Galf (weekly)
Bullwinkle Shaw (weekly)
Cain's Hundred (weekly)
Cancentratian (daily)
David Brinkley's Jaurnal (weekly)
Dick Pawell Shaw (weekly)
Dr. Kildare (weekly)
Fury (weekly)
Hazel (weekly)
Here's Hallywaad (daily)
Jaey Bishap (weekly)
Laramie (weekly)
Laretta Yaung Theatre (daily)
Make Raam far Daddy (weekly)
Make Raam far Daddy (daily)
1, 2, 3, GO (weekly)
Our Five Daughters (daily)
Outlaws (weekly)
Price Is Right (daily)
Price Is Right (weekly)
Say When (daily)
Tall Man (weekly)
Thriller (weekly)
Walt Disney's Wanderful Warld af Calar (weekly)
Yaung Dr. Malane (daily)
Yaur First Impressian (daily)

SYNDICATED FILM SERIES TELECAST LOCALLY

Adventure Tamarraw
African Patral
Americans
Aqua Lung
Bat Mastersan
Beachcamber
Behind Clased Daars
Bengal Lancers
Best af Graucha
Best af the Past
Big Stary
Blue Angels
Bald Jaurney
Bald Venture
Barder Patral
Bastan Blackie
Brave Stallian
Brathers
Buccaneers
Califarnians
Camea Theatre
Case af the Dangeraus Rabin
Casey Janes
Charlie Chan
Cheaters
China Smith
Cimarran City
Circus Bay
Cisca Kid
City Detective
Cade Three
Cambat Sergeant
Cammanda Cady
Canfidential File
Carliss Archer
Coranada 9
Caunt af Mante Crista
Caurt af Last Resart
Cawbay G Men
Crassraads
Crunch and Des
Crusader
Dan Raven
Danger Is My Business
Danger Man
Dangeraus Assignment
Davey and Galiath
Daytan Allen
Deadline
Debbie Drake
December Bride
Decay
Deputy
Deputy Dawg
Dial 999
Dr. Christian
Duffy's Tavern
Eddie Cantar
Ellery Queen
Eve Arden
Everglades
Exclusive
Federal Men
Flight
Fallow That Man
Frantier Doctar
Funny Warld
Gangbusters
Grand Jury
Great Gildersleeve
Greatest Headlines
Harbar Cammand
Hawkeye
High Raad
Highway Patral
Hame Run Derby
Haw ta Marry a Millianaire
Huckleberry Haund
Hunter
I Led Three Lives
I Search far Adventure
I Spy
Internatianal Detective
Janet Dean, RN
Jet Jacksan
Jim Backus
Jae Palaaka
Judge Ray Bean
Jungle Jim
Keyhale
King af Diamands
Kingdam af the Sea
Kit Carsan
Klandike
Lack Up
Mackenzie's Raiders
Man and the Challenge
Man Called X
Man From Cachise
Man Withaut a Gun
Man Hunt
Mark Saber
Martin Kane
Men Inta Space
Men of Annapalis
Milestanes af the Century
Mr. Adams and Eve
Mr. and Mrs. Narth
Mr. District Attarney
Navy Lag
New Yark Canfidential
Official Detective
One Step Beyand
Our Miss Braaks
Panic
Passpart ta Danger
Pendulum
Peaple's Chaice
Pany Express
Pride af the Family
Public Defender
Quick Draw McGraw
R C M P
Racket Squad
Ray Milland
Ripcard
Raugh Riders
Science Fictian Theatre
Sea Hunt
Sergeant Prestan
Seven League Baats
Shannan
Sheriff af Cochise
Silent Service
Sir Lancelat
Saldiers af Fartune
Sauth af the Barder
Squad Car
State Traaper
Staries af the Century
Supercar
Susie
Sweet Success
Tallahassee 7000
Target
Texas Rangers
This Is Alice
This Man Dawsan
Tightrape
Tambstane Territary
Tracer
Trackdawn
True Adventure
Tugbaat Annie
Twa Faces West
U.S. Marshal
Uncamman Valar
Uncavered
Unexpected
Vagaband
Vikings
Visitar
Walter Winchell File
Wanderlust
Wanted
Web
West Paint
Western Marshal
Whiplash
Whirlybirds
Willy
Wyatt Earp
Yancy Derringer
Yesterday's Newsreel
Yagi Bear

BROADCAST MUSIC, INC. 589 Fifth Ave., New York 17, N.Y.



AUTOMATION's importance to broadcasters is underlined by many systems highlighted. Schafer Electronics display is typical

EQUIPMENT ON TAP FOR NAB '62

Advances in technical aids, basic for broadcasters, are in full NAB array. Here's an up-to-the-minute convention rundown of who's exhibiting what, and where

West Exhibit Hall—Space 22-W
AITKEN COMMUNICATIONS
305 Harrison St.
Taft, Cal.

REPRESENTATIVE: Kenneth Aitken

PRODUCTS: The Auto Jockey system of audio control using conventional and or endless loop tape machines and the automatic back-up cueing Seeburg Changer. Silence in operation is with the advance head sensing and cueing system. New this year: the two tone, reduced level control to eliminate false action of the equipment

West Exhibit Hall—Space 20-W
ALFORD MANUFACTURING
299 Atlantic Ave.
Boston 10, Mass.

REPRESENTATIVES: Harold H. Leach; Gerald Cohen

PRODUCTS: Television broadcast antennas, fm broadcast antennas, diplexers, coaxial switches, vestigial sideband filters, RF measuring instruments

West Exhibit Hall—Space 57-W
ALTO FONIC TAPE SERVICE
Palo Alto, Cal.

REPRESENTATIVES: D. Alan Clark, president, Peter R. Cornell

PRODUCTS: Programed music service for am and fm stations; monophonic and stereophonic: background music for SCA multiplexing

West Exhibit Hall—Space 53-W
AMERICAN MICROWAVE & TELEVISION CORP.
1369 Industrial Rd.
San Carlos, Cal.

REPRESENTATIVES: F. Dan Meadows, Winston B. Boone, Harvey C. Bartholomew, Jr., John Baker, Harry Bohmer, Charles Jahant, Gale Willis, Robert Bjork

PRODUCTS: Television studio equipment, including Vidicon cameras, special high resolution film systems, transistorized switches, video amplifiers, electronic Pan-Tilt-Zoom system

Microwave transmitters and receivers, 6 and 13 KMC; high power microwave amplifiers for use with existing systems

Low cost differential phase and gain equalizer

West Exhibit Hall—Space 29-W
AMPEX CORP.
934 Charter St.
Redwood City, Cal.

REPRESENTATIVES: John Jipp, vice president, sales and service; C. Ken Sulger, national sales manager; Charles P. Gingsburg, v.p., mgr., rotary head recording advanced technology; Charles

E. Anderson, manager, video engineering; Larry Weiland, product manager, video products; Gerald Miller, manager, dealer/distributor/rep relations

PRODUCTS: Ampex VR-1000C videotape recorder with color conversion accessory; Ampex VR-1002 videotape recorder for black and white recording; Ampex/Marconi Mark IV image orthicon television camera channel

West Exhibit Hall—Space 54-W
ANDREW CORP.
P.O. Box 807
Chicago 42, Ill.

REPRESENTATIVES: John Gyurko, Douglas Proctor, C. Robert Lane, Robert C. Bickel, Henry F. Miller, John M. Lenehan, Edward J. Dwyer

PRODUCTS: Multi-V, Fm broadcast antennas, HELIAX, flexible air dielectric cables, rigid transmission lines, coaxial switches, telescoping masts

West Exhibit Hall—Space 65-W
AUTOMATED ELECTRONICS
3022 Southland Center
Dallas 1, Tex.

West Exhibit Hall—Space 26-W
AUTOMATIC TAPE CONTROL
Bloomington, Ill.

REPRESENTATIVES: Vernon A. Nolte, Robert S. Johnson, Lee Sharp, Ted Bailey, Jack Jenkins, George Stephenson, Jr., E. N. Franklin, Jr., Timothy R. Ives

PRODUCTS: Automatic tape control cartridge playback units and recording amplifiers; ATC 55 cartridge player; ATC sound salesman, portable audition cartridge player; automatic program logging printed tape log verification

West Exhibit Hall—Space 43-W
BAUER ELECTRONICS CORP.
1663 Industrial Rd.
San Carlos, Cal.

REPRESENTATIVES: Fritz Bauer, Paul Gregg, Walter Rees, Wm. Overhauser, Jim Gabbert, Lyle Keys, Jess Swicegood, Chester Faison, Gordon Keyworth, Jess Tatum, John Felthouse

PRODUCTS: 1000/250 watt, 5000/1000 watt, 10,000 watt am transmitters; remote control equipment; Peak Master limiting amplifier; Level Master automatic level control amplifier; automatic logging equipment; Spot-O-Matic cartridge tape system

West Exhibit Hall—Space 23-W
BOGEN-PRESTO DIV. OF THE SIEGLER CORP.
P.O. Box 500
Paramus, N. J.

East Exhibit Hall—Space 14-E
BROADCAST ELECTRONICS
8800 Brookeville Rd.
Silver Spring, Md.

West Exhibit Hall—Space 64-W
CBS LABORATORIES
High Ridge Rd.
Stamford, Conn.

Conrad Hilton Parking Lot
CELLOMATIC DIV.
SCREEN GEMS
711 Fifth Ave.
New York

REPRESENTATIVES: Milton Rogin, general mgr.; Tom Howell, exec. v.p.; Jack Arbib, national sales dir.

PRODUCTS: Cellomatic Fetura, first fully automated animation projector; allied Graphic Arts

West Exhibit Hall—Space 27-W
CENTURY LIGHTING
521 West 43rd St.
New York 36, N. Y.

REPRESENTATIVES: Edward F. Kook, George Gill, Charles Levy, Rollo Gillespie Williams, Bill Merrill, Fred M. Wolff, Stanley McCandless, Earnest Winfree, Jr., Earl Koehler, Gary Roof, Wm. Faust, Dale Rhodes, Warren Anderson, Gordon Stofer

PRODUCTS: Tv & photographic lighting equipment, controls and systems to meet every staging need: Fresnelites, Lekolites, Scoops, Pattern Lekos and accessories; C-Core (silicone controlled rectifiers) remote control and manual lighting control equipment

West Exhibit Hall—Space 56-W
CHRONO-LOG CORP.
Box 4597
Phila. 31, Pa.

REPRESENTATIVES: Saul Meyer, Arthur Freilich, James Nobles, Bill Butler

PRODUCTS: STEP System for tv program automation; low cost station break automation system for tv stations "Q" system for studio cueing

West Exhibit Hall—Space 57-W
CLARK-ROOT
211 Lambert St.
Palo Alto, Cal.

REPRESENTATIVES: Thatcher W. Root, president; B. J. Root, secretary; Don W. Clark, vice president and manager of marketing; Cyril Collins, engineering administration; D. Alan Clark, vice president

PRODUCTS: Automatic tape programing system, long playing automatic tape transports

West Exhibit Hall—Space 18-W
COLLINS RADIO
5200 C Ave., N.E.
Cedar Rapids, Iowa

PRODUCTS: 830D-1A 1 kw fm transmitter; 830E-1A 5 kw fm transmitter; 20V-3 am transmitter; A830-2 exciter; 212H-1 remote amplifier; 356H-1 phono equalizer preamp; 808A-1 remote console; 212E-1 console, modified for stereo; 212G-1 console; 212F-2 console; 642A-1 and 216C-1 automatic programing equipment

East Exhibit Hall—Space 7-E
CONRAC DIVISION
Giannini Controls Corp.
19217 East Foothill Blvd.
Glendora, Cal.

REPRESENTATIVES: W. J. Moreland, general manager; R. M. Alston, operations manager; J. G. Jones, chief engineer; R. N. Vendeland, product manager; A. Slater, sales engineer; P. Wickham, engineer; William Ems, engineer

PRODUCTS: Monochrome video monitors and audio video receivers

West Exhibit Hall—Space 32-W
CONTINENTAL MANUFACTURING
(See listing McMartin Industries)

West Exhibit Hall—Space 47-W
DYNAIR ELECTRONICS
7564 Broadway
Lemon Grove, Cal.

REPRESENTATIVES: E. G. Gramman, president; Virginia R. Gramman, vice president; George W. Bates, production manager; Joseph G. Petit, chief engineer

PRODUCTS: Several new models of solid state video amplifiers; new closed circuit tv transmitter; new wideband modulator and demodulator; video switcher-fader and video switchers; ultra compact 100 watt tv transmitter; compact waveform monitor

West Exhibit Hall—Space 19-W
ELECTRONIC APPLICATIONS
80 Danbury Rd.
Wilton, Conn.

REPRESENTATIVES: V. J. Skee, T. M. Skee, Andrew Brakhan, J. B. Anthony, Harvey Sampson, Jr.

BRYANT 9-4725

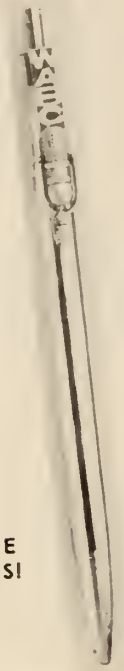
HY FINKELSTEIN

"LOGO" AD COMPANY

The "Mike Pen" and Other Products

SHERATON ATLANTIC HOTEL

1296 BROADWAY • NEW YORK 1, N. Y.



MIKE PENS!

In order to be of greater service to you, I have expanded my business and can now provide you with any and all promotional items that you may want for your station.

Look for me at the Conrad Hilton or Sheraton-Blackstone Hotels during the NAB Convention in Chicago, April 1-4, 1962.

Sincerely,

LOGO AD COMPANY

Hy Finkelstein

Hy Finkelstein



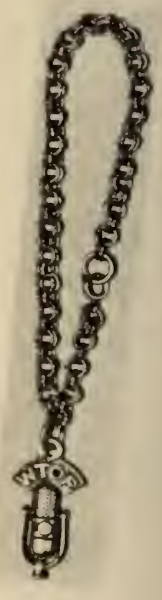








MIKE LIGHTERS!



READ THESE RAVES!

". . 'Mike' pens—terrific for all our stations. . . ."
—Bill Morgan, KLIF Dallas

". . . thank you for helping us create a true success story for KNX Radio. The impression that the KNX pens have made in Los Angeles is tremendous. . . ."
—KNX Los Angeles, Calif.

". . . the 'Mike' pens have arrived and they really are great. . . ." —WEAS Atlanta, Ga.

". . . 'Mike' pens—the best promotion we ever had. . . ." —WXYZ Detroit

". . . excellent promotional pieces. . . ."
—KXLY Spokane, Wash.

". . . our clients and listeners have been delighted with them. . . ." —WRDW Augusta, Ga.

". . . the hottest promotion item the station has ever had. . . ." —KWAM Memphis, Tenn.

". . . the finest quality I have ever seen. . . ."
—KTCS Fort Smith, Ark.

". . . I think you have another winner. . . . Everyone comments on them and the quality of your pens is outstanding. . . ." —WGR Buffalo, N. Y.

". . . very attractive and very effective. . . ."
—WJTN Jamestown, N. Y.

AND DOZENS MORE LIKE THESE IN OUR FILES

UNLOCK A BRAND-NEW SALES APPROACH . . . / YOUR CALL-LETTERS & SPOT ON-THE-DIAL ON THE INDIVIDUAL CAR KEY!

NOW! NEW!

YOUR KEY *to sensational* SALES PROMOTION!



- CAN BE CUT TO FIT YOUR CAR—WHEREVER KEYS ARE MADE
- 18K GOLD-PLATED OR ANTIQUE SILVER FINISH
- ATTRACTIVELY PACKAGED
- RECIPROCAL TRADE CONSIDERED

Conversation maker DELUXE . . . and it lasts as long as the car! Give the smart, new MIKE-KEY with your call letters and spot on the dial, in striking **three-Dimensions.** Each key is masterfully hand-finished by skilled jewelry craftsmen, in your choice of 18K Gold Plating or Antique Silver — individually and attractively packaged and properly identified for all makes of cars.

Your order of 1,000 contains a proportionate amount of Keys to fit General Motors, Ford and Chrysler products. MIKE-KEYS come apart to hold additional keys as well.



Wire or write for complete details. Or, call collect NOW.
Ask for Hy Finkelstein — 212, BRyant 9-4725.

"LOGO" AD COMPANY
SHERATON ATLANTIC HOTEL
1296 BROADWAY • NEW YORK 1, N. Y.
Another fine product by the creators of famous "MIKE" Pens & Lighters

SPECIAL SAMPLE OFFER!

Six "Mike" Keys, custom-made to display your own logos (your art-work reproduced). No charge for models or dies on this special offer! Prompt 2-week delivery.

6 MIKE-KEYS - - - $18

Order Now — Use coupon at right

CUT OUT AND MAIL TODAY! →

"LOGO" AD COMPANY SHERATON ATLANTIC HOTEL 1296 BROADWAY • NEW YORK 1, N. Y.

Please ship six Mike-Keys on your Special Sample Offer

Signed _____

Title _____

Station _____

Address _____

City _____ Zone _____ State _____

☐ Check enclosed, ship prepaid ☐ Bill my station

☐ Our artwork enclosed Use your block letters

☐ I am also interested in Reciprocal Trade. Send full details.

PRODUCTS: AKG studio and field microphones; AKG dynamic headset; shock-proof microphone stands; Nagra III B portable tape recorder

West Exhibit Hall—Space 50-W
ELECTRONICS, MISSILES & COMMUNICATIONS
262 East Third St.
Mount Vernon, N. Y.

REPRESENTATIVES: Robert F. Romero, Henry Shapiro, B. W. St. Clair, Charles Halle

PRODUCTS: Vhf translators; uhf translators for all television rebroadcast applications

West Exhibit Hall—Space 49-W
EMI/US
1750 N. Vine St.
Los Angeles 28, Cal.

REPRESENTATIVES: P. Allaway, D. C. Bonbright, A. B. Rozet, J. Csida, J. Tucker, M. Ellison, F. J. Cudlipp, J. Neitlich, D. Muller, D. E. Waitley, P. Macfarlane, E. Baker, G. Krutilek, R. Striker, H. McKeon, P. Weisel, A. Lane, E. D. Peterson, D. Brister, R. Booth, P. Upton

PRODUCTS: Monochrome and color television camera chains (4½" I.O., vidicon, remote control, etc.); broadcast control room equipment (solid-state vertical interval switching and distribution systems, transistorized audio mixing, tape deck and intercommunication equipment, audio and video recording tape)

West Exhibit Hall—Space 40-W
FEDERAL MANUFACTURING & ENGINEERING CORP.
TELEVISION SPECIALTY CO. DIV.
1055 Stewart Ave.
Garden City, L.I., N. Y.

REPRESENTATIVES: George R. Lippert, vice president; Lawrence D. Scheu, Jr., district sales manager; Dean Peck, district sales manager; Gerald Granger; Irving Zimet

PRODUCTS: Kinescope recorders, wireless microphones, rear screen projectors & screens, transistorized 16mm S-O-F newsreel cameras with portable power pack, transistorized mixer-amplifiers, lenses

West Exhibit Hall—Space 58-W
FISHER RADIO CORP.
21-21 44th Dr.
Long Island City, N. Y.

REPRESENTATIVES: Avery R. Fisher, Jim J. Carroll, George Meyer, Ted Felleisen, Chris Green

PRODUCTS: Monitor and relay fm tuners, audio reverberation systems, audio amplifiers and preamplifiers, audio control and loudspeakers, tape recorders, fm stereo multiplex generator

West Exhibit Hall—Space 31-W
GATES RADIO
123 Hampshire St.
Quincy, Ill.

REPRESENTATIVES: P. S. Gates, president; L. J. Cervone, vp sales; N. L. Jochem, vp engineering; J. R. Price, director, merchandising and advertising; George Yazell, western regional sales manager; Eugene Edwards, sales engineering manager; Ed Gagnon, manager special projects; Frank Parrish, advertising supervisor; Norman Peterson, manager audio sales; Franz Cherny, manager transmitter sales; Robert Hallenbeck, Reck Morgan, Dick Spruill, Bill Moats, Urlin Whitman, Joe Engle, Ken Neubrecht, Stan Whitman, London England, Bill Nielsen, Ed Wilder, Bob Tilton, Paul Timpe, Ed Suhey, sales engineers

PRODUCTS: Am-fm-tv broadcast transmitters, audio systems, transistorized amplifiers, transcription turntables, spot tape recorders, cartridge tape systems, remote amplifiers, remote control systems, frequency and modulation monitors, limiting and leveling amplifiers, plus other representative broadcast equipment.

East Exhibit Hall—Space 9-E
GENERAL ELECTRIC
Defense Electronics Div.
Technical Products Operation
Electronics Park
Syracuse, N. Y.

REPRESENTATIVES: Dr. George L. Haller, vice president and general manager—Defense Electronics Div.; Technical Products Operation: R. L. Casselberry, general manager; H. E. Smith, manager marketing; Harold B. Towlson, manager, engineering; J. Wall, manager sales, broadcast equipment; C. J. Simon, manager, market development; A. F. Carl, manager, manufacturing; M. R. Duncan, manager, customer services; Francis L. Robinson, legal counsel

PRODUCTS: 35 kw, vhf, high channel tv amplifier, 5-1 kw, vhf, high channel tv transmitter, Full sized section of vhf and microwave helical antennas, portable and rack mounted 2000 mc relay, new microwave repeater, (3) I-O color camera, new 3" I-O, b&w camera, new 4½" I-O, b&w camera, special live vidicon camera, film vidicon camera, b&w continuous motion film projector, film center multiplexer, b&w calibration monitor, complete line tv utility monitors, relay switching system, transistorized sync generator, audio console—transistorized, remote audio amplifier—transistorized, complete line of audio equipment, new educational tv studio package

West Exhibit Hall—Space 60-W
GENERAL ELECTRONIC LABORATORIES
18 Ames St.
Cambridge 42, Mass.

REPRESENTATIVES: Sal Fulchino, Phil Hayden, Bill Dunbar, Bob Leedham, Jack Lankford, Charlie Chrismon, John Felthouse

PRODUCTS: Fm transmitters: 1 kw, 5 kw, 15 kw, 30 kw; stereo generators, SCA generators, fm SCA relay receiver, rust remote control equipment

East Exhibit Hall—Space 12-E
GPL DIVISION—GENERAL PRECISION
63 Bedford Rd.
Pleasantville, N. Y.

REPRESENTATIVES: N. M. Marshall, A. G. Balletta, L. L. Pourciau, A. F. Brundage, A. J. Smith

PRODUCTS: Model PA-550 high resolution vidicon film chain, model PA-200 35mm telecast projectors, studio & remote vidicon camera chains, video recorders, sync generators, video switches, video & pulse distribution amplifiers, wideband STL microwave systems

West Exhibit Hall—Space 30-W
INTERNATIONAL BUSINESS MACHINES CORP.
590 Madison Ave.
New York 22, N. Y.

REPRESENTATIVES: I. D. Robertson, P. Willis, F. Morgan, E. Klis

PRODUCTS: Data processing equipment, demonstrating automatic program logging, billing, availabilities and analysis

West Exhibit Hall—Space 39-W
INTERNATIONAL GOOD MUSIC
1610 Home Rd.
P.O. Box 943
Bellingham, Wash.

REPRESENTATIVES: Rogan Jones, John D. Tuttle, Harry Patterson, Wil

liam Evans, Irving Law, Hamilton Brosious, Danny Coulthurst

PRODUCTS: IGM Simplimation (automation equipment), programing, Heritage Representatives

West Exhibit Hall—Space 42-W
ITA ELECTRONICS CORP.
130 E. Baltimore Ave.
Lansdowne, Pa.

REPRESENTATIVES: Bernard Wise, president; Henry E. Rhea, assistant to president; Allan S. Timms, eastern regional manager; R. Paul Comstock, Jr., western regional manager; Joseph Novik, manager; Robert Ware, Tom Magowan, John P. Burke, Chester Siegrist, Tom Fleet, Ted Overbey, Lewis Denes, Robert L. Weeks, Linton D. Hargreaves, James Baker, product manager; Joseph Roberts, Juan Chiabrando, Merrill Lamont, William Spry, Phillip Sam, Paul Sam, Robert Jordan, Stanley Friedman

PRODUCTS: Fm broadcast transmitters, fm multiplex equipment, am broadcast transmitters, consoles, audio equipment, automation equipment, remote control equipment, cartridge equipment, uhf-tv transmitters, accessories

West Exhibit Hall—Space 37-W
ITEK ELECTRO-PRODUCTS
75 Cambridge Parkway
Cambridge 42, Mass.

REPRESENTATIVES: Samuel Card, William Stern, Peter Dudeney, Cleo Betts, Carlton Davis, Hugh Ware, John Hardy

PRODUCTS: Itek wireless microphone system, a new high-quality unit expressly designed for tv broadcasting, in studio and out. Features high power, exceptional fidelity, diversity reception and a complete line of accessories

West Exhibit Hall—Space 36-W
JAMPRO ANTENNA
7500—14th Ave.
Sacramento 20, Cal.

REPRESENTATIVES: Peter Onnigian, general manager; Larry Seese, field service engineer; Taro Yodokawa, production manager

PRODUCTS: For tv: omni-directional transmitting antennas for channels 2-13, with power ratings of 12 and 50 kw, tv diplexers, single line notch diplexers and harmonic filters, two kmc microwave parabolic antennas, coaxial transmission line and fittings, vhf translator antennas

For fm: high power uhf tv standby antennas; high gain, wide band fm antennas designed for fm stereo broadcasting; complete line, up to 20 bays, vertically polarized as well as conventional types, directional fm antennas; fm diplexers and multiplexers; high attenuation, high power fm harmonic filters; co-axial transmission line and fittings

West Exhibit Hall—Space 62-W
JOHNSON ELECTRONICS
62 South Highway 17-92
Box 17
Casselberry, Fla.

REPRESENTATIVES: Eugene S. Johnson, Eugene C. Johnson, Clyde Redwine, R. L. Weber

PRODUCTS: Transistorized amplifiers, tuners, receivers, combinations and PA podium

East Exhibit Hall—Space 1-E
KLIEGL BROS.
321 West 50th St.
New York 19, N. Y.

REPRESENTATIVES: Herbert R. More, mgr. television dept.; Wm. Morris, Lawrence Schaefer, Alwin Lassiter

PRODUCTS: Kliegl Bros. manufactures a complete line of tv lighting fixtures, accessories, wiring devices and lighting selection and control equipment for monochrome and color telecasting. The new and revolutionary SCR semi-conductor dimmer using the silicon controlled rectifier will be featured. Assistance in the planning of lighting and associated facilities is available

West Exhibit Hall—Space 59-W
MACARTA
4021 Fleur Drive
Des Moines 15, Iowa

REPRESENTATIVES: G. D. Andrews, president; P. H. Vernon, vice-president; Gren Andrews, Lynn Kruger, L. R. (Doc) Lemon, W. F. Muller, Del Blomstrom, William E. Moulic, Robert J. Moulic, Edison Moulic, John Burmeister, Roy Grubel

PRODUCTS: Automatic magnetic tape cartridge recording and playback equipment; automatic tape magazine reconditioning and reloading

West Exhibit Hall—Space 35-W
MAGNE-TRONICS
49 West 45th St.
New York 36, N. Y.

REPRESENTATIVES: Thomas L. Clarke, Jr., president; Joseph F. Hards, vice president; Alfred J. Kendrick, sales manager

PRODUCTS: Magne-Tronics automated taped radio-music program service, automated equipment, motivational background music service for fm multiplexing and/or wired line transmission

West Exhibit Hall—Space 32-W
McMARTIN INDUSTRIES
(formerly Continental Mfg., Inc.)
1612 California St.
Omaha, Neb.

REPRESENTATIVES: Ray B. McMartin, president; Leonard E. Hedlund, chief engineer; Ray M. Unrath, product and sales promotion mgr; Duane Haverty, Kansas City sales representative; Tom Ellis, Chicago sales representative; Rod Maddison, Canadian sales representative; A. B. Clapp, Canadian sales representative; Bill Keene, Boston sales representative; A. W. Greeson, North Carolina sales representative; Joel Joseph, East Coast sales representative; Ken Wyborny, Texas sales representative; Jack Carter, West Coast sales representative; W. J. Peck, Seattle sales representative; Lyle O. Keys, Salt Lake sales representative; Clyde Heck, broadcast engineer (Omaha office); Mike Schmitz, purchasing agent (Omaha office)

PRODUCTS: Frequency monitors, modulation monitors, SCA-multiplex monitors, stereo monitors, RF amplifiers, fm multiplex receivers (tubed and/or transistorized), fm stereo adapters, STL receivers, uhf-vhf communication receivers, audio PA amplifiers—transistorized

West Exhibit Hall—Space 25-W
MINNESOTA MINING & MANUFACTURING
Magnetic Products Division
900 Bush Ave.
St. Paul 6, Minn.

REPRESENTATIVES: W. H. Madden, R. J. Ferderer, F. J. Watson, P. B. Van Deventer, F. T. J. Madden, S. D. Smith, D. E. Rushin, W. I. Herriott, D. E. Denham

PRODUCTS: "Scotch" brand video tape, audible range tapes and related items

West Exhibit Hall—Space 55-W
MIRATEL ELECTRONICS
1st St., S.E. & Richardson
New Brighton, Minn.

REPRESENTATIVES: William S. Sadler, B. J. Klindworth, N. C. Ritter, Robert Willett, Wayne Mayer, Dan Schulte, Pete Vogelgesang, Bob Heydenberg, H. T. McAdams

PRODUCTS: Television video monitors,


NEW for '62
Complete up-to-date measurements of
STATION COVERAGE
plus
STATION AUDIENCES
All details available at NAB Convention, Chicago April 1 to 4, 1962
NIELSEN SUITE 1000
CONRAD HILTON HOTEL
NSI
NIELSEN COVERAGE SERVICE 1961
Make Nielsen Suite 1000 at the Conrad Hilton your headquarters for facts . . . food . . . or fresh-up.

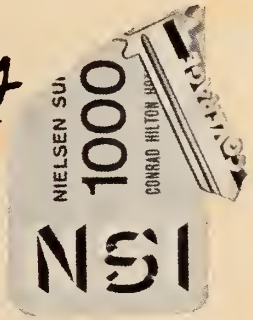
NEW

For station coverage...

(each county)

. . . let us show you how Nielsen Coverage Service '61 supplies answers about radio and tv station coverage and circulation . . . up-to-date authoritative facts, county-by-county, on total homes . . . tv homes . . . radio homes . . . all based on latest U.S. Census. And station coverages (daily, weekly; daytime, nighttime) as percentage levels and circulations of all reportable stations in the 50 States.

plus



NEW

For station audiences...

(each station)

. . . let us tell you about the new Nielsen Station Index *seasonal* measurements just released . . . reporting Metro-Area ratings, Station Totals, detailed composition of time-period audiences . . . for all measured tv and radio stations. Ask for the details and see for yourself why NSI is the accepted standard of station audience measurement.

Nielsen Coverage Service
Nielsen Station Index

Services of the A. C. Nielsen Company
2101 Howard Street • Chicago 45, Illinois

NCS and NSI are Registered Service Marks of A.C. Nielsen Company

conelrad equipment, audio operated relays, program failure alarm, citizens band transceivers, broadcast translators

West Exhibit Hall—Space 51-W
MOSELEY ASSOCIATES

4416 Hollister Ave.
P.O. Box 3182
Santa Barbara, Cal.

REPRESENTATIVES: John A. Moseley, president; Howard M. Hamm, Jr., engineering manager

PRODUCTS: Radio remote control systems, wire remote control system, SCA subcarrier generator, fm stereo generator, 10 watt fm exciter

West Exhibit Hall—Spaces 44-W 45-W
OZALID PRODUCTS
GENERAL ANILINE & FILM

Johnson City, N. Y.

REPRESENTATIVE: Richard Lyman, national representative to broadcasting industry

PRODUCTS: Ozalid duplicating equipment and materials for copy systems, especially useful for special broadcasting requirements such as availabilities-control, order-invoicing, and traffic control; Ansco professional film products for broadcasting industry

East Exhibit Hall—Space 8-E
PROGRAMATIC BROADCASTING SERVICE

229 Park Ave. So.
New York 3, N. Y.

REPRESENTATIVES: John Esau, Robert E. Fender, Gus Weber, J. W. Roberts, Dave Bain

PRODUCTS: Automated radio equipment and taped O-Vation music, a division of Muzak Corporation

East Exhibit Hall—Space 5-E, 6-E and 10-E
RADIO CORPORATION OF AMERICA

Broadcast & Communications Products Div.
Front & Cooper Sts.
Camden, N. J.

REPRESENTATIVES: C. H. Colledge, vice president & general manager, broadcast & communications products division; A. F. Inglis, manager, CCTV and recording products; J. P. Taylor, manager, marketing administration; E. C. Tracy, manager, broadcast equipment marketing department; M. A. Trainer, manager international operations liaison; V. E. Trouant, chief engineer, broadcast and communications products; P. Bergquist, manager sales, CCTV and recording products; J. Cassidy, manager—merchandising closed circuit; E. J. Dudley, administrator press relations; P. A. Greenmeyer, manager broadcast and closed circuit advertising; J. L. Grever, marketing manager, electronic recording products; E. T. Griffith, manager, customer relations and sales services; J. E. Hill, manager, northern field sales; E. N. Luddy, manager, broadcast transmitting equipment merchandising; A. Miller, manager film recording & tv systems operations; R. J. Newman, manager southern & western field sales; D. Pratt, manager broadcast field sales; W. B. Varnum, manager studio equipment merchandising; W. K. Charles, sales manager western district CCTV & recording products; R. T. Kohler, sales manager eastern district CCTV & recording products; N. VanderDussen, sales manager, central district CCTV & recording products

PRODUCTS: Monochrome and color television equipment, uhf and vhf television transmitters, am/fm transmitters, television tape equipment, audio equipment, monitoring equipment and test equipment for am, fm and tv stations. Television mobile equipment, tv cameras, control room equipment. Am, fm and tv antenna systems, transmission line, tower lighting and accessories. Radio and tv station automation equipment, microwave relay equipment

East Exhibit Hall—Space 18-E
RAYTHEON

Equipment Division
1415 Boston-Providence Tpke.
Norwood, Mass.

REPRESENTATIVES: George Hinkley, Don Smith, Henry Geist, Robert Lingle, Robert Keller, Hugh Bannon, Gene Love, Phil Cass

PRODUCTS: KTR Microwave television relay systems for intercity relay remote pick-up or STL applications, 7,000 and 13,000 Mc, portable and rack-mounted for NTSC color and simultaneous audio. TMA program audio channel units for application to existing systems. Microwave waveguide accessories, including antennas, waveguide, diplexers, etc.

East Exhibit Hall—Space 17-E
SARKES TARZIAN

East Hillside Dr.
Bloomington, Ind.

REPRESENTATIVES: Biagio Presti, manager; Russ Ide, marketing manager; Neff Cox, Jr., merchandising manager; Wendell Fuller, manager—engineering and production; Dale Buzan, manager—studio equipment engineering; John Guthrie, manager—test, field service; Bill Tarr, Jack Roden, Morrell Beavers, Nubar Donoyan, Dale Matheny, Dick Swan, Jesse Durbin, Dave Link, Lou Hildinger, Charles Moore, Joe Phillippi, Nelson Alquist, Bob McCoy, Miles Blazek, Dave Shelley

PRODUCTS: Super studio vidicon camera, super film vidicon camera system, solid state vertical interval switching system, heterodyne microwave relay system

West Exhibit Hall—Space 52-W
SCHAFER ELECTRONICS

235 South Third St.
Burbank, Cal.

REPRESENTATIVES: Paul C. Schafer, James Harford, Dallas Barnard

PRODUCTS: Automatic programing systems, automatic spotter, automatic program preparation system, remote control equipment

West Exhibit Hall—Space 63-W
SCULLY RECORDING INSTRUMENTS

62 Walter St.
Bridgeport 8, Conn.

West Exhibit Hall—Space 48-W
THE SOUNDSCRIBER

6 Middletown Ave.
North Haven, Conn.

REPRESENTATIVES: Fred Biertuempfel, R. A. Sander, J. Pavlisko

PRODUCTS: Reference recorders magnetic tape, 24 hours continuous time identified

East Exhibit Hall—Space 15-E
STANDARD ELECTRONICS

Route 524—Lakewood Rd.
Farmingdale, N. J.

REPRESENTATIVES: William J. LaHiff, Joseph M. Noll, Joseph Ewansky, Michael Zullo, Jos. DeBragga, H. Duncan Peckham, Michael Sajor, Felix Vecchia, Jim Filippo, Chester Faison, Gordon Ross, Beecher Hayford, Lyle Keys, James Tharpe, Teresa Carlson, Mike Lombardi, M. Kraus, E. Biondo, P. Collalto

PRODUCTS: Exhibiting—all new space saving equipment; 250 watt fm transmitter for stereo or multiplex; 5 kw fm transmitter for stereo or multiplex; 1 kw fm transmitter; fm Serrasoid (R) replacement modulator for fm/fm stereo and multiplex use—for modernizing Western Electric and other fm

transmitters; stereo generator; 25 kw tv amplifier; add-a-unit patchover

East Exhibit Hall—Space 4-E
SURROUNDING SOUND

5757 Santa Monica Blvd.
Hollywood 38, Cal.

West Exhibit Hall—Space 28-W
TEKTRONIX

P.O. Box 500
Beaverton, Ore.

REPRESENTATIVES: Charles Rhodes, Larry Biggs, Keith Williams, Ralph Ebert, Ted Anderson, Cliff Briesenick, Irv Chambers, Frank Elardo, Terrell Jamison, Bob Seaberg

PRODUCTS: Video-waveform monitors, vectorscope for color tv phase measurements, video plug-in unit for tektronix oscilloscopes, oscilloscope trace-recording camera, tv and bc test equipment—generators, amplifiers; etc., scope-mobiles (oscilloscope carts), auxiliary test equipment

East Exhibit Hall—Space 2-E
TELECHROME MANUFACTURING

(See listing Tellemet Corp.)

East Exhibit Hall—Space 2-E
TELEMET CORPORATION

185 Dixon Ave.
Amityville, L. I., N. Y.

REPRESENTATIVES: G. M. Giannini, G. R. Tingley, J. Horowitz, Don Dudley, Dave Chapman, S. S. Krinsky, S. Gunston

PRODUCTS: Telechrome will demonstrate a number of its latest equipment developments which have extensive applications in the field of color tv and broadcasting equipment, video transmission facilities and testing. The most prominent of these are as follows: Transistorized video test signal generator, transistorized video distribution amplifier, transistorized pulse distribution amplifier, time domain corrector, special effects generator with fader, video transmission test set, video transmission test signal receiver, EIA sync generator with vertical interval keyer, vertical interval signal keyer, sine-squared window generator

East Exhibit Hall—Space 11-E
TELEPROMPTER CORPORATION

50 West 44th St.
New York 36, N. Y.

REPRESENTATIVES: George Andros, Ted Boisumeau, Irving B. Kahn, Gerald G. Griffin, Herbert Nettleton, Monroe M. Rifkin

PRODUCTS: Telepro 6000; 3½ x 4 slide projector with RA-60 random select changer; TelePrompTer Mod V; Amphicon 200 large screen television projector

West Exhibit Hall—Space 33-W
THE TELEQUIP CO.

336 East 50th St.
New York 17, N. Y.

REPRESENTATIVES: John W. Schlageter, Howard L. Ryder, John J. Camarda, Joseph Gonzales, Derek Clowes

PRODUCTS: Telequip is displaying a completely new line of tv studio lighting and portable lighting for remote and newsfilm applications. Other new products displayed: 16mm tv intermittent projector, 8-inch desk-top "bullet" video monitor, and an upright kinescope recorder

East Exhibit Hall—Space 3-E
TELESCRIPT-CSP

155 West 72nd St.
New York 23, N. Y.

REPRESENTATIVES: Peter Jackson, Robert Swanson

PRODUCTS: Dual head rear screen projector, single head rear screen projector, tv studio prompting equipment

West Exhibit Hall—Space 24-W
THOMPSON RAMO WOOLDRIDGE DAGE DIVISION

455 Sheridan Ave.
Michigan City, Ind.

REPRESENTATIVES: W. G. Gordon, W. E. Smith, W. W. Elmendorf, J. A. Rickel, J. Campbell, B. Keach, D. Bowdish, C. Wenzinger, C. Hayworth, J. Alinsky, B. Relyea, D. Schonmeyer, C. Kennedy

PRODUCTS: Self-contained EIA camera, switching matrix, STA-Vamp

West Exhibit Hall—Space 41-W
TOWER COMMUNICATIONS

2700 Hawkeye Dr.
Sioux City, Ia.

REPRESENTATIVES: M. M. Lasensky, E. H. Moore, G. S. Chesen, H. Fair, L. J. Tokarczyk, J. E. Skarda, G. C. Lasensky

PRODUCTS: Towers, microwave, am, fm, tv, microwave passive reflectors, portable prebuilt buildings, paradomes, erection & installation services

West Exhibit Hall—Space 38-W
UTILITY TOWER

3140 N.W. 38th St.
Oklahoma City, Okla.

REPRESENTATIVES: C. E. Nelson, Jerry Nelson, V. G. Duvall, Pat Duvall, D. D. Giroux, M. N. Sholar, J. D. Nelson

PRODUCTS: Manufacture and installation of all types of radio, tv, microwave towers

East Exhibit Hall—Space 14-E
VISUAL ELECTRONICS

356 West 40th St.
New York 18, N. Y.

REPRESENTATIVES: James B. Tharpe, John B. Gallagher, F. Cecil Grace, Jess Rafsky, Charles E. Spicer, Leo L. Darrigo, Robert Bollen, George H. Wagner, Donald Quinlan, Richard Koplitz, Morris A. Mayers, Hendrik J. Antonisse, Felix Bonvouloir, Shirley Bonvouloir, A. W. Greeson, A. R. Hopkins, Wayne Marcy, Richard Witkovski, Lyle O. Keys, Alfred M. Kallman, Leroy Kilpatrick

PRODUCTS: Tv program automation systems, a complete line of modular transistorized tv broadcast master control equipment including video switchers, video and pulse distribution amplifiers, sync generators with built-in gen lock, mixing amplifiers, etc.; GPL high resolution vidicon film system, English electric valve 3" and 4½" image orthicon tubes, Fayag master studio clock system, conrac picture monitor line, eastman 16mm tv projectors, Smith-Florence fault-finder, Prodelin transmission line, Decca weather radar, power sources all transistorized power supply systems, fm stereo equipment; multiplex receivers, Spotmaster tape cartridge machines, Altec audio consoles and microphones, Nems-Clarke field strength meter, audiomation tape players for background music, Comrex wireless microphones

West Exhibit Hall—Space 21-W
VITRO ELECTRONICS

919 Jesup-Blair Dr.
Silver Spring, Md.

REPRESENTATIVES: John Birch, senior engineer; K. B. Boothe, sales engineer; J. A. Smith, sales engineer; R. C. Curry, assistant director of product sales; K. B. Redding, director of product sales

PRODUCTS: Tv and fm rebroadcast receivers, field intensity meters, phase meters, patch panels, special consoles



WNEW **WIP** **KMBC**

NEW YORK **PHILADELPHIA** **KANSAS CITY**

WELL COVERED. Through its policy of representing a limited number of selected stations in major markets, **METRO BROADCAST SALES**, the nation's quality Station Representative, offers a thorough, in-depth service to clients, agencies and stations. **AS OF APRIL 1ST, METRO BROADCAST SALES WELCOMES ITS NEWEST MEMBER, KMBC RADIO, KANSAS CITY, THE SALES-THROUGH-SHOWMANSHIP STATION.** Call your **METRO BROADCAST SALES** salesman. You'll hear the full story about **KMBC**... and its companion stations, **WNEW**, New York and **WIP**, Philadelphia. All represent radio at its best: Good Listening and Good Selling.

Metro Broadcast Sales

A SERVICE OF METROPOLITAN BROADCASTING

NEW YORK: PL 2-8228; PHILADELPHIA: LO 8-2900; CHICAGO: 467-6340; ST. LOUIS: MA 1-4800; DETROIT: 873-8600; LOS ANGELES: 385-1424; SAN FRANCISCO: DO 2-1



DUNNAN & JEFFREY, INC.

Cordially invite radio and television broadcasters
attending the NAB Convention
to their
Hospitality Suite at the Conrad Hilton—
phone the Conrad Hilton switchboard for our number

Our Thought for Today:

What this country needs is a good 5c nickel

Ed Wynn

Dunnan & Jeffrey, Inc.
730 Fifth Avenue
New York 19, New York

Martin Himmel
David Edell
Robert A. Conn



Everybody leans towards Groucho

In Baltimore and Boston and Detroit and Minneapolis-St. Paul and New Orleans and Seattle and Washingto D.C., and all around the country—bigger and bigger audiences are leaning towards "The Best of Groucho ■ Take Seattle—from December to January in ARB, Groucho's rating upped 11 points, from 16 to 27! He tigh ened his first-place hold on Boston when he rose to 22. He's the new leader in New Orleans with a three-poi gain. And in Washington, D.C., he added 66% to his rating. ■ "The Best of Groucho" gives you 250 of th very best from Groucho's 11-year network comedy hit. And by what's happened to date, it makes a powerhouse series for daytime stripping! Give the people in your area a chance, and they'll tilt Groucho's way too. In big numbers! Get the details from . . .

NBC FILM

1922
1962

40

40 years ago . . . . . April 13, 1922 . . . . . a new sound came to State Street from atop the roof of The Fair Store . . . a sound which was destined to become one of the Nation's most powerful radio voices . . . WMAQ, 50,000 watts strong and clear . . . now celebrating 40 years of service to Chicago and the Middle West.

The 100-watt signal of 40 years ago, heralding the birth of Chicago's pioneer radio station, also marked the start of a fantastic new era in communications, entertainment and service. In the following decades, WMAQ led the way in the development of radio from a fad in the "Roaring Twenties" to the world-spanning communications giant of today.

WMAQ is proud of a distinguished record of broadcasting firsts, including . . .

First broadcast of a series of educational programs . . . in cooperation with the University of Chicago.

First broadcast of a musical appreciation program.

First and only Chicago broadcast of the Presidential nominating conventions in 1924.

First to broadcast a regular daily schedule of major league baseball . . . the Chicago Cubs.

First to broadcast an intercollegiate football game . . . University of Chicago vs. University of Kentucky.

First to broadcast a two-way trans-Atlantic telephone conversation . . . between Chicago and London.

For four decades, Chicago and all Mid-America have tuned to WMAQ for imaginative, rewarding Quality Radio constantly alert to the tastes and desires of the entire area the station is privileged to serve.

And, WMAQ Quality Radio has never been better than today's SOUND OF THE SIXTIES, a total broadcast service providing an ideal balance between entertainment, news, information and public affairs features designed to serve the needs and interests of the vast Mid-America audience. The most modern broadcast equipment, including Chicago's newest transmitter, provides the finest possible reception.

Long-established favorite personalities such as Henry Cooke, John Holtman, Phil Bowman, Jim Conway, John Doremus, Len O'Connor and Jack Eigen, supplemented by the unsurpassed news and informational programming of the NBC Radio Network, set the pace in Chicago radio. WMAQ enters its next 40 years rededicated to maintaining and expanding the highest standard of service demanded by the astronaut age with its boundless new broadcast frontiers.

40 Years of WMAQ . . . Good Listening Anytime...But Never Better Than NOW!

WMAQ

NBC Owned

Represented by NBC Spot Sales

DIAL 670

NBC



Henry Cooke
6:00-9:55 a.m.
Monday thru Friday
Saturday too
6:00-9:00 a.m.



John Holtman
10:05-11:55 a.m.
Monday
thru
Friday



Phil Bowman
12:05-1:55 p.m.
Monday
thru
Saturday



Jim Conway
2:05-3:55 p.m.
Monday
thru
Friday



John Doramus
4:05-5:55 p.m.
Monday thru Saturday
7:05-10:30 p.m.
weekdays



Lan O'Connor
6:45 p.m.
Monday
thru
Friday



Jack Eigan
11:15 p.m.-1:30 a.m.
Monday
thru
Saturday

SPONSOR WEEK WRAP-UP

NAB

(Continued from page 12, col. 2)

hibitions, displays, and other events.

About 30 equipment manufacturers and suppliers are expected to utilize 27,000 square feet of exhibition space.

More than 75 hospitality suites will be in operation. Station representatives will have about 30 suites, film syndicators about 15, and program services about 10. Networks, trade associations, research-promotion companies, and broadcast advertising services will maintain suites.

Advertisers

Rexall (BBDO) is using network tv and radio exclusively to promote its annual "penny sale."

The money is in scatter plans on daytime tv and participations on four radio networks.

Incidentally, Rexall has no plans as yet for fall network tv.

Campaigns: Campbell Soup is using heavy tv support during April and May to promote its four bean products. Taking advantage of springtime interest in baseball, commercials, both network and spot, will feature Mickey Mantle offering an



MISS NBC was selected at the New York Toy Fair recently. She's Yardena, a veteran of the Israeli army and now a U. S. actress

DEBUT PARTY for Wheeling Steel, new sponsor of "Meet the Press" on WTRF-TV, Wheeling, brought together (l-r) Louis Ergmann, NBC Sales; Robert W. Ferguson, station executive vice president; Edward Peck, advertising manager of Wheeling Steel, and Edward Combstock, Cunningham & Walsh vice president. Executives discuss the company's new advertising vehicle



BIRTHDAY greetings to WIL, St. Louis, came in the form of this huge cake from the Sheraton-Jefferson Hotel. Standing guard are (l-r) Bill McKibben, assistant to the managing dir. of WIL; John F. Box, Jr., managing dir. of the Balaban Stations; Andy Pennella, gen. mgr. of the hotel; Henry Verhey, pastry chef; Dick Drury, program dir. of the station



official league baseball for $1 and any three labels from the beans . . . Network tv will be the core of a spring-summer push by **Pharmacraft** to introduce nationally its Allerest Allergy Tablets. Participation in 14 ABC TV nighttime shows begin 1 April, augmented in major spot markets. Papert, Koenig, Lois is the agency.

PEOPLE ON THE MOVE: E. Clinton Frank to regional commercial manager for Raytheon . . . **Robert M. Slater** to manager for corporate advertising and sales promotion for Allied Chemical . . . **Thomas M. Behan** to manager of advertising and sales promotion for the newly-formed Micro-Data division of Bell & Howell . . . **J. Keith Deay** to marketing manager for the pharmaceutical department of American Cyanamid's International division . . . **Paul F. Dixon** to the new post of director of market development for Schick.

Agencies

BBDO has taken the lid off a veritable cloak-and-dagger affair it's been conducting in Utica, New York.

For the better part of a year, the agency has been sponsoring a first-run adventure show on WKTV as a sort of laboratory experiment on the effectiveness of commercials.

Called Channel One, the experiment included a random sample of unsuspecting viewers in the market taken after each show to determine such things as comparative performance of 30- and 60-second commercials, back-to-back 30's, combinations of compatible and incompatible products within the same clip, etc.

Major expansion by George Green Associates includes the opening of six new offices, a Latin American division, five executive changes and the opening of new film studios.

The new offices are in San Fran-



FREEDOM documents reprinted by Storer and the Freedom Foundation are given Cleveland Mayor Anthony Celebrezze by James P. Storer, WJW assistant gen. mgr.



MERIT AWARD from the American Optometric Assn. for WWDC, Washington for cooperation on vision to pres. Ben Strouse (r) by district pres. Dr. John Greenwood

ESSAY winner Ellen Coyne accepts prize from William B. McGrath, WHDH (AM & TV), Boston, v.p. and managing dir., and Msgr. Timothy F. O'Leary, superintendent, Archdiocesan Schools. Looking on are John C. Dowd, pres. of John C. Dowd Co. (l) and Crawford Ferguson, pres. of Martin L. Hall Co. The essay topic was "The Alliance for Progress"



UP AT BAT for 10 of the Louisville Colonels baseball games on WAVE-TV is Sterling Beer distributor John Martin (l) who signs on the dotted line which team gen. mgr. Danny O'Brien (r) points out. Ed Kallay (c), stn. sports dir., will call the play-by-play for all the 10 games



cisco, Washington, Chicago, Dallas and Toronto, and new European headquarters in Paris.

Eli "Buck" Canel will direct the Latin American division. Executive changes include: Jack Coneybear from v.p. to executive v.p. and account supervisor; Roy V. Smith from station relations director to director of radio-tv.

Agency appointments: The Wolf Corp. to **Albert Frank-Guenther Law** . . . Canned Bread Co. to **Lambert & Feasley** . . . The California Avocado Advisory Board to **McCann-Erickson** . . . Fort Howard Paper Co., Green Bay, to **Earle Ludgin & Co.** . . . Swift & Co. to **McCann-Erickson,** Chicago for its Pet Food division ($500,000-$750,000), from Dancer-Fitzgerald-Sample, effective 1 April.

Divorcement: Seiberling Rubber and its agency since 1934, **Meldrum & Fewsmith,** Cleveland. Account is in the neighborhood of $375,000.

International note: A new public relations network established by the **London office of Y&R** will serve the agency's clients in Finland, Sweden, Denmark, Germany, Holland, Belgium, France and Spain. Plans include extension to cover Italy and Switzerland.

Executive changes: John H. Willmarth, president of Earle Ludgin & Co., Chicago, is retiring. **David G. Watrous** takes his place while **George A. Rink** becomes executive v.p. and **Hugh Wells** assumes the direction of all creative operations.

New v.p.'s: Reggie Schuebel at North Advertising, New York, for tv, radio, and media . . . **Joseph J. Seregny** at Y&R, Detroit . . . **Dick Sloan** at the Jack Wyatt Co. . . . **Patrick D. Beece** at MacManus, John & Adams . . . **Jack Flatley** at Gourfain-Loeff . . . **John J. Calnan,** and **Harold Kaufman** at the Chicago office of NL&B and **Joseph A. La Rosa** of NL&B, New York . . . **Austin L. D'Alton** at McCann-Erickson, Chicago . . . **Albert J. Durante,** promotion and public relations director for tv at J. Walter Thompson, to executive v.p. and member of the board at Bermingham, Castleman & Pierce.

PEOPLE ON THE MOVE: T. R. Snyder to the Rambler account group at Geyer, Morey, Madden & Ballard . . . **Gerry Sussman** to the copy staff of Wexton . . . **Walter G. Schilling** to creative department coordinator at Knox Reeves . . . **Gerald F. Gruggen** to account executive at Knox Reeves . . . **David A. Hallack** to supervisor of public relations and account executive and **William J. Luddy** to manager of public relations at Zimmer, Keller & Calvert, Detroit . . . **Jack Bucholtz** to regional account manager on the Busch Bavarian Beer account at Gardner . . . **Sterling R. Cassel** to media research manager on the Burgermeister Beer account and **John Cail** to marketing and merchandising on the account at Post & Morr, California . . . **Edmund G. Norwick, Jr.** to associate media director at Griswold-Eshleman . . . **Quentin Schweninger** to regional account executive on the Dodge account at BBDO, Los Angeles . . . **S. S. (Bud) Spences,** formerly west coast director of radio-tv for FC&B, to public relations director of Prudential Savings & Loan, San Gabriel.

Tv Stations

Food products and toiletries goods were the leading product classifications on network tv in 1961, accounting for more than $265 million in gross time billings.

According to LNA-BAR figures released by TvB, foods billed $138,297,845, a rise of 20.5% over 1960, while toiletries billings were up 14.3% to $126,963,586.

Product classes showing the biggest gains on network were building materials, up 110.1% to $4,605,961 and sporting goods and toys, up 79.4% to $5,756,104.

Leading network advertisers in the fourth quarter were P&G ($11,764,295), American Home Products ($9,188.927) and General Motors ($7,667,543).

Top brands in the last quarter were Anacin ($3,080,794), Camel ($2,381,310) and Chevrolet ($2,349,045).

EIA has come up with a proposal which it hopes will counter-act the proposed all-channel set legislation or at least will act as a stalling device.

The industry group which represents receiver manufacturers and which is, obviously, opposed to the mandatory manufacturing bills, submitted its proposal to the Senate Communications Subcommittee and the House Commerce Committee.

The proposal: that the FCC, by virtue of its licensing power, insist that all vhf stations telecast simultaneously on both vhf and uhf. Once the public has a reason for buying all-channel receivers, EIA said, set makers will produce and promote them on their own.

Kudos: Michigan Governor John B. Swainson presented **WJRT,** Flint, with a special certificate of merit for the production of a documentary examining conditions at the Lapeer State Home and Training School . . . **WECT-TV,** Wilmington, won the coveted 1962 bronze School Bell award presented by the North Carolina Education Assn. for public service to the schools of the Tar Heel state.

PEOPLE ON THE MOVE: Kenneth W. Stowman to director of sales development for the Triangle Stations . . . **John P. Wiley** to national tv sales director at WRCV-TV and radio Philadelphia . . . **Jay Nagle** to sports director at WSAZ-TV, Charleston . . **Marvin Picard** to account executive at WBRC-TV, Birmingham . . . **Ha Gold,** formerly of Mutual, to heac of public relations at Communica tions Industries Corp. . . . **Tom Bern stein** to the merchandising depart ment of KHJ-TV and radio, Los An geles . . . **Dick Wheeler** to news di rector at KOTV, Tulsa . . . **Jay M Thorpe** to sales service manager a WTCN, Minneapolis . . . **John F. Cun diff** to general sales manager a WFIL-TV, Philadelphia . . . **Wallac Dunlap** to assistant sales manage of KDKA, Pittsburgh . . . **Dominic**

(Please turn to page 104)

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

2 APRIL 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

The NAB convention, as often happens, convenes in another atmosphere of crisis: this time, the backdrop was the FCC move against several station licenses.

There was also the fact that it came during a pause in the Chicago local hearings.

The FCC has attempted to write off the Chicago hearings as an exploratory proposition. This appears almost incredible in the light of the fact that the Commission has announced it will **require stations to ascertain programing needs of their communities and then to draw up plans to meet those needs.**

It is also incredible in light of the fact that the case of Suburban Broadcasting vs. the FCC waits decision in the Appeals Court. Two of the three judges on this case of an FM station denied a brand new construction permit because it had not ascertained community needs were also judges in the Hartford pay-tv case.

This case appears **likely to test the FCC's power to require programing to meet community needs.** The precedent will have much influence even if the Supreme Court refuses to hear it, but may have tremendous importance if the highest court does hand down its own decision.

The three judges who decided in favor of the FCC's power to authorize pay-tv tossed in some gratuitious language indicating they believe the FCC has **legal power to watch programing both on pay and free tv.** With two of them on the FM case, there is reason to fear that FCC power over programing might be broadened by the eventual decision.

At the moment, the broadcasting industry is able to argue with considerable force that the FCC has no legal power to do what it is setting out to do. Much of the FCC position, most of it, rests on the Supreme Court Decision in the chain broadcasting case.

If the FM case decision adds to this old case a precedent for broad FCC power in this field, and if the Supreme Court refuses to hear the case (more so, if the highest court does hear it and agrees), **the fat is in the fire.** Even those commisioners who now resent FCC intrusion into programing **would be forced by legal precedent to weaken.**

Thus the Chicago hearings, in the middle of which is sandwiched the NAB convention, become very important indeed. This sort of performance **may become the order of the day given an adverse and broadly worded decision in the FM case.**

FCC is also prodded anew by Congress: Sen. John O. Pastore (D., R. I.) did more than shock NAB with his "tough" speech.

The time which has elapsed has made it clear that the "strong" regulators took aid and comfort from the remarks.

Within perhaps two weeks, NBC and CBS toppers will be on Sen. Dodd's (D., Conn.) hot seat, the one that burned Oliver Treyz.

Following what is expected to be the final segment of these hearings on tv in relation to juvenile delinquency, a **blistering report is almost certain.** Plus an added push for network regulation.

All of the heat doesn't come from the FCC, nor is all of it directed at broadcasters. **Advertisers appear due for buffeting by a heavier-hitting FTC.**

Most notable recent event at that agency has been the **emergence of Philip Elmore as the "great dissenter,"** which every agency is supposed to have. But Elmore's dissents are **in the direction of tougher enforcement.** He is only one of three new frontier appointees, and the only one to adopt an extreme position.

However, there is solid evidence that it is Elmore who has administration backing, so for the **first time a "dissenter" may become a tale that wags the dog.**

Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

2 APRIL 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

Even though spot tv sales for the current second quarter loom, at least for the top 20-30 markets, as the juciest in years, it's a long way from a tight situation.

A cursory check with several top reps disclosed that there's **plenty of attractive prime 20's available,** whatwith the number of that category having been multiplied by two from the previous season to this one.

As one rep puts it, within the framework of the present profusion of 20's the situation can't be so tight that a spot advertiser finds himself stymied. **It's a question of more assiduous shopping and the requirements of the immediate marketing objectives.**

Two new products are taking appreciable steps in the direction of national and regional spot tv: Pharmacraft is going into major markets to launch its new Allerest Allergy tablets nationally and Babbitt has a regional campaign in the west for its new Vano Fabric Finisher.

Stretching their legs after an informal hiatus from the medium were **several old-timers,** including **Ex-Lax, Rinso Blue** and **Waterman-Bic** pens. And **on the radio side Westinghouse is set to light-up the spot circuits in 130 markets** for its appliance line.

For details of this and other spot activity of the past week see items below.

SPOT TV BUYS

Welch Grape Juice Co. is making a splash in 31 markets for the juices, using daytime and fringe night minutes and breaks. It's a 17-week drive, with 30 April the start date. Richard K. Manoff is the agency and Len Ziegel is the buyer.

Procter & Gamble is also going into 31 markets for Cheer, out of Young & Rubicam. The campaign starts 9 April to run through the P&G year. Time segments: nighttime minutes. Buyer: John Huegel.

Colgate-Palmolive is active on behalf of liquid Ajax in 17 markets. Schedules of day and night minutes began yesterday, 1 April, and are of undetermined length. Agency: Norman, Craig & Kummel. Buyer: Stan Yudin. C-P is also lining up minutes and I.D.'s for its Cue shampoo handled out of D'Arcy. It's going into selected markets for 39 weeks starting 15 April. Bob Lazetera is doing the buying.

Ex-Lax will use prime breaks and daytime and fringe nighttime minutes and I.D.'s in its 6-week campaign which gets started on 16 April. Eight markets have been earmarked so far. Agency: Warwick & Legler. Buyer: Jim Kearns.

Pharmacraft Laboratories is going into major markets to launch its new Allerest Allergy tablets nationally after two years of test marketing. Campaign will be during the introduction and thereafter during peak pollen count periods. Time segments: fringe and prime time minutes. Agency: Papert, Koenig, Lois.

Quaker Oats Co. has placed schedules of prime minutes and 20's for its cereals in mid-western and eastern central states. Muffets runs for 26 weeks in 20-25 markets. Puffed Wheat and Puffed Rice are scheduled in 35-40 markets for 11 weeks. Buyer: Edith Hansen. Agency: Compton, Chicago.

Burnham & Morrill Co. is adding markets for its B&M baked beans. Schedules of prime 20's are presently being run in New England markets. Buyer: John Frank. Agency: John C. Dowd, Inc., Boston.

Mishawaka Rubber Co. has moved into about 60 markets with a spring campaign for Red Ball Jets sneakers. Kid show minutes will run for 13 weeks. Most markets are mid-western and western. Buyer: Harvey Mann. Agency: Campbell-Mithun, Chicago.

Cracker Jack is requesting avails for minutes and 20's in kid shows for test runs on Camp-

fire Marshmallows. Six markets are involved but schedules will be for 39 weeks, beginning mid-April. Agency: Leo Burnett. Buyer: Bob Bentley.

Lever Bros. is back on the buying line for Rinso Blue. Daytime I.D.'s and some fringe nighttime will be used for a three-week flight which gets rolling on the 15th of the month in 11 markets. J. Walter Thompson is the agency. Buyer: Pete McLain.

Lehn & Fink will promote its Noreen hair coloring preparation in seven markets starting today, 2 April. The campaign will run for 10 weeks. Time segments: early and late evening minutes. Agency: Fuller & Smith & Ross.

Bristol-Myers is in for 52 weeks in selected markets for Bufferin. Schedules of nighttime minutes started yesterday, 1 April, with the buying done out of Young & Rubicam by Lorraine Ruggiero.

United Biscuit Co. is planning a new campaign for its regional products: Hekman cookies, east central markets; Supreme cookies, north central markets; Merchant cookies, west central markets. Schedules of minutes and 20's will be placed for 13 weeks. Buyers: Phil Lincoln. Agency: George H. Hartman Co., Chicago.

Climalene Co. is placing schedules for Bowlene cleaning fluid, in addition to schedules for Climalene which were reported here earlier. About 12 markets get day minutes and 20's to reach a housewife audience. Buyers: R. A. Washburn and Melba Byard. Agency: D'Arcy.

E. J. Gallo Winery has kicked off a campaign in western markets for its wines. Buy is for 13 weeks using fringe minutes and prime 20's and I.D.'s. Buyer: Beverly Krikac. Agency: BBDO, San Francisco.

United Vintners, Inc., continues to add markets for its various wine products. Schedules of prime and fringe minutes are being bought for 13 weeks. Buyer: Clarice McCreary. Agency: Honig-Cooper & Harrington, San Francisco.

General Mills, Inc., has set short flights for Wheaties in about 15 markets. The first flight began last month, a second one begins in April, and a third in May. Schedules are for day and late fringe night minutes using moderate frequencies. Buyer: Ron Thompson. Agency: Knox-Reeves, Minneapolis.

Waterman-Bic Pen Co. is using selected markets for a Bic ballpoint pens campaign. Placements are for 13 weeks using early and late night minutes. Buyer: Bob Mahlman. Agency: Ted Bates & Co., New York.

Dutch Masters Cigar Co. is buying various short schedules to support network buys for Harvester cigars. Moderate frequencies of prime 20's are being placed. Buyer: Elaine Art. Agency: Papert, Koenig, Lois, Inc., New York.

B. T. Babbitt will go into about 12 western markets later this month to promote its new product, Vano Fabric Finisher. Day and night minutes will be bought. Buyer: Alan Conner. Agency: Garfield, Hoffman & Conner, Inc., San Francisco.

SPOT RADIO BUYS

Westinghouse is going into 130 markets to promote its appliance line, beginning 14 April. Day and drive-time minutes will run for three weeks. Buyer: John Curran. Agency: McCann-Erickson, New York.

American Tobacco has schedules for Dual Filter Tareyton in 30-35 markets, in addition to its placement for Lucky Strike reported here last week. Campaign starts mid-April and runs through the end of the year using traffic and day minutes. Buyer: George Blinn. Agency: Lawrence C. Gumbinner, New York.

Ford Motor Co. and Ford division are scheduling two-week flights around the country during early April. Ford Motor goes into 75-100 markets while Ford division will use their top 50 sales markets. Head buyer: Harold Veltman. Agency: J. Walter Thompson, New York.

Massey Ferguson is in selected farm markets on behalf of its tractors and implements. The promotion runs for 10 weeks, through May, using one-minute announcements in farm programing. Agency: Needham, Louis & Brorby.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

2 APRIL 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

A rather curious bit of scuttlebutt circulating last week on Madison Avenue was that linking the names of Bristol-Myers and J. Walter Thompson.

JWT, so ran the report, could have a chunk of the Bristol-Myers business **if it would arrange to unload Stripe (Lever) so that it might include Ipana.**

Stripe has been with JWT every since its debut.

Latest rumor making the rounds about Pat Weaver (the one about ABC TV didn't work out) is that he's headed for a job with the Jock Whitney interests.

It would have to do with N. Y. Herald Tribune mainly.

This is the story of a California manufacturer, who got swept into the extreme rightest fandango and wanted to support it with a radio budget but was talked out of it by his agency.

The manufacturer had assented to paying for **five five-minute broadcasts a week with anti-communism as the purported theme** when the New York end of his agency got wind of what was going on.

There were hurried and somewhat frantic calls from the New York end against the adventure in terms of **what the tieup might mean to business in other parts of the country.**

It may be different with the new regime in power, but media at Colgate used to exercise a buying policy that brooked no exception.

It was this: pick up any tv spot **if it comes in at a $1.89 CPM.**

A complaint among media people that's been growing in volume of recent months: the indifference shown by some tv stations in answering their mail.

In some agencies it's being said that if this capricious attitude isn't changed soon the situation can become **distressing for the spot medium.**

Remarked one agency executive: **"When the rep is asked how unresponsiveness of his station can be rectified, he says he sympathizes with us, but he's in the same boat."**

An NAB convention always serves as an apt occasion for nostalgia indulgence.

There may be some around the business still who can recall when such things as these occurred at an NAB national gathering:

- **Stormy petrels assailing NBC for alleged arrogance and arbitrary tactics.**
- Timebuyers like **Linnea Nelson, Reggie Scheubel** and **Elizabeth Black** were the belles of the ball.
- **Powell Crosley, Jr.,** contributed an exotic touch to the delegates' entertainment by **staging some prizefights.** (That year the only foe from the floor was ASCAP.)
- **A pre-Minow incumbent, Lawrence Fly, engaged in some salty oratorical crossfire with sundry broadcaster leaders.**
- Included on the **vaudeville bill,** as provided by a network for the windup banquet was **a troupe of midgets.**
- The **networks and reps** virtually monopolized the hospitality suites.



Courtesy of the National Gallery of Art, Washington, D.C.

70% of those who select WWDC are the family shopper*

One in a series on the fine art of broadcasting by

WWDC

RADIO WASHINGTON

"the station that keeps people in mind"

*Trendex, Washington, D. C. Study, Nov. 1961

Represented nationally by John Blair & Co.

BLAIR GROUP PLAN MEMBER

WRAP-UP

(*Continued from page 98*)

Vignola to account executive at WKBW-TV, Buffalo.

Station Transactions

The adman who teamed up with Duncan Hines to market his cake mixes, has moved into the tv field by buying WNCT-TV, Greenville, N. C. for $2,556,000.

The new owner is Roy H. Park of Ithaca, N. Y. A Hartwell Campbell, general manager of WNCT-TV since it was organized in 1949, will be vice president and general manager and a member of the newly-created board of directors.

WHFC (AM) and WEHS (FM), Cicero-Chicago, was sold for $1,000,000 to L&P Broadcasting Corp.

The seller is Richard W. Hoffman, director of several local papers. Principals of the new management are Leonard and Philip Chess, recording company executives.

Blackburn brokered the sale.

Multiple station operator Cy N. Bahakel has filed an application with the FCC for the acquisition of WDOD (AM & FM), Chattanooga, for $225,000 from the Interstate Life Insurance Co.

Simultaneously, Bahakel also filed to sell WKOZ, Kosciusko to Mims Boswell, Jr. who has managed the station since 1954.

Negotiations and transactions were handled by Blackburn.

New fm outlet: William Thomas Hamilton, general manager of **WNDU**, (AM & TV), South Bend, announced the construction of fm facilities with the power of 20 kw.

Radio Stations

Discounters, now the nation's fourth largest local retail category, are the targets of a new RAB presentation.

Touting radio as a natural for this high-traffic, low-margin industry, RAB pointed to the fact that 92% of all women are reached by radio every week.

Ideas at work: WLOL, Minneapolis-St. Paul has initiated "Sigalert," an alerting system designed to keep listeners informed of emergency conditions . . . **Crosley Broadcasting** observed its 40th anniversary with special hour-long programs on WLW (AM & TV), Cincinnati, in addition to vignettes on the birthday throughout the broadcast schedule . . . **WQXR**, New York is attracting new subscribers to its monthly Program Guide through a free offer of "The Harvard Brief Dictionary of Music."

Happy anniversary: To **WFIL**, Philadelphia, on the air 40 years . . . To **KICO**, Calexico, which celebrates its 15th birthday on 6 April.

Kudos: Cecil Woodland, general manager of WEJL, Scranton, was named to a citizens participation committee to advise the Mayor on urban renewal . . . **WOWO**, Fort Wayne, threw a Hawaiian party to help program manager **Cal Bollwinkel** celebrate his 10th anniversary with the station . . . For the third consecutive year, **Bob Steele**, sports director of WTIC (AM & TV), Hartford, has been chosen Sportscaster of the Year for the state of Connecticut . . . **WEEI**, Boston, has received the Chester Cameron Stewart Award from the Massachusetts Council of Churches for its efforts on behalf of religious programing in 1961 . . . **WABC**, New York got The New March of Dimes Certificate of Appreciation for generous cooperation with the 1962 campaign . . . **WBT**, Charlotte, won the North Carolina School Bell Award . . . The Norfolk-Portsmouth Sales Executives Club awarded WTAR account executive **Cabell Isphording** The Distinguished Salesman's Award.

PEOPLE ON THE MOVE: Robert D. Burton to general sales manager at WJR, Detroit . . . **Win Gould** to sales service manager for WCBS, New York . . . **James L. Barkley** to account executive at WDGY, Minneapolis-St. Paul . . . **Phil Beuth** to local

We hope to have the pleasure of meeting you at our
HOSPITALITY SUITE
during the
N.A.B. CONVENTION
Visit us at the ESSEX MOTOR INN
(Suite 1403) 8th & Michigan Avenues

BLACKBURN *& Company, Inc.*
RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois FInancial 6-6460	Clifford B. Marshall Stanley Whitaker Robert M. Baird John G. Williams 1102 Healey Bldg. JAckson 5-1576	Colin M. Selph Calif. Bank Bldg. 9441 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-2770

sales manager at WTEN, Albany . . . **William T. Cole** to the sales staff of WDAS, Philadelphia . . . **Don Caron** and **Larry Kirby** to account executives at WPTR, Albany . . . **Robert C. Lloyd** to account executive at KMBC, Kansas City . . . **William Sherry** to account executive at WIBG, Philadelphia . . . **Jerome Horwitz, Jr.,** to account executive at WTOP, Washington, D. C. . . . **Pete Farrelly** to local sales manager of WIL, St. Louis . . . **Paul Downs** to general manager of WMAS, Wilmington . . . **Richard L. Branigan** to sales service at Broadcast Clearing House, New York . . . **Timothy D. O'Connor** to general manager of KFML, Denver.

Networks

The ABC division of AB-PT reported record income in 1961 of $254,280,000, an increase of $31,800,000 over 1960.

The parent company also registered record gross income—$363,100,000 compared with $333,437,000. AB-PT net operating profit was $9,906,000 or $2.31 per share (vs. $10,475,000 or $2.46 per share) and net profit, including capital gains, increased to $15,030,000 or $3.51 per share from $11,817,000 or $2.78 per share.

New affiliate: WCHS-TV, Charleston, W. Va. has joined **CBS TV,** replacing WHTN-TV. It's effective 21 September.

PEOPLE ON THE MOVE: Robert F. Lewine has been appointed vice president-programs, Hollywood for CBS TV, replacing **Guy della Cioppa** whose resignation takes effect 15 May.

Representatives

Traditional selling courses (i.e. dogged devotion to a top 100 ranking based on total population) are being abandoned more and more by reps. There were two indications of this the past week. These were:

1) **Weed** released the first volume in a multi-volume series called "Metropolitan Area Directory." Based on the Standard Statistical Metropolitan Area, the first part breaks down population into sex, race and age. One example that total population is often misleading: an advertiser who wants to reach the Negro market might reject Durham on the total basis (its 178th in the nation) but it ranks 70th in terms of Negro consumers.

2) A **TvAR** comparison of product usage and brand preference in its eight markets, which indicates sizable fluctuations between cities, although all are major metropolitan markets. For example: the leading dog food in Washington and Baltimore (Ken-L-Ration) ranks 14th in San Francisco.

Executive changes at John E. Pearson include the election of Joseph Savalli as president of the rep firm.

Savalli, also the company's principal stockholder, has been national director of the company's six offices.

Other appointments emanating from the recent Board meeting: Ralph N. Weil to chairman of the Board, Arnold Hartley and Allen E. Wolin to vice presidents.

One of the more clever coloring books around these days was created by Carol Creed, S.R.L.S.W., which stands for Station Rep's Long Suffering Wife.

A gag present for husband William A. Creed, the book is now providing, it is assumed, happy evenings for hundreds of agency and station men.

Film

A major segment of Remco's expenditures for its spring toy campaign will involve ITC's "Supercar."

The toy firm, via Webb Associates, has signed for full sponsorship of the series in 13 top markets which, by the way, raises total sales on the series to 91 markets.

New properties: Association Films is distributing an hour-long, off-NBC documentary called "M.D. USA," originally on the "March of Medicine" series. It was produced by Smith, Kline & French in cooperation with the AMA . . . **NTA** will launch a new color cartoon series at the NAB convention called "Tintin."

Sales: Ziv-UA's 78-episode "Lockup," now in its second run via Economee Programs, to WNEW-TV, New York . . . A new group of 55 post-1950 features from **Allied Artists Television** to WABC-TV, New York . . . **CBS Films'** "The Invisible City" to the Australian Broadcasting Commission . . . **Ziv-UA's** "Keyhole" to WOR-TV, New York and WDSU-TV, New Orleans.

Public Service

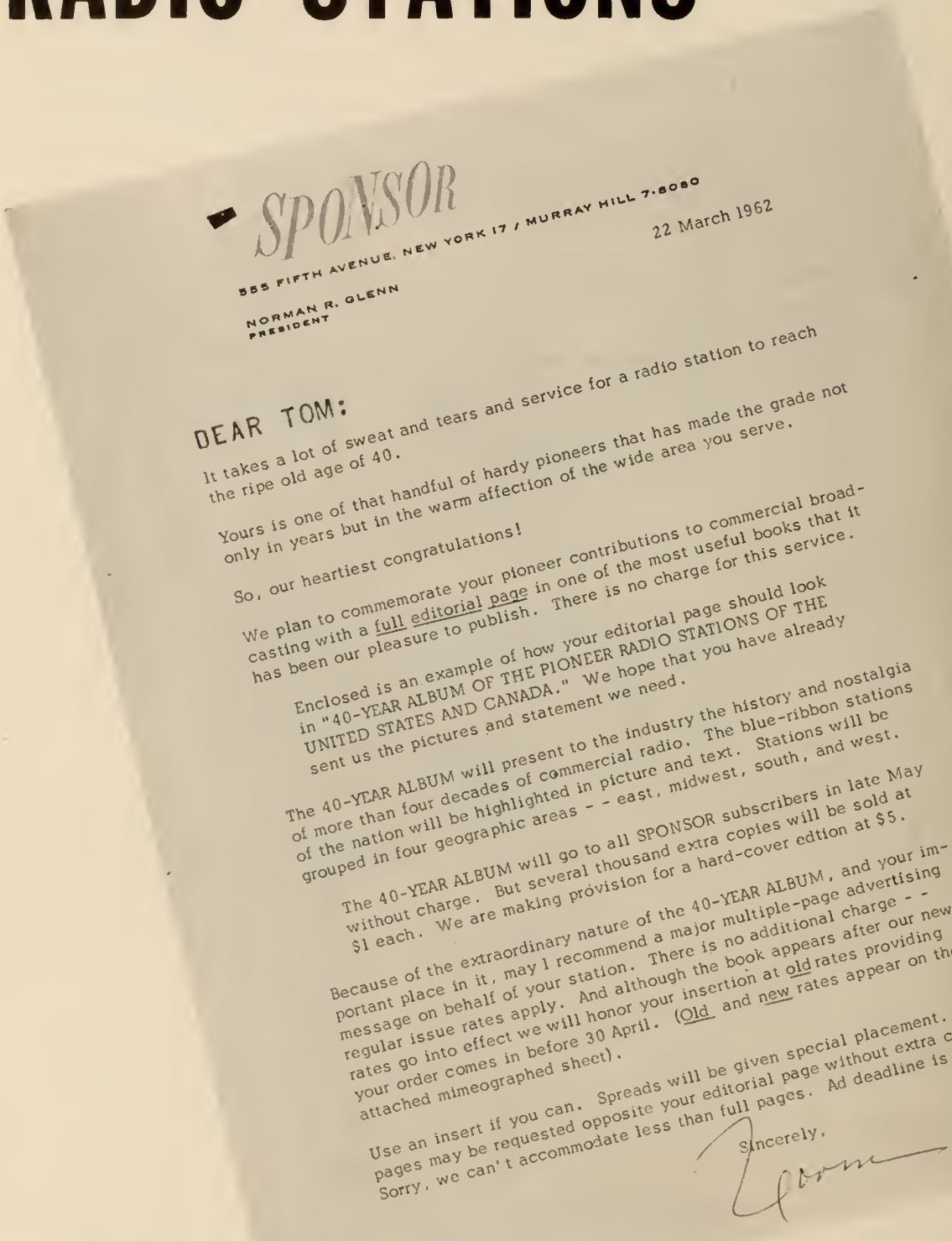
Starting this month, the two weekly news and public affairs programs carried by the Tokyo Broadcasting System and consisting of material from CBS News broadcasts will be aired twice a week.

The two shows are tagged "This is Your World," and "Documentary of the Twentieth Century," and have been shown on Friday and Saturday evenings. They will now be re-telecast on Saturdays and Sundays.

TBS agreed last May, in a contract negotiated with CBS Films, to purchase the majority of all news and public affairs broadcasts produced by CBS News.

Public Service in Action: In a recent editorial dealing with police power and what to do in the event of abuse of these powers, **KYW** (AM & TV), Cleveland, offered viewers and listeners a free copy of a brochure titled, "If You Are Arrested." Within 3 days some 600 people wrote in for copies . . . Two commercial tv stations, **KTBC,** Austin and **KONO,** San Antonio, have come to the rescue of the new educational station KLRN which, because of technical setbacks, will not be able to start telecasting on its original target date of 9 April. The stations will donate air time in order that the 27 participating school districts can start tv classes on schedule.

OPEN LETTER TO A HANDFUL OF 40-YEAR RADIO STATIONS



SPONSOR

555 FIFTH AVENUE, NEW YORK 17 / MURRAY HILL 7-8080

NORMAN R. GLENN
PRESIDENT

22 March 1962

DEAR TOM:

It takes a lot of sweat and tears and service for a radio station to reach the ripe old age of 40.

Yours is one of that handful of hardy pioneers that has made the grade not only in years but in the warm affection of the wide area you serve.

So, our heartiest congratulations!

We plan to commemorate your pioneer contributions to commercial broadcasting with a full editorial page in one of the most useful books that it has been our pleasure to publish. There is no charge for this service.

Enclosed is an example of how your editorial page should look in "40-YEAR ALBUM OF THE PIONEER RADIO STATIONS OF THE UNITED STATES AND CANADA." We hope that you have already sent us the pictures and statement we need.

The 40-YEAR ALBUM will present to the industry the history and nostalgia of more than four decades of commercial radio. The blue-ribbon stations of the nation will be highlighted in picture and text. Stations will be grouped in four geographic areas - - east, midwest, south, and west.

The 40-YEAR ALBUM will go to all SPONSOR subscribers in late May without charge. But several thousand extra copies will be sold at $1 each. We are making provision for a hard-cover edtion at $5.

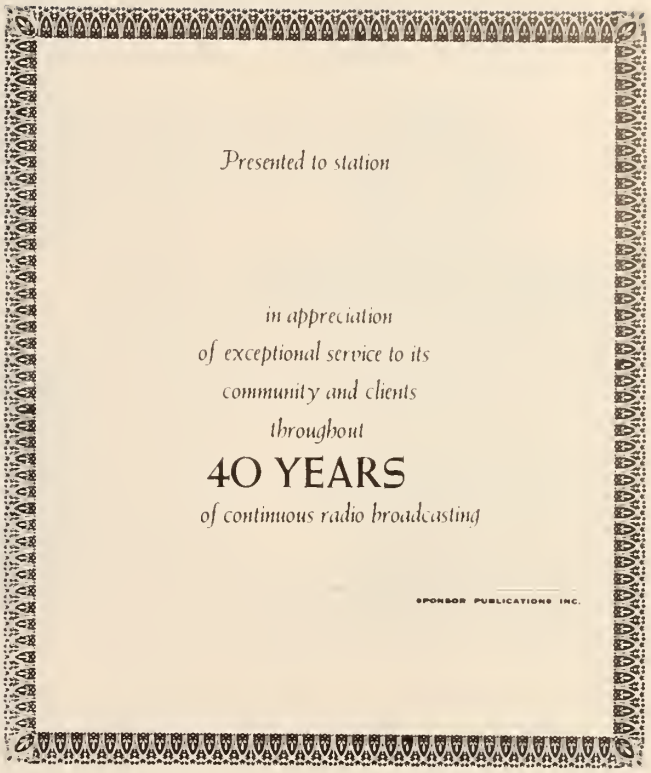
Because of the extraordinary nature of the 40-YEAR ALBUM, and your important place in it, may I recommend a major multiple-page advertising message on behalf of your station. There is no additional charge - - regular issue rates apply. And although the book appears after our new rates go into effect we will honor your insertion at old rates providing your order comes in before 30 April. (Old and new rates appear on the attached mimeographed sheet).

Use an insert if you can. Spreads will be given special placement. Full pages may be requested opposite your editorial page without extra charge. Sorry, we can't accommodate less than full pages. Ad deadline is 10 May.

Sincerely,

NRG:cln

SPONSOR is presenting this 40-year certificate to the stations listed below.



If your commercial station is 40-years or older and is not listed below please phone or wire us collect immediately:

EAST

WEAN
WJAR
WTAR
WSAZ
WKRC
WLW
KYW
WSAI
WHK
WCOL
WTVN
WING
WSPD
WKBO
WGAL
WHN
WHAM
WGY
WFBL
WOR
WDRC
WILM
WLAP

WCAO
WFBR
WBZ
WNAC
WSAR
WDEL
WABI
WNBH
WHN
WNBC
WHEC
WSYR
WRYT
WJAS
WEJL
WCAU
WDAS
WFIL
WIP
WRCV
KDKA
KQV
WRAW
WBAX

WLNH
WHBI
WNTA
WGR
WABC

WEST

KCPX
KSAL
KGY
KJR
KOL
KTW
KHQ
KLYK
KXLY
KMED
KGW
KTAR
KMJ
KFI
KHJ
KNX

KDIA
KEWB
KFBK
KGB
KNBC
KWG
KLZ
KFKA
KOY
KCBS
KRE
KSAN
KVOR
KIMN
KFBB
KMO

MID-WEST

WNAX
KFIZ
WBAY
KMBC
WDAF

WHB
KSD
WIL
WEW
WJAG
KMEO
WDAY
WCAZ
WAAF
WMAQ
WDZ
WSBT
WMT
WOC
KSO
KFH
WJR
WFDF
WKZO
WISN
WGN
WCVS
WHAS

WWJ
KGFX
WKBH

SOUTH

WNOX
WMC
WREC
WTAW
WFAA
WRR
KFJZ
WBAP
KTSA
WOAI
WACO
WKY
KOB
WBT
KLCN
WQAM
WDAE
WAPI
WGST

WNOE
KEEL
KGNC
KILE
WTAR
WSB
WMAZ
WWL

HAWAII

KGU

CANADA

CJCA
CFPL
CHAB
CFCN
CFUN
CFCF
CKCK
CKOC
CKAC
KFAC

SPONSOR

555 5TH AVENUE, NEW YORK17,

WHAT ARE YOUR PHOTO REQUIREMENTS?

"HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only $22.50 for 3 pictures, $6 each after that?')—and such wonderful service ('one-hour delivery, you say?')—why, *had I but known* about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't *you* call now and have our representative show you a few samples of our work?

BAKALAR-COSMO PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19

212 CI 6-3476



Tv and radio NEWSMAKERS



Robert H. Teter has moved to station and general sales manager for WNHC-TV, New Haven. Teter has a long background in the agency and station rep fields as well as station and group operations. He was most recently vice president and director of radio at Peters, Griffin, Woodward, a position he held since 1957. Prior to that he was executive assistant to the president of Westinghouse Broadcasting Co. From 1947-55, Teter was at KYW, Philadelphia. and before that in the agency business.



Mort Bassett has formed his own radio-tv rep firm after several years in broadcasting and advertising. Starting with NBC Sales in 1936. he became media buyer and assistant radio director for Morse International from 1941-47. For the next 10 years Bassett was with John Blair, leaving to become owner-manager of WROD. Daytona Beach. He subsequently joined Robert E. Eastman as vice president and New York manager and was most recently executive vice president of Broadcast Time Sales.



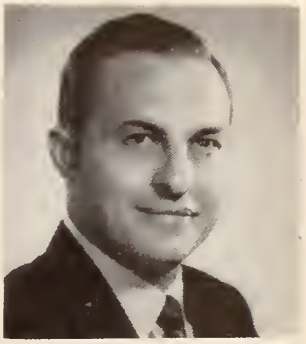
William L. Brown is the new national sales manager for WMBD (AM-FM & TV), Peoria, Ill. He's been with the station approximately five years and has been serving most recently as station manager of the am outlet. Before joining WMBD. Brown spent two years with the Ralph H. Jones agency as field representative on behalf of the Kroger Company. He's worked in various capacities at WCPO (AM & TV) in Cincinnati, WLW-WLWT. also Cincinnati, and WCNH, the radio station in Quincy. Fla.



George W. Cyr has been appointed director of programing for WNAC-TV, Boston. Cyr has over 14 years of experience in creating, directing. and producing local programs and network originations for CBS stations WDAU-TV and WGBI. Scranton and for NBC stations. WNBK-TV. Cleveland. WGR-TV. Buffalo. and WRCV-TV. Philadelphia, where he was program manager and film buyer. A graduate of Twin Cities Television Laboratories. he's received many citations from industry groups.

The seller's viewpoint

"Even the best checking sources can't furnish an advertising agency with an accurate account of what happened to every spot," points out John C. Moler, general manager, WHN, New York, and president, Storer Radio Inc. Anyone can make a mistake, says Moler, but the good broadcaster will "get the information back to the agency or rep as soon as the error is discovered." With Storer since 1959, Moler was formerly managing director, WIBG, Philadelphia. He began in radio at WKY, Oklahoma City, rising through sales to director of radio.



What happens when we goof?

There is no business or product that depends more on the integrity of the seller than national spot radio and television.

Here is a product the buyer rarely, if ever, sees or hears. True, he gets an affidavit from the seller that his advertising was carried at such-and-such a time on a certain day. But such affidavits usually fail to note the effectiveness of the announcement, as delivered, the preceding or following commercial or programing content (Boy, how I'd hate to advertise citrus fruit right after James Cagney smashes that grapefruit into Mae Clark's face on the Late Show!), the audio or video quality of the station when the spot was aired, and the myriad of other factors that go into successful broadcasting.

With very few exceptions, national spot advertising is placed through an advertising agency. Not even the largest of the giants can afford to have agency personnel out in the field monitoring every spot. They must depend on the integrity of the broadcaster to deliver what he offer for sale, and to deliver it exactly the way he said he would. Furthermore, even the best checking sources can't furnish an advertising agency with an accurate account of what happened to every spot on every station on its schedule. It could be done, of course, but the cost would be more than the actual schedule. Even then, the quality factors would be missing; and I'd hate to face the payroll of a major agency which set out to check the checkers.

But assuming all this is being done, the problem that plagues the buyer—in this case, the agency—still is very much with us. When a spot campaign goes well, the agency hears nothing. But let a station goof in Dubuque, Seattle or Detroit, and Racine, Minneapolis or Cambridge hear about it the next morning from the district manager, field representative or local broker. By mid-morning the agency is on the receiving end of a call from Racine, Minneapolis or Cambridge. The fact that the agency knows nothing whatsoever about the goof and the client knows all about it isn't designed to improve dispositions along Madison or Michigan Avenue. Nor does it help station-agency relationships in the next go-round.

Now make no mistake about it, any broadcaster, publisher, sign poster or skywriter will make an occasional mistake. The broadcaster probably is in the most perilous position for the reason that he can't stop a press to correct a mistake, and he has so many variables with which to contend—human or mechanical failure, misunderstanding of last minute instructions, delay in receiving material, etc. But the good broadcaster will break his neck to rectify the error immediately, and to get the information concerning the goof back to the agency or his national representative as quickly as humanly possible.

There is always an excuse for an honest mistake; there is never an excuse for trying to hide it or not notifying the client—in most cases the agency or rep.

At Storer Broadcasting Co., and I'm sure this applies to most good operations throughout the industry, we are under instructions to get the information back to the agency or rep as soon as the error is discovered. We're fortunate, too, in having the Storer quality control department which demands that everything aired on the station be recorded and retained for three months. Frankly, as a station general manager I'm just as concerned with how Storer quality control rates my operation as what my commercial clients think of me. A good score in the first generally means I have nothing to worry about in the second.

In broadcasting there's more to good buying and selling than coverage, dial position, and rating position, important as those factors are; it's the integrity of the broadcaster with whom you are doing business. This of course, applies to every business. It's like the old saw in the fur business: if you don't know furs, know your furrier. Happily, I know of few 'fast buck boys' in broadcasting.

SPONSOR SPEAKS

Curtis in trouble

The news, released last week, of the sweeping changes and reorganizations now taking place at the venerable Curtis Publishing Company in Philadelphia must be regarded soberly and thoughtfully, even by the most prejudiced members of the broadcast industry.

For months there had been rumors of trouble at Curtis, and the new plans for circulation curtailments, personnel shifts, and issue limitations for the *Saturday Evening Post* and *Ladies' Home Journal* bear witness to the seriousness of the situation.

According to Curtis' own admission, a major factor in its publishing problem has been tv competition.

But no one in broadcasting should be so short-sighted and narrow-minded as to regard this with a selfish feeling of satisfaction.

What we're seeing in the Curtis crisis is one of those awesome changes which can take place with even the most solid, and firmly established American institutions.

For more than three generations, Curtis, had seemed as imperishable a part of American life as Plymouth Rock, or apple pie, or the Washington Monument.

But every old order changes, giving place to a new. And what has happened in Philadelphia can happen to any other, seemingly solid institution.

It can happen to tv or to radio, as we know it today, unless as Governor LeRoy Collins points out, we are determined to make ourselves, the masters, not the victims of change. (Reread the excerpts from the Governor's last year speech, page 67.)

Visit us in Chicago

If you are in Chicago this week for the 40th Annual NAB, we hope you'll visit SPONSOR at the Presidential Suite at Essex Inn (right across from the Hilton.)

Our suite number is 1102-1104. We have a Polaroid specialist on hand to take your picture, and we want to present you with a framed photo as a convention memento.

Furthermore, we just want to see and talk with you!

10-SECOND SPOTS

Actors: Johnny Carson, who recently finished negotiations with NBC TV to take over the Jack Paar slot, pointed out to one of the network's lawyers that they could learn a great deal from Walt Disney. "Disney," he hold them, "never has trouble with his tv stars. When a performer's price is too high, he doesn't tear up the contract—he tears up the actor."

Ultimatum: A southern station, after having to haggle over rates, finally came up with an ROS schedule that would fit a small advertiser's budget. The next day it received a telegram reading: "'Either give us traffic time or count us out.'—Stores." Wired back the station: "One, two, three, four, five, six, seven, eight, nine, ten."

Educational television: Jeff Chaney of Charlotte, N.C., is a devoted and enthusiastic fan of the *Debbie Drake* show on WSOC-TV. He loyally sits in front of the television set every day to watch the show. His reason for watching is a little different from normal motives that impel one to watch Miss Drake daily. It's not really because he is anxious to see the charming, shapely *Debbie Drake*. Nor does he care about keeping trim or reducing. But by watching the show he learns to count. So far he has learned to count up to 20. Jeff, by the way, is only two years old.

Never keep a lady waiting: On Wednesday, 20 March, Jacqueline Kennedy was pre-empted on the ABC TV network—by President Kennedy.

Because the White House gave permission to telecast the President's news conference live, ABC TV went on the air at 4 p.m., EST, the regular starting time for ABC News' *Journey to the East*—with Mrs. John F. Kennedy," a weekday newscast scheduled during the three and one-half weeks of Mrs. Kennedy's visits to Rome, India, and Pakistan.

But the President didn't keep Mrs. Kennedy waiting long. *Journey to the East*, sponsored by the Maybelline Co., was telecast for that one day only from 4:30 to 4:35 p.m., EST, immediately following the news conference.

sell STRAIGHT

to 6 of America's Top 10 Markets

o straight to the big-buy, big-wallet audiences with RKO eneral . . . largest, most powerful independent radio and V chain. RKO General stations beam your message to 6 of he top 10 markets plus one of the South's richest.

ver RKO General your product is straightaway lentified with the integrity of adult pro- ramming . . . gets the coverage that unlocks emendous purchasing power.

Whether you use radio, television or the ouble exposure of both, you'll sell the largest arkets more efficiently over RKO General stations . . . markets where 67 million consumers live, work and buy. Contact your nearest RKO General station or your RKO General National Sales Division office for details on the chain that's basic to any national advertising buy.

RKO GENERAL

A GENERAL TIRE ENTERPRISE

NATIONAL SALES DIVISION OFFICES

New York: Time & Life Bldg., LOngacre 4-8000
Chicago: The Tribune Tower 644-2470
Hollywood: 5515 Melrose, HOllywood 2-2133
San Francisco: 415 Bush St., YUkon 2-9200

NEW YORK WOR-AM/FM/TV **LOS ANGELES** KHJ-AM/FM/TV
DETROIT CKLW-AM/FM/TV **BOSTON** WNAC-AM/FM/TV THE YANKEE NETWORK **MEMPHIS** WHBQ-AM/TV
SAN FRANCISCO KFRC-AM/FM **WASHINGTON, D. C.** WGMS-AM/FM



people are funny!

(they even like to poke fun at themselves)

"People Are Funny" helped them along. For seven years on network television, it had people laughing at then selves and enjoying every minute. In that time, it scored a 37.4 average audience share... one of the most enviab records in nighttime television. ■ That's why, when NBC Films offered it as a first-run daytime program, it regi tered $500,000 in sales in under four weeks! That's all the time it took for fifteen stations to schedule the pr gram into their daytime strips. They were quick to recognize how this overwhelmingly popular show is just wh daytime viewers go for. ■ Why not join the company? You get 150 "People Are Funny" programs—each good for the biggest marketful of laughs around. People in your area will go for it. So will sponsors. Let NBC Films show you how it fits your programming needs.

NBC FILMS

RECEIVED
APR 9 1962
NBC GENERAL LIBRARY

9 APRIL 1962
40c a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Are multiple rates for prime time spots more confusing than practical?...Page 23

Nabisco ad director H. F. Schroeter says what he thinks of tv pitches . . . Page 32

PAGE ONE AWARD TO



WOR

"Newspaper Guild of New York 'Page One' Citation to WOR-Radio for 40 years of service, particularly in the field of news."

This singular recognition by professional journalists is received with great pride.

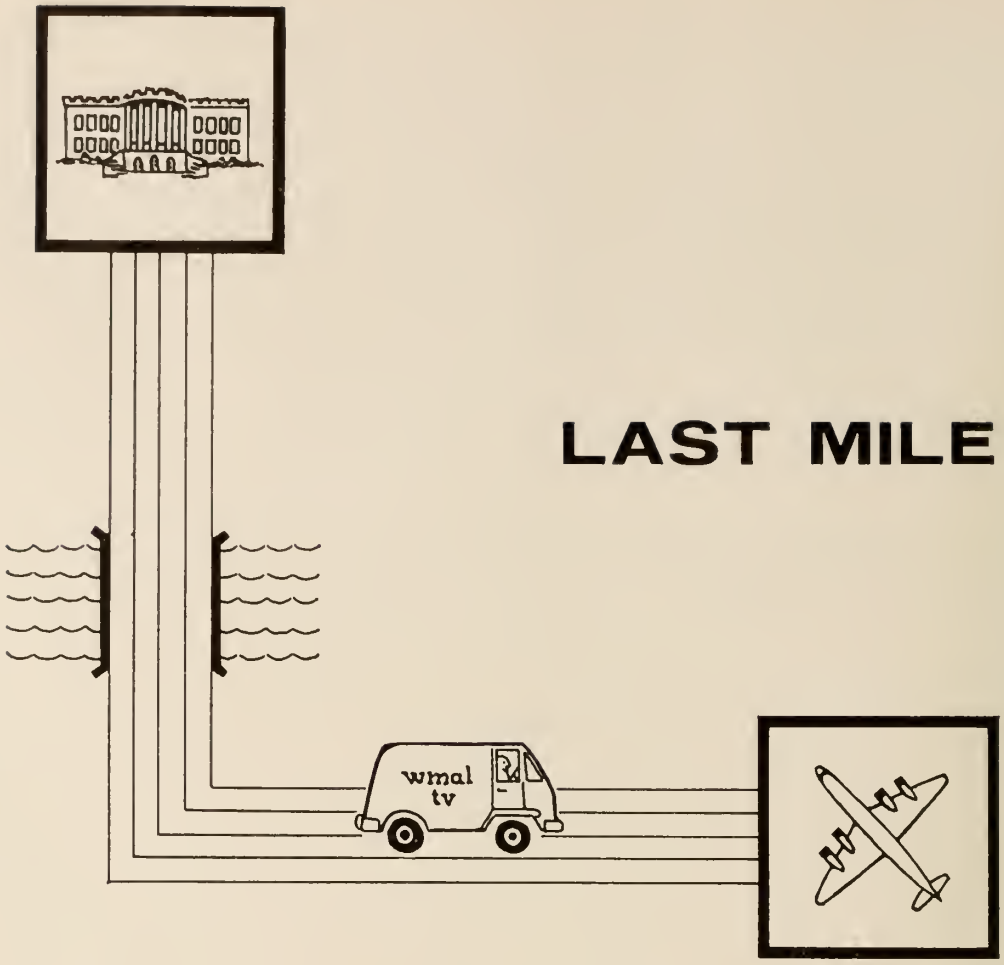
WOR provides the most complete news coverage in broadcasting.

It is the only New York station that broadcasts 15 minutes of news every hour, on the hour, all day. And each of these newscasts is rated *first* in its time period.

News leadership is one of the reasons why more advertisers use WOR than any other station in the market.

RKO GENERAL

WOR-RADIO 710 • fm 98.7 • An RKO General Station



LAST MILE

Len Deibert, a local newsman, assigned to a WMAL-TV news truck following a VIP motorcade along the parade route from the White House to the airport, was nervous about getting back to the station in time for his evening TV newscast.

He decided to see if he could estimate the time for the entire trip. After they had crept along for 10 minutes, he turned to his companion, WMAL-TV newsman Hank Wilson, and asked: "How far is it from here to the north entrance of the 14th Street bridge?" Hank, a puzzle fan, answered: "Twice as far as it is from here to the White House." After crawling along for 3 miles more and crossing the bridge, Len gave it one more try. "Now, how far is it to the airport?" he asked. His cryptic companion replied: "Half as far as it is from here to the north entrance of the 14th Street Bridge."

They reached the airport 15 minutes later, leaving just enough time for our friend to get back to town. How far is it from the White House to the north entrance of the 14th Street bridge and from the north entrance of the bridge to the airport—assuming they traveled at a constant rate?*

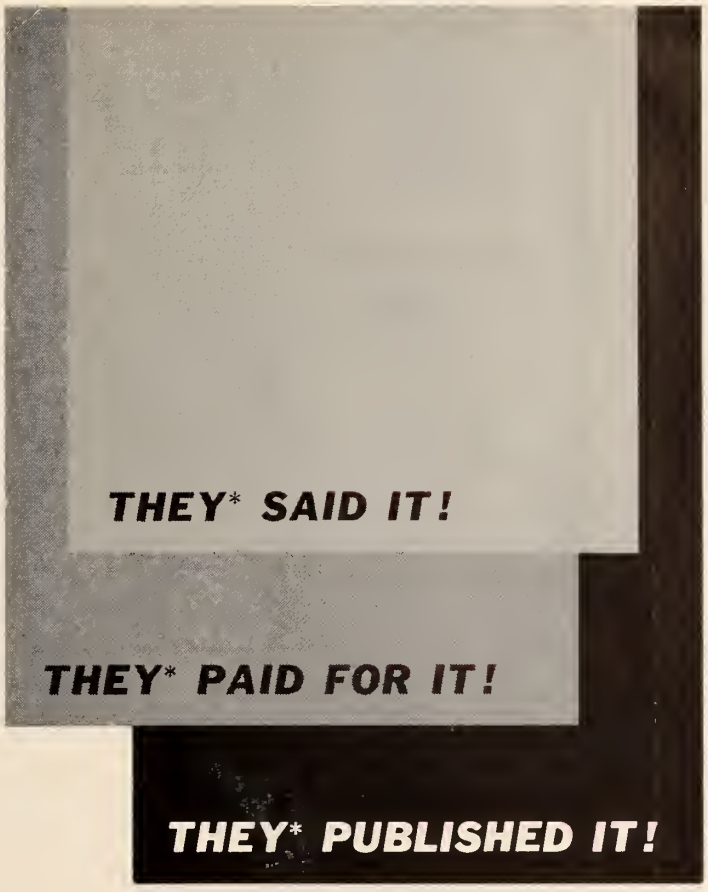
** Your client's message travels at a constant rate, too, on WMAL-TV—FAST. Verify this with the simplest arithmetic. Buy minute participations in one of WMAL-TV's 4 daily half-hour news programs (1:30 p.m., 6:00 p.m., 7:00 p.m. and 11:00 p.m.). Sit back happily and watch the results add up. While you're sitting back, work out the solution to the puzzle. Correct answers will rate one of our usual apt awards.*

Puzzle adaptation courtesy Dover Publications, New York 14, N. Y.

wmal-tv
abc
Washington, D. C.

An Evening Star Broadcasting Company Station, represented by H-R Television, Inc.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.



ANOTHER PHILADELPHIA
RADIO STATION MADE A SURVEY

GUESS WHO WAS FIRST?
(THEY WERE)

BUT...
AMONG "PRIME ADULTS
(AGE 20-49)"

WPEN IS SECOND!
AHEAD OF ALL
NETWORK STATIONS!

*name supplied upon request

Represented Nationally By ***Gill-Perna, Inc.***

WPEN
PHILADELPHIA

EXCLUSIVES!

The big favorites are on the big station in Madison. Music personalities:

Clark Hogan, Tom Hooper, Roger Russel, Bob Rahman. Homemaker's friend Luella Mortenson.

Madison's favorite weatherman Jack Davis.

Farm and markets reporter Roy Gumtow.

Big time sports:

The Green Bay Packers, The Milwaukee Braves and those hot Wisconsin Badgers!

Plus CBS Radio news, features and top personalities.

Exclusive Favorites?

Proof is in the listening! NCS '61. 10,000 watt WKOW/1070 is first in total weekly homes—first in total audience.

You get more reach . . . more sales impact . . . 28% more counties than station B. And 61% more than station C.

Phone H-R or Ben Hovel in Madison.



Tony Moe

CBS IN MADISON

WKOW / 1070

Wisconsin's Most Powerful Full-Time Station

TONY MOE, Vice-Pres. & Gen. Mgr.

WKOW represented nationally by H-R

plus

WKOW-TV—represented by Young TV

MIDCO

Midcontinent Broadcasting Group

WKOW-AM and TV Madison • KELO-LAND TV and RADIO Sioux Falls, S. D. • WLOL-AM, FM Minneapolis-St. Paul • KSO RADIO Des Moines

© Vol. 16, No. 15 • 9 APRIL 1962

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

Multiple rates in prime tv time—Yes or No?

23 Trend toward multiple rates for prime time chain breaks has provoked a big controversy. SPONSOR gets comments from both proponents, opponents

Esty, D-F-S shun media talk

27 Observers see one agency as a tight, highly organized shop, the other as a decentralized, 'several-agencies-in-one' shop— ninth article in top 10 series

More on radio's creativity

29 Broadcasters are coming up with dozens of highly imaginative new devices, techniques for increasing selling power of radio —updating former series

Schroeter, Nabisco, and ad pitches

32 Director of National Biscuit Company's ad department and new chairman of broadcast ad committee of ANA is hailed for integrity and drive

Suddenly I was a teen-age timebuyer

34 "I know it sounds kookie. Everybody on our block said I would wind up doing time; there I was buying it." Confessions of a 17-year-old buyer

Lanolin Plus' fresh tv face

36 Company credits tv with startling success of its nail enamel and lipstick. Earlier campaign sparked current $1 million, three-month tv buy

NEWS: Sponsor-Week **7**, Sponsor-Scope **15**, Sponsor-Week Wrap-Up **48**, Washington Week **51**, Spot-Scope **52**, Sponsor Hears **54**, Tv and Radio Newsmakers **60**

DEPARTMENTS: Commercial Commentary **12**, 555/5th **20**, Timebuyer's Corner **38**, Radio Results **41**, Seller's Viewpoint **61**, Sponsor Speaks **62**, Ten-Second Spots **62**

Officers: *Norman R. Glenn*, editor and publisher; *Bernard Platt*, executive vice president; *Elaine Couper Glenn*, secretary-treasurer.

Editorial: executive editor, *John E. McMillin*; news editor, *Ben Bodec*; senior editor, *Jo Ranson*; Chicago manager, *Gwen Smart*; assistant news editor, *Heyward Ehrlich*; associate editors, *Mary Lou Ponsell, Jack Lindrup, Ruth S. Frank, Jane Pollak*; contributing editor, *Jack Ansell*; columnist, *Joe Csida*; art editor, *Maury Kurtz*; production editor, *Barbara Love*; editorial research, *Carole Ferster*; special projects editor, *David Wisely*.

Advertising: assistant sales manager, *Willard L. Dougherty*; southern manager, *Herbert M. Martin, Jr.*; midwest manager, *Larry G. Spangler*; western manager, *George G. Dietrich, Jr.*; production manager, *Leonice K. Mertz*.

Circulation: circulation manager, *Jack Rayman*; *Sandra Abramowitz, Lillian Berkof, John J. Kelly, Lydia Martinez*.

Administrative: business manager, *Cecil Barrie*; *George Becker, Michael Crocco, Jo Ganci, Syd Guttman, Judith Lyons, Charles Nash, Lenore Roland, Manuela Santalla, Irene Sulzbach*.

Member of Business Publications Audit of Circulations Inc.

BPA

© 1962 SPONSOR Publications Inc.

SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation, and Advertising Offices: 555 5th Av. New York 17, MUrray Hill 7-8080. Chicago Offices: 612 N. Michigan Av. (11), 664-1166. Birmingham Office: 3617 8th Ave. So., FAirfax 2-6528. Los Angeles Office: 6087 Sunset Blvd. (28), HOllywood 4-8089. Printing Office 3110 Elm Av., Baltimore 11, Md. Subscriptions: U. S. $8 a year, Canada $9 a year. Other countries $11 a year. Single copies 40¢. Printed U.S.A. Published weekly. 2nd class postage paid at Baltimore, Md.

Excerpts from an address by

LESLIE C. BRUCE, JR.,

Director of Advertising, Purex Corporation, Ltd.

Before the Association of National Advertisers

"Based on Nielsen data, Purex original Special telecasts during the entire 1961 calendar year reached an average of 27% more homes than all other Specials of all varieties and length on the three networks combined in the like period.

"In addition, these same Specials delivered Purex an average cost per thousand homes per commercial minute 53% below the average comparable cost of all evening network television in prime-time, also according to Nielsen data.

"Secondly, the Press — TV columnists, commentators, etc. — have given Purex highly favorable publicity and recognition. We have estimated on the basis of articles alone which have specifically mentioned the company and/or its brand names to be worth close to $1,000,000.00 had we been able to purchase such space commercially.

"While this aura of distinction is admittedly difficult to measure, I believe any company would more than welcome the unusual goodwill such press generates and which has resulted in valuable word-of-mouth commendation in virtually every corner of our business operations."

Public Relations, Publicity and Promotion for the Purex Specials:

CLEARY-STRAUSS-IRWIN & GOOOMAN

7175 Sunset Blvd., Los Angeles 46, Calif., HOllywood 2-6486

165 West 46th St., New York 36, New York, CIrcle 6-4184

1900 Audience Limited

The beauty and talent of this great actress and comedienne were known everywhere. Despite her fame in the early 1900s, comparatively few people were privileged to see her perform. Today, on WGAL-TV, an outstanding entertainer is seen by countless thousands. Worthwhile programming assures a vast and loyal audience for WGAL-TV advertisers.

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.



Anna Held

Courtesy of The Bettmann Archive

Representative:
The MEEKER Company, Inc.
New York Los Angeles
Chicago San Francisco



9 April 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

COLLINS: HERO OF NAB

Collins stiffens to FCC, gets solid trade support; Minow softens approach, suggests radio conference

Chicago:

For the first time Gov. LeRoy Collins, president of the NAB, emerges with impressive leadership as a result of his stand on behalf of broadcasters here last week.

Broadcasters at the NAB convention were saying Collins is now a bulwark between them and the FCC. Stated one, "The Governor is really earning his salary now."

At the same time FCC Chairman Newton Minow has become a man no longer so much feared. The consensus was that his speech was relatively mild.

There was none of the sensation of the 1960 NAB convention repeated this year. In fact, NAB president LeRoy Collins showed he could take the initiative in counter-criticism of the FCC, while FCC Chairman Newton Minow, far from starting another uproar over tv, devoted most of his remarks to constructive suggestions about radio.

Collins, speaking on Monday, made these salient points:

- He called the FCC hearings in Chicago "unfair" because all licenses were questioned while only certain ones were up for renewal.
- He insisted that broadcasters must follow the NAB self-discipline code more closely and asked for a closer liaison between the networks and the code.
- He called for suggestions to solve the over-population problem.
- He attacked a recent Judicial Conference Resolution which keeps broadcasting from covering judicial proceedings.

Minow, speaking on Tuesday, set the tone by asking his audience to recall the two most memorable words of his speech last year. Instead of identifying them as "vast wasteland" he said they were "public interest."

Minow, devoting most of his speech to radio, stressed these assertions:

- Public complaints — such as those heard in Chicago—will be taken seriously and are not to be dismissed lightly.
- An "informal, face to face, shirtsleeves working conference" is needed by radio to work out its problems.
- The FCC might act to curb radio's over-commercialization.
- He suggested the FCC might raise the limit of network o&o's, now seven.
- He proposed a moratorium on am licensing while the "inflation" of the airwaves is studied.
- He seemed to favor radio mergers as a solution to over-population.
- He described some radio as "astonishly good" but noted it was also "incredibly bad" in other places. "Too many stations have turned themselves into publicly franchised

(Continued on page 8, col. 3)

(For NAB Highlights and Sidelights, see p. 10, cols. 2 and 3.)

NO BRIDE, FEW GUESTS FOR BURNETT SUITE

Chicago:

Leo Burnett agency's experiment in running a hospitality suite at the Conrad Hilton during the NAB convention last week—designed to let timebuyers and broadcasters get together—was far from a total success.

Traffic in the suite was reportedly very light and complaints were heard that it was hard to get to.

P.S. If you were looking for the suite and couldn't find it, the room number was 2205—the bridal suite.

P.P.S. Burnett plans to do it again next year but with better advance preparation.

NBC adds $10 mil. more for fall nighttime tv

NBC TV wrote $10 million (estimated) in fall nighttime business during the week beginning 26 March.

Major buys were made by Ford in Hazel, Schlitz Saturday movies, Mogen David in Jack Paar, Sterling Drug in Sam Benedict, Block Drug in Laramie, American Gas in Dick Powell, Miles in Saints and Sinners and Andy Williams.

NBC also signed American Cyanamid and Schlitz for additional current business, and wrote $2 million more daytime for the present season to P&G, Norwich, and S. C. Johnson (returning to the network after a four year absence).

SWEENEY TO LEAVE RAB NEXT FEBRUARY

Kevin Sweeney announced last week that he would resign as president of RAB in February 1963. He has been president since 1954.

Sweeney advised the RAB board of directors last August that he wished to leave as soon as the three year firm portion of his contract had expired.

Frank Fogarty, Meredith Broadcasting; Harold Krelstein, Plough and Weston C. Pullen, Time-Life, members of the selection committee, have been choosing a replacement since last October.

Sweeney's statement in leaving indicated that his successor would probably be named by mid-summer 1962. A RAB spokesman indicated that Sweeney had no plans to announce at this time.

NAFMB elects officers, considers, ARB study

Chicago:

Newly elected president of the National Association of FM Broadcasters is T. Mitchell Hastings, Jr., succeeding retiring president Fred Rabell, KITT, San Diego.

Other officers are v.p. Arthur K. Crawford, KCBH, Beverly Hills; treasurer Abe Veren, WQAL, Philadelphia, and secretary Bill Baird, Jr., WFMB, Nashville.

The NAFMB were addressed by Dave Garroway, who now has an active financial interest in fm listing magazines.

In the fm area there is a movement afoot to work with ARB to get out some statistics on characteristics of the fm audience. The fm broadcasters feel it would go a long way to promote sales of the medium.

Four objectives the survey may attain are determining national fm penetration, measuring national

(Continued on page 48, col. 1)

Gardner explains new marketing set-up

ST. LOUIS

More than 300 media, research, and marketing people met in St. Louis late last month to learn about Gardner's reorganized marketing department. Another 100 attended a second session last week. The plan itself started 15 March.

Gardner has appointed three marketing directors: Warren Wiethaupt, Stanley Matz, and Don Osten. Three media supervisors are: Ralph Neugebauer, Robert Faust, and Pat Schinzing. Six assistant media supervisors are: Don Willenburg, Larry Zeman, Mary Howard, Peter Van Steeden, Claude Bruner, and Kelly O'Neill.

Other new appointments were these: Ralph Franklin, Jean Drewett, and Norman Peskind as research supervisors; Martin Berutti and John Hussey as senior analysts; Sol Israel as marketing services supervisor; Charles Brodersen as chief estimator; Mary Alice Tayon as administrative assistant, and Mark Munn as advertising research supervisor.

ABC CLAIMS 24-MARKET NIELSEN NETWORK LEAD

ABC TV says it is back in the lead when it comes to nighttime averages. The network points to the Nielsen 24 Market report for the week ending 25 March.

The three nets' commercial programs, 7:30-11 p.m., Monday-Sunday, averaged out as follows: ABC TV, 19.2; NBC TV, 18.4, and CBS TV, 16.9.

Furthermore, ABC says it had the top rated show, Ben Casey, with 32.3, six points ahead of Hazel in second place. And in the top 20 ABC placed nine shows compared with NBC's six and CBS' five.

Collins: hero of NAB

(Continued from page 7, col. 2)

juke-boxes," he said.

Gov. Collins encouraged stations not to fear controversy or criticism. "The broadcaster who strives to please all the people all the time is one who abandons his obligations to be creative and consigns his conscience to a deep freeze."

Collins warned that too much governmental criticism could be bad. "If a broadcaster is to live under the threat of public thrashings, under legal auspices, by anyone with a grievance, then he is encouraged not to be good, but to be acceptable; not to do his best, but to get by with the least possible dissension."

Convention post-scripts

Chicago:

Many observers expect a cut back in hospitality suites next year. It's said 200 this year were too many and split up traffic too many ways.

Automation and color made the big splashes on the equipment front, with RCA's redesigned items getting special attention. A new four-tube color camera and a high speed film recording system were shown.

ABC affils' new officers

The board of governors of ABC TV affiliates re-elected John F. Dillie (WJSV-TV, South Bend) as president for second term.

Other officers elected were vice chairman Thomas Chisman (WVEC-TV, Norfolk), secretary W. W. Warren (KOMO-TV, Seattle), and treasurer Martin Umansky (KAKE-TV, Wichita). A new member of the board is Lawrence T. Rogers, II (Taft).

KUTV appoints Petry

KUTV, Salt Lake City, will be represented by Petry-Tv effective 1 May. Petry will also handle the 63 radio stations of the International Network.

Now available for local programming

THRILLER

your host and star

BORIS KARLOFF

67 full hours fresh off NBC Network

sold to

New York WPIX	Phoenix KOOL-TV
Chicago WGN-TV	Charleston WCSH-TV
Los Angeles KTTV	Ft. Wayne WPTA-TV
Detroit WWJ-TV	Indianapolis WLW-I
Buffalo WBEN-TV	El Paso KROD-TV
Tucson KVOA-TV	Odessa KOSA-TV
Las Vegas KSHO-TV	Amarillo KVII-TV



mca INC
TV FILM SYNDICATION

598 Madison Ave., New York 22, N. Y.
PLaza 9-7500 and principal cities everywhere

BCH has June start for spot radio system

Chicago:

The first of three proposed central billing services for broadcasting will start actual operations on 1 June.



John Palmer

John E. Palmer, president of Broadcast Clearing House, announced last week that BCH's spot radio service would begin on that date.

BCH hopes to add a tv service by fall. Each of its services is done with the participation of the Bank of America and provides confidential protection for all clients.

Palmer said that automated, central billing holds out three "promises" for the industry: increased use of media by simplifying billing, lowered internal operation costs needed to process a spot buy, and service to agencies of accurate, revised, and final schedule statements.

MST STATES VIEWS, ELECTS OFFICERS

Chicago:

About 220 broadcasters representing almost all 160 members of the Association of Maximum Service Telecasters met here last week for the sixth MST meeting, the largest in the history of the association.

MST supports proposed all-channel receiver legislation and also backs a moratorium on shifts of vhf to uhf to allow the public time to equip sufficient homes.

The group opposes dual operation by stations on both vhf and uhf, and also stands against short-spaced drop-ins.

Jack Harris, KPRC-TV, Houston, conducted the meeting as president and was re-elected to a new term.

CHICAGO: NAB HIGHLIGHTS AND SIDELIGHTS

It is quite unusual for a rep to call a press conference at a convention, but Petry did it at the start of the week.

Taking up the public service angle, Marty Nierman of Petry said that Petry tv stations donated $33 million worth of time to public service during 1961—an 81% increase over Petry-repped stations in 1959.

The question of how future employees should be trained came up and the attention of a panel was turned to high-level professional preparation in colleges.

Present college courses were criticized for not being tough enough.

The people on the panel were: Eldo Campbell, v.p. of WFMB, Indianapolis; Dr. Stanley Donner, Stanford Univ. speech dept.; Dr. Glenn Starling, tv consultant of the Univ. of the State of N. Y.; P. A. Sugg, exec. v.p., NBC o&o's, and Dr. Robert E. Summers, Univ. of Texas.

A joint NAB-APBE (Association for Professional Broadcasting Education) study covering 2,345 radio and tv managers and employees, past and present, gives more personal facts about people in the industry than have ever been available.

For instance: radio managers average age 41, tv managers 44, and employees, 35. The tv manager earns $20,000, the radio manager $12,500, the tv employee $8,700 and the radio employee $6,500.

About a third of general managers moved up from a prior sales manager's post; one out of five moved up from program manager.

Half the managers graduated from college and another third attended college; about one-third of employees graduated from college.

Managers reported trouble finding good newsmen, continuity writers, and salesmen.

College courses were criticized for being out of date and for paying too little attention to economic aspects.

NAB president LeRoy Collins proposed that the U. S. Supreme Court test the resolution of the Judicial Committee banning radio/tv from the court room.

The resolution keeps broadcasters out of judicial proceedings and even courtroom corridors.

Stereo multiplex will be standard for fm someday, predicts Fred Rabell of KITT, San Diego.

Said Rabell, speaking on Fm Day, "I think that eventually the entire medium of fm will be stereo—and it should be."

Ben Strouse of WWDC, Washington, said it was like opening "a can of worms" in asking whether the term "multiplex" or "stereo fm" should be used.

Harold Cassens chief of the FCC Aural Facilities Branch, popped this suggestion: "I think we ought to call it Hi-Hi-Fi-Fi!"

The first trans-Atlantic exchange of live tv via a communications satellite will probably take place in June.

A tracking station is being built in Maine by the three U. S. tv networks under USIA supervision, confirmed director Edward R. Murrow.

More SPONSOR-WEEK continued on page 48

1922
1962

40

40 years ago . . . . . April 13, 1922 . . . . . a new sound came to State Street from atop the roof of The Fair Store . . . a sound which was destined to become one of the Nation's most powerful radio voices . . . WMAQ, 50,000 watts strong and clear . . . now celebrating 40 years of service to Chicago and the Middle West.

The 100-watt signal of 40 years ago, heralding the birth of Chicago's pioneer radio station, also marked the start of a fantastic new era in communications, entertainment and service. In the following decades, WMAQ led the way in the development of radio from a fad in the "Roaring Twenties" to the world-spanning communications giant of today.

WMAQ is proud of a distinguished record of broadcasting firsts, including . . .

First broadcast of a series of educational programs . . . in cooperation with the University of Chicago.

First broadcast of a musical appreciation program.

First and only Chicago broadcast of the Presidential nominating conventions in 1924.

First to broadcast a regular daily schedule of major league baseball . . . the Chicago Cubs.

First to broadcast an intercollegiate football game . . . University of Chicago vs. University of Kentucky.

First to broadcast a two-way trans-Atlantic telephone conversation . . between Chicago and London.

For four decades, Chicago and all Mid-America have tuned to WMAQ for imaginative, rewarding Quality Radio constantly alert to the tastes and desires of the entire area the station is privileged to serve.

And, WMAQ Quality Radio has never been better than today's SOUND OF THE SIXTIES, a total broadcast service providing an ideal balance between entertainment, news, information and public affairs features designed to serve the needs and interests of the vast Mid-America audience. The most modern broadcast equipment, including Chicago's newest transmitter, provides the finest possible reception.

Long-established favorite personalities such as Henry Cooke, John Holtman, Phil Bowman, Jim Conway, John Doremus, Len O'Connor and Jack Eigen, supplemented by the unsurpassed news and informational programming of the NBC Radio Network, set the pace in Chicago radio. WMAQ enters its next 40 years rededicated to maintaining and expanding the highest standard of service demanded by the astronaut age with its boundless new broadcast frontiers.

40 Years of WMAQ . . . Good Listening Anytime... But Never Better Than NOW!

WMAQ

NBC Owned

Represented by NBC Spot Sales

DIAL 670

NBC



Henry Cooke
6:00-9:55 a.m.
Monday thru Friday
Saturday too
6:00-9:00 a.m.



John Holtman
10:05-11:55 a.m.
Monday
thru
Friday



Phil Bowman
12:05-1:55 p.m.
Monday
thru
Saturday



Jim Conway
2:05-3:55 p.m.
Monday
thru
Friday



John Doremus
4:05-5:55 p.m.
Monday thru Saturday
7:05-10:30 p.m.
weekdays



Len O'Connor
6:45 p.m.
Monday
thru
Friday



Jack Eigen
11:15 p.m.-1:30 a.m.
Monday
thru
Saturday

"who knows better than my salesmen how our spot schedule on WSUN pays off?"



THIS IS HOW C. J. STOLL, MOBILE HOME DEALER IN ST. PETERSBURG, FLORIDA, AND PAST PRESIDENT OF THE NATIONAL MOBILE HOME DEALERS ASSOCIATION, FEELS ABOUT WSUN RADIO.

"Whenever we prepare a budget for advertising my salesmen always remind me of the important results delivered to us by WSUN radio and insist that a good portion of our advertising dollars be spent on this station. I ask you, who knows better than my salesmen how our spot schedule on WSUN pays off?" This is how most local advertisers feel about the Suncoast's greatest coverage radio station. It will pay off for you, too!

Ratings vary from survey to survey; the true yardstick is SALES! Dollar for dollar by any survey, your best Tampa - St. Petersburg buy

WSUN radio 62

Tampa - St. Petersburg

Natl. Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS

by John E. McMillin

Commercial commentary

I've heard that song before



At the final New York judging for the Third American Tv Commercials Festival a couple of weeks ago, the one comment I heard most often at the Johnny Victor Theatre was, "the general level is higher—but there aren't as many really outstanding commercials this year."

Al Hollender of Grey, who was there both as a judge and to select a block of entries for showing to the 4As meeting at White Sulphur Springs later this month, put it this way, "There are darned few that make me want to say—gee, I wished we had done that one."

You may or may not agree with this judgment when you see the 1962 Festival prize-winners which Wally Ross will be unveiling at the Waldorf and a number of other points throughout this country and Canada, beginning 4 May.

Personally I happen to agree, though I would be the first to admit that we judges are apt to become somewhat jaded and blase, after three annual go-arounds of staring at hundreds of tv spots.

Perhaps if you come on them fresh they will seem pretty marvelous, and some of them are, of course.

In any case, I think you're bound to feel that, taken as a whole, they're a credit to the industry, particularly in the areas of beauty, good taste, and slick professional execution.

But the real value of the Tv Commercials Festivals (and I've been saying this now since 1960) lies not in the awards, or citations, or in the agency, industry or craftsmanship pride they engender.

Their real value lies in the superb opportunity they provide for members of the business to study and think about tv techniques.

Remember the Terraplane?

This year, for instance, one unusual and highly imaginative Ford commercial, by reminding me of an experience I had as a fledgling advertising copywriter nearly 30 years ago, taught me a television lesson I'd never fully understood before.

The commercial itself, which is titled "Seascape" and features a Ford Galaxie, shows a car racing across and apparently through a thundering background of sea and surf and fleecy, foamy clouds.

It was the car-and-cloud part of the effect which rang a bell for me. It took me back to 1933 when I worked in Detroit with Mark Wiseman, then director of advertising for Hudson Motors on an ill-fated series of magazine advertisements.

Hudson's banner car in that gloomy Depression year, was a pre-compact compact called the Terraplane. I wonder how many of you remember, or even have ever heard of it?

Wiseman, who had been copy chief at the old Blackman agency, had fallen in love with some superb aerial photographs of cloud

(*Please turn to page* 42)

If it's NEWS, it's on the WWJ Stations



Newsman Dick Westerkamp



Newsman Paul Williams



Newsman Dwayne Riley



Newsman Don Perrie





Newsman Kirk Knight



Newsman William Fyffe



Newsman Ven Marshall



Newsman Britton Temby

- 13-man staff of Radio-TV news specialists
- NBC world-wide news correspondents
- Newsgathering resources of The Detroit News

WWJ THE NEWS STATIONS **WWJ-TV**

OWNED AND OPERATED BY THE DETROIT NEWS • NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.

Can you identify these well-known addresses?

Ⓐ **221-B Baker Street**

_____

Ⓑ **350 Fifth Avenue**

_____

Ⓒ **1600 Pennsylvania Avenue**

_____

Ⓓ **77 Sunset Strip**

_____

Ⓔ **10 Downing Street**

_____

Ⓕ **3 Rue Royale**

_____

Before checking your educated guesses against the answers given below, consider the implications of our little quiz:

77 Sunset Strip is perhaps the best known address in this or any other land.

With reason.

In the many seasons of its success on ABC-TV, *77 Sunset Strip* has succeeded in ranking among the top-rated shows.

Currently, it is finding a weekly welcome in some 15,000,000 TV homes.*

Consider, too, the character of these homes.

In younger homes, homes where the head of the house is under 40, *77 Sunset Strip* ranks 6th, with an average audience rating of 30.4.

In larger homes, homes with 5 or more in the family, *77 Sunset Strip* ranks 8th, with an average audience rating of 32.4.

These younger, larger homes are, of course, America's biggest spenders.

Advertisers wishing to reach them with gratifying impact need look no further down Television Lane than *77 Sunset Strip*...returning for its 5th successful season on *ABC-TV*.

Answers: Ⓐ Sherlock Holmes' home. Ⓑ Empire State Bldg. Ⓒ The White House. Ⓓ You guessed it. Ⓔ Prime Minister, Great Britain. Ⓕ Maxim's.

ABC-TV

*Source: National Nielsen TV Index—January-February, 1962, Average Audience, all evening programs Mon.-Sun., 7:30-11:00 PM.

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

9 APRIL 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

Have you as a seller of spot tv wondered why P&G hasn't yet joined the piggyback parade?

You can be assured that the Cincinnati giant has been watching the growth of this commercial device with considerable attention and soul searching.

Where the soul searching comes in: if the company were to adopt the piggyback concept for its minutes in late fringe time and these twin commercials produced a triplespotting situation, **could P&G then complain about stations triplespotting around P&G's network shows?**

Patently, this problem is a **hard to rationalize dilemma.** It's a case of the leader and bellwether letting competitors take advantage of a budget-trimming gimmick (that is, for individual brands) **rather than retreat from a preconceived principle.**

(For an updated report on the piggyback contention see 2 April SPONSOR, page 29.)

The big break of the week for spot radio: American Oil's decision via D'Arcy to spread out into the medium at an estimated expenditure of around $2 million.

That development makes Amoco the **leading spot radio client placing its business through Chicago.**

(For more details on spot see SPOT-SCOPE, page 52.)

As the picture shapes up right now, the six leading tobacco companies will altogether have 53 commercial minutes on the nighttime tv networks weekly this fall.

In round figures this represents between **$1.9-2 million dollars a week in time and talent billings.** And this does **not include sports** to which practically all of them are also strongly addicted.

It would almost be safe to estimate that the sextette will over the season be spending in the neighborhood of **$125 million on network tv advertising.**

Total weekly commercial minutes of regular programing by company: **R. J. Reynolds, 17½; American Tobacco, 10; Philip Morris, 7½; L&M, 6½; Brown & Williamson, 6½; Lorillard, 5½.**

What distinguished fall sales activity on the tv network front last week were the commitments made for sports by Gillette (Maxon) and Ford (JWT).

The facts and dimensions by account:

- **Gillette,** in addition to a renewal of the Saturday Night Fights, contracted with ABC TV for a quarter of the combined American Football League games-Wide World of Sports package and the AFL All-Star game. **Total billings: $9.5 million.**
- **Ford** picked up a quarter of the NCAA football games and three-eighths of the National Football League package at a cost of **a little over $6 million.** The contract for the NCAA events was on **a one-year basis rather than the two-year arrangement that CBS TV had originally proposed.**

ABC TV daytime is proferring a sweetener for summer prospects.

The proposition: all ABC TV daytime advertisers will get **four bonus spots for every 10 they buy** for the period starting 4 June and ending 31 August.

This brings the **price per minute down to $2,150** from around $2,800.

Not included, of course, in the special inducement, is the Ernie Ford strip.

Judging from post-convention expressions, last week's NAB gathering in Chicago will probably go down as a milestone in two notable respects.

1) **The emergence of LeRoy Collins as a surefooted, aggressive, eloquent leader of the broadcasting industry,** as a trade organization chief who within the period of a year took deep cognizance of his industry's ramified problems in light of pressures from a new FCC administration and put them all in sensible, but firm perspective.

2) **The unprecedented proposal by an FCC chairman that industry leaders and the commission jointly engage in an informal conference which would sympathetically, soberly and constructively probe the problems and weaker chinks of the radio industry** and try to find ways of both strengthening and infusing this medium with greater vitality and stability. This facing up to the actual economics of radio is perhaps the most hopeful and vibrant note struck at an NAB convention in many years.

To put it mildly there was quite a contrast in spirit with that of the year before, as the big convention came to an end. What obviously gave broadcasters their biggest lift was the realization that **FCC chairman Newton Minow has shelved his shillelagh tactics,** at least for the time being, and instead has **embarked on an effort to understand the nature of the business and work with it in a spirit of amnity, council and constructiveness.**

(For detailed reportage of the NAB convention see Sponsor Week, page 7.)

ABC TV appeared last week to have hurdled the question of affiliate reaction to the replacement of Ollie Treyz with aplomb and assurance that everything was hunkydory as far as the stations were concerned.

Sideline observers at the affiliates meeting which preceded the NAB convention gathered the impression that the stations were happy and relaxed about the setup.

P.S.: Some affiliates after the meeting suggested that it might be nice to convey to Treyz some expression of their gratitude for the job he did but added they were afraid that this might be construed as a **lack of confidence in the new regime.**

The migration of media people into programing continues among the Madison Avenue agencies: the latest such move taking place at Benton & Bowles, with Lee Currlin, v.p. and manager of the media department emigre.

The new man assigned to the vacated post is Bern Kanner, who has carried the stripes of **v.p. and associate media director.**

As explained by **Lee Rich, B&B senior v.p.** in charge of both media and programing, Currlin wanted to **expand his diversity of tv experience and he's getting the opportunity.** For the time being, he'll be programing executive without portfolio.

Note: Rich himself started the flow of media executives into tv programing.

The bars have apparently gone down at the tv networks against any more toy business and this, it would seem, means that the **overflow will be winding up in spot tv.**

From network reports there's a **huge chunk of toy money still in quest of tv placement.**

Why the networks are not interested in the surplus: **the bidders for toy time** (1) **are primarily interested in Saturday a.m.** and (2) **restrict their participation to the five weeks before Christmas.**

ABC TV is also loaded with toy accounts in the new **fall kid series, Discovery,** and wants no more of them there.

TvB estimates that the toy field will be spending over **$12 million in the medium during 1962.** It's a **300% jump over five years.**

General Mills has elected to continue the overwhelming bulk of its tv empire with NBC TV, effective with the start of its crop year, 1 June.

The renewal extends over the Mills' three quarter hours a week daytime, **the 12:55 news strip, Saturday morning participations in** kid shows, the **Bullwinkle** show and an **alternate half hour of Empire.**

ABC TV has taken to heart the lesson it learned this season about not letting the competition get a head start on unveiling the new program line.

The plan is to bow in the new programs as early as possible in September.

It's ABC TV's belief that it would have done much better in this season's ratings if it hadn't let NBC TV, in particular, get the jump in providing viewers with first sampling of new series.

ABC TV's explanation for its slowness last fall: it was pretty well sold out for the **full 1960-61 season and couldn't afford to bump off this business until the 52-week cycles had expired,** whereas NBC TV had the advantage of being heavy with sustainers during the summer.

P.S.: **ABC TV isn't putting any promotional accent on which network has got the younger and larger family audience.** It seems that this season the edge on this score has drifted over to NBC TV, providing it doesn't wind up neck-and-neck.

P.P.S.: **The ABC TV sales theme for the fall schedule has this focus:** the ideal is balanced program and its schedule every night of the week **offers something for everybody.**

Looks like Shell Oil (K&E) will repeat on CBS TV during the 1962-63 season the same assortment of institutional fare: 11 international golf games and four Leonard Bernstein Young Peoples Concerts.

In time and program the institutional packages runs to around **$2.5 million.**

The coming season is one in which NBC TV affiliates won't have a single prime time half-hour which they can call their own.

For a while the network gave them a couple, but the party line as now delivered to affiliates is this: **we need all the prime time we can get** in order to give you the best of programing alignment and to put us in a **strategic position to compete with the other networks.**

CBS TV daytime, according to hints dropped by network salesmen, will apply something of a new look to its morning schedule come the fall.

They're also intimating there'll be a change or two in the afternoon strips.

The way that NBC TV has been raking in summer business may be even a good omen for spot tv. Among those that came in last week with 13-week contracts (June-July-August) were S. C. Johnson (FC&B), Lipton (Y&R) for instant tea and Norwich Pharmacal (B&B).

In gross billings the three buys represent **$1.1 million.**

Incidentally, they're all entitled to a **40% summer discount.** Where the summer discount doesn't apply at NBC TV now: **if the account is getting a comprehensive 60% discount over a 12-months period.**

CBS TV's loss of the Scott Paper (JWT) business to NBC TV for the 1962-63 season is an inclusive one: daytime goes along with nighttime, all adding up to **$5 million.**

At night its an alternate week of **Ensign O'Toole** and for daytime **four alternate quarter-hours a week. ABC TV** has some daytime for the same account through **Bates.**

The boys with the fast pitch and a knack for wooing a fast buck are trying to invade local radio in larger numbers than ever.

You can tell them by these trademarks: (1) **a quest for the least desirable time** and wholesale buys that **twist the ratecard into a pretzel**; (2) **lengthy transcribed talks that are supposed to be instructive or educational but are actually part of the sales pitch**; (3) **offering trade-outs in the way of gift-prizes** and then coming up with **a proffer of money, if this is turned down.**

Perhaps the most active among this gentry are the **peddlers of hastily slapped-together booklets ranging on how to make a killing in real estate or the stock market to how to put yourself in the big earning executive class.**

SPONSOR-SCOPE herewith lists a smattering of prices for new fall program series on the tv networks to give you an insight on the way costs are running.

The following prices are all net, showing the number of originals and repeats:

PROGRAM	NETWORK	ORIGINALS (NO.)	REPEATS (NO.)
Mr. Smith Goes Wash.	ABC TV	$ 61,000 (39)	$ 4,000 (13)
Gallant Men	ABC TV	112,000 (36)	33,000 (14)
Roy Rogers	ABC TV	105,000 (35)	31,500 (15)
Beverly Hillbillies	CBS TV	55,600 (36)	15,500 (16)
The Nurses	CBS TV	117,500 (35)	32,500 (17)
Jackie Gleason	CBS TV	126,990 (34)	76,500 (4)
Higgins	ABC TV	63,000 (38)	16,000 (14)
Stoney Burke	ABC TV	125,000 (36)	19,600 (16)
Ensign O'Toole	NBC TV	56,000 (32)	22,000 (20)
The Builders	ABC TV	55,000 (39)	no charge (13)
The Young Men	NBC TV	*32,000 (32)	22,000 (20)
McHale's Men	ABC TV	62,500 (36)	no charge (14)
11th Hour	NBC TV	*36,000 (32)	25,000 (20)
Empire	NBC TV	125,000 (32)	40,000 (20)
McKeever & Colonel	NBC TV	45,000 (31)	15,000 (18)

* These represent the package cost (time and talent) per commercial minute.

Radio sports networks may find themselves in no small difficulty this baseball season in the matter of recruiting station outlets.

More and more stations are beginning to come to the conclusion that the **liabilities outweigh the advantages.**

Like (1) **have to move commercials en mass twice a year** (April and October) and (2) **finding at the end of the baseball season that it has to start all over again building a loyal audience.**

And most of all, **having to face up to the product conflicts engendered between the types of sponsors attracted to these network shows** (such as beers and cigarettes) and the station's **regular spot clientele.**

How do you define the difference between rote buying and strategy buying in spot?

Here's how some media knowledgeables draw the line:

Rote buying: working from a **formula,** hewing to **fixed positions** and applying a **pre-conceived set of standards.**

Strategy buying: adapting the **client's needs and problems** within the framework of the **seller's own situation and problem.**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 48; Washington Week, page 51; SPONSOR Hears, page 54; Tv and Radio Newsmakers, page 60; and Spot Scope, page 52.

BECAUSE MILWAUKEE IS DIFFERENT



HOW MANY VOICES SHOULD SPEAK TO—AND FOR 1,063,000 PEOPLE?

Storer Broadcasting Company believes the printed word is not enough to inform, guide and serve 1,063,000 people. Thus, WITI-TV* is now the authoritative broadcast voice in Milwaukee. It has a vital role to fill! . . . to agree when agreement is proper — to dissent when the occasion demands — to speak without fear or favor — and induce *action* when needed. This is another example of the way Storer suits its programming to the needs of the communities it serves. ***IMPORTANT STATIONS IN IMPORTANT MARKETS.***

**Represented by Storer Television Sales, Inc.*

LOS ANGELES *KGBS*	**PHILADELPHIA** *WIBG*	**CLEVELAND** *WJW*	**NEW YORK** *WHN*	**TOLEDO** *WSPD*	**DETROIT** *WJBK*	*STORER* BROADCASTING COMPANY
MIAMI *WGBS*	**MILWAUKEE** *WITI-TV*	**CLEVELAND** *WJW-TV*	**ATLANTA** *WAGA-TV*	**TOLEDO** *WSPD-TV*	**DETROIT** *WJBK-TV*	

IN PORTLAND OREGON...
IT'S EYE-CATCHING

"TV-timed" housekeeping is a pretty common practice nowadays. In Portland, and 34 surrounding Oregon and Washington counties, many women have it timed so close that their between-chores breaks coincide **perfectly** with their favorite TV shows. This timing is fortunate for KOIN-TV, the station Nielsen credits with most total daytime homes. This means it's a good deal for KOIN-TV's clients, too.



KOIN-TV

Channel 6, Portland, Oregon
One of America's great influence stations

Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

Give them a call, won't you?

555/5th

Passing on the tribute

I would like to acknowledge the honors bestowed upon me in SPONSOR's 19 March article. "Timebuyers of the South" and through you express my appreciation to the nice people whose comments the article quoted.

In all truth, those comments were less a tribute to me than a tribute to my agency and its philosophies. This to me is a comforting realization. for I would be appalled if I thought that I by myself had to live up to all the qualities described in that article.

On behalf of Clay Stephenson Associates. Inc.. my warmest thanks to you and to your survey respondents.

Helen Sanford
media director
Clay Stephenson Assoc.
Houston

The big affair in Chicago

Reading your column [*Commercial Commentary*] in the 26 March issue of SPONSOR and realizing that come the 10th of April I will have been in this broadcasting business for forty years leads me to express my concurrence with your thoughts on NAB conventions.

During a great many of these past years, I used to attend the NAB conventions. The recent years. however, I have not attended them for the very reason that you state. They have become such a three-ring circus that you often come away more confused than you were before you went. I. also agree with you that a lot of the other smaller meetings. and especially some of our state association meetings. are proving to be more valuable to the broadcaster than the big affair in Chicago.

It still may be a lot of fun. but it's a long way to go for that.

E. J. Gluck
director public relations
Carolina Broadcasting
Charlotte

Thanks for ten questions

Both Bob and I were quite pleased with the "Post-'48's: Ten Questions" story [12 March] which was well packaged by your writer. Again, many thanks for your keen interest in this project which should prove to be of considerable value to all concerned.

Harvey Chertok
director
advtg. & publicity
Seven Arts Assoc.
New York

A plus note on cigar story

A belated but well-meant thanks for your interesting article on Admiration Cigars ["Radio: best dollar return"] in your 26 February issue.

It was obvious to us around here that you certainly did a very thorough job of research on the cigar industry.

SPONSOR is in rather short supply in this agency—in fact, my copy is, I am sure, in our Los Angeles Office by now. Therefore. if you would. please send me one more copy of that particular issue.

Again my thanks for this story.

Michael A. Winter
North Advertising
New York

A copy for my son

A number of weeks ago your SPONSOR column [*Commercial Commentary*, 18 December 1961] was devoted to a sort of open letter to the son of an advertising man. You did a great job of establishing advertising as an important and completely ethical profession.

For the obvious personal reason I would like to have my son, who is about to enter college, read that column.

May I have a reprint?

Glenn Gilbert
Birmingham, Mich.

SQUEEZES . . .
t's a lot! But
you watch as
ti-image after
ti-image
olves . . .

olves . . .
olves . . .
olves . . .
olves . . .







olves to multi-
after multi-
! Right, it's
but easy
it's film
in the plot!

FILM does the unusual...

How to say "99 squeezes" (mak every last squeeze count). How t say "soapy . . . soapier . . . soapiest!" How to do it all wit such zest that the new Brillo Soa Pads sing out in the mazes of mart everywhere!

Answer: Do it in words and pic tures. Put it to music. On film, o course! Because film gives yo commercials, crisp, vivid, excitin —the way you want them— *and when!*

And that's not all! Film provide the optical effects you require fo sharp, high-polish commercials; i addition, assures you the con venience, coverage and penetratio market saturation requires.

For more information, write
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.**
Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

ADVERTISER:
Brillo Manufacturing Co., Inc.
AGENCY:
J. Walter Thompson Company
PRODUCER:
Elektra Film Productions



Why Monkey with the Metro...

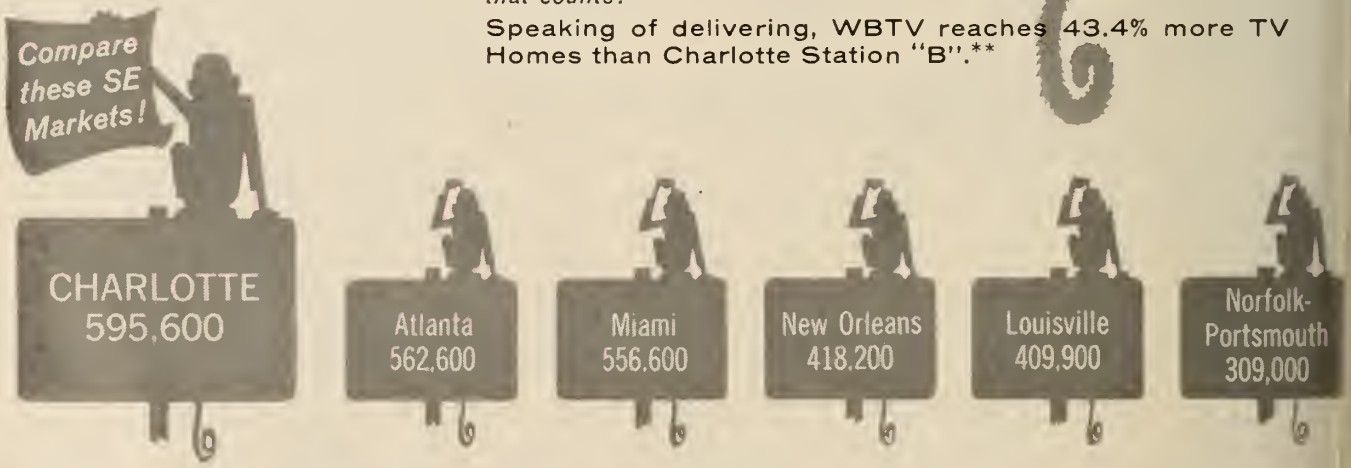
The CHARLOTTE TV MARKET is First in the Southeast with 595,600 Homes*

Charlotte City Limits

Fables have persisted for years about how to judge a market's size by the Standard Metropolitan Area concept.

Savvy Monkeys see no metro, hear no metro, speak no metro — *because they know that it's the total TV Homes delivered that counts!*

Speaking of delivering, WBTV reaches 43.4% more TV Homes than Charlotte Station "B".**



WBTV

CHANNEL 3 CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising TvAR Representatives, Inc.

*Television Magazine-1962
**NCS '61-Nightly

MULTIPLE RATES IN PRIME TV TIME

YES OR NO?

Where do you stand on this controversy?

The trend toward multiple rates for prime time chainbreaks appears to be growing rapidly—and according to its vociferous proponents, among them Theodore F. Shaker, president of ABC TV owned and operated stations division—it will make for the most practical rate card in the industry.

On the other hand, there is a hardy group of dissidents who view with considerable alarm the linking of nighttime rates to the ratings. However, Shaker and his colleagues this week denied that the quoting of varying rates for various spots in prime time was creating confusion and extra work among media buyers.

KABC-TV, Los Angeles, an ABC o&o, took the first step in this direction with its rate card effective 1 February. Said Richard O'Leary, general sales manager of KABC-TV, about the new rate card: "It was not solely a desire on our part to avoid the myriad of headaches involved in working with pre-emptible spots that motivated us to eliminate such rates. It was also our feeling that we have been approaching the entire matter of pricing

Proponents of the multiple rates for prime time chainbreaks



TED SHAKER
pres., ABC o&o TV Stations



DICK O'LEARY
gen. sls. mgr., KABC-TV, Los Angeles



ELTON RULE
v.p. & gen. mgr., KABC-TV

NEW MULTIPLE rates for prime tv time are not based on c-p-m, according to enthusiastic advocates. Ratings, they say, are merely a guide

prime station breaks from the wrong angle. What other industry asks its customers to adhere to stiffer terms and conditions when buying the least desirable merchandise? If, on the contrary, we could build decided advantages into these lower-rated announcements, they would not only become easier to sell and handle, but we might just enable some advertisers to get back into prime time where they should be, and would be but for the untenable nature of the pre-emptible spot. The resultant easing of the squeeze in fringe minutes also would benefit both buyer and seller in that area. We hope that our new method of pricing prime time is the answer."

One of the basic reasons for breaking prime time into more than two categories is the excess of supply over demand created by the 40-second breaks. Shaker told SPONSOR.

"Where 18 ratings used to stay pretty well sold and 13-17s moved in season, we now have to sustain many of these announcements." Shaker observed.

In Shaker's opinion, buying of spot tv has changed completely in the past 12 months. Buying of network has too, he noted. There's much more elasticity in networks' accepting minute orders and networks allowing people to buy for a two-week campaign, he said. They're buying last minute now.

"So, this kind of buying, in my opinion, has changed the section card." Shaker said. "There was a definite use for the section card at one point, but this made section I, II, and III card completely inoperative as far as our organization was concerned."

Shaker said the "Prime 1 thru Prime 5" station break announcements on KABC-TV acceptance on agency levels has been excellent. He indicated that KGO-TV, San Francisco, another ABC o&o, was also thinking of adopting multiple rates for prime spots. According to reports, KGO-TV will have five prime time rates starting this month.

The KABC-TV rate card states all prime announcements are available on a flat-rate, fixed position, no minimum-expenditure basis. The station, has the option of raising the rates of the "Prime 2 thru Prime 5" announcements on 30 days notice. An advertiser in a prime break where the rate is being raised has two weeks time in which to notify the station of its intention to continue with the announcement at the increased amount or to select an alternate announcement.

Shaker was asked if the new prime time rate card would lead to a guaranteed cost-per-thousand. "No, it can never lead to a guaranteed cost-per-thousand," he insisted. "Some areas are just worth more than others to a station and to an advertiser."

Shaker noted that KNXT, CBS station in Los Angeles, because of its extreme strength on Saturday and Sunday nights, has a completely different rate or the weeknd than it does for other nights. WCAU-TV, Philadelphia, has had a somewhat similar card to the one that KABC-TV has, only they have three rates in prime time.

"The reason for five in Los Angeles is, we have, like many other stations, high highs and low lows and we want to be able to sell both of these."

Shaker explained. "But we know that advertisers won't buy those lows and pay anywhere near the same price as the highs."

Shaker was positive that the new KABC-TV rate card "was the simplest rate card with the exception of the old three classifications of A, B and C time that were used 10 years ago." He also was certain that it offered the advertiser a greater flexibility in selecting the kind of adjacency he wants and can afford."

Not only is KABC-TV offering users of Prime 3, Prime 4 and Prime 5 announcements, "the same favorable fixed terms that we give to the fortunate 'hot-spot' buyer, but we have deliberately built into them greater reach and frequency than obtainable with any Prime 1 or Prime 2 for the same total weekly expenditure," O'Leary said. "A recent special NSI survey we had taken substantiates this."

Industry reaction, as indicated previously, was wide and varied, chill and warm. "It seems to me that stations adopting this pricing system are doing nothing more than effecting a reconciliation of their unbalanced rate structure," Leslie L. Dunier, v.p. in charge of radio-tv, Mogul, Williams & Saylor, told SPONSOR. "I've heard it said that stations turning to this system justify the move by pointing up their attempt to conform to the c-p-m standards established by agencies," Dunier said. "This is a somewhat startling piece of sophistry in view of the fact that most agencies don't buy strictly according to cost-per-thousands. At MW&S, for instance, we examine the total schedule, not just one or two isolated spots."

Dunier said the variable pricing plan does complicate the rate card needlessly. "Keep this up and we can do away with sales reps, buyers and analysts; we'll simple turn over the business to IBM," he declared.

The trend toward quoting varying prices on prime time availabilities was frowned on by Peter M. Affe, stataion manager for WNBC-TV, New York, who said that "a gilt-edge product should not be sold on a bargain counter. "We do not question a station's perrogative to set an evaluation on its choicest merchandise," Affe said," but the growing trend set by some stations in offering too many discount plans is harmful to the advertiser in the long run, and to the broadcast industry." Stations who price their prime time announcements according to ratings, are pulling stations into the hands of rating services, according to Affe. Rating services, as Affe sees it should be used as an industry guide for time-buying and programing, not as a pricing organization.

A more sympathetic view was taken by Peter Bardach, associate media director, Foote, Cone & Belding, who said: "We welcome any recognition of the fact that certain time positions attract less audience than others and are therefore priced commensurate with the value of the audience size delivered. This is just one more variation of the pre-emptible or section II type of discount."

PRIME 1 - $1200		PRIME 2 - $1000		PRIME 3 - $800		PRIME 4 - $600		PRIME 5 - $400	
Mon	10:30	Sun	9:30	Sun	7:00	Sun	6:30	Tues	7:30
Thurs	8:00	Mon	8:00	"	7:30	"	10:30	"	9:30
"	8:30	"	8:30	"	8:30	Mon	7:30	"	10:00
"	9:00	"	9:00	"	9:00	Tues	8:00	Wed	7:30
"	9:30	"	9:30	"	10:00	"	10:30	"	8:00
Fri	9:30	"	10:00	Tues	8:30	Wed	9:00	"	8:30
		Wed	10:00	"	9:00	Fri	8:30	Fri	7:30
		"	10:30	Wed	9:30	"	10:30	"	8:00
		Thurs	10:00	Thurs	7:30	Sat	7:50	Sat	8:00
		"	10:30	Sat	6:00			"	8:30
		Fri	9:00					"	9:00
		"	10:00					"	9:30
		Sat	7:00					"	10:00
								"	10:30

KABC-TV execs describe new "Prime 1 thru Prime 5" station break announcement card as a radical concept and most practical in industry

Wholehearted approval came from Len Soglio, broadcast media supervisor, Hicks & Greist, who observed: "It is true that if every station went to multiple rates, the problem of keeping abreast of ever-changing rates —and of new rates as they are established—could get very complicated. But there are several advantages to having a sliding scale of prices. For one thing, we would be able to buy more creatively and effectively. For another, in borderline cases where a client may not be able to afford to apply sales pressure in prime time at one particular rate, he may be able to use time on other days effectively and well, and at a lower rate. In this instance, the client benefits from prime time exposure at a price he can afford, and the station can obtain additional revenue."

"It would undoubtedly further complicate the rate card by the sheer mechanics of making it bigger," said Graham Hay, headbuyer at Compton Advertising. "But it does recognize the highs and lows of a station's popularity and to that extent enables a realistic pricing of the various spots."

What these stations and others are doing, according to Hay, is definitely a move toward a guaranteed c-p-m.

The multiple rate system was described by Dan Denenholz, v.p. and director of research and promotion, The Katz Agency, as another variation of 'pre-emptible rates' and a further step in adding more time brackets and special feature rates, which, if generally adopted, would lead to more rate complications, rather than to simplification.

Another dissenter was H. D. "Bud" Neuwirth, v.p. and director of Metro Broadcast Sales. "We have done everything to streamline our rate card so that it will make it easier to buy us," he said. "Don't sell just your highest rated time period and let the other go begging, or be sold off at fire sale rates, but achieve, instead, the sale of your station's facilities so as to deliver to your advertiser your station's total audience. In this respect, two masters are served. (1) the advertiser gets maximum circulation or his money and (2) the station achieves maximum revenue for its time."

Still another jaundiced view of the matter was taken by Robert H. Boulware, associate media director, Fletcher Richards, Calkins & Holden, who held that if stations make individual spot availabilities, it would indeed cause complications. "Credibility of ratings would be stretched and cause questions about their sensitivity," Boulware said. "The agency's life would be further complicated by costly administration of spot schedules and excessive replacement of timebuyers, due to creeping insanity."

Multiple rates should be eliminated and all advertisers should be allowed the same rate regardless of the individual marketing pattern of his products," Stu Eckert, broadcast buyer, Doherty, Clifford, Steers & Shenfield, said. "With the system adjusted to a single rate for chainbreaks, it can increase advertisers in the use of the medium and allow advertisers to feel secure in the knowledge that no other advertiser is receiving a more advantageous rate because of, let us say, simply geographic location."

From a representative's standpoint,

(*Please turn to page* 43)

Skeptical viewers of the new multiple rate prime time card



PETE AFFE
manager, WNBC-TV, New York



LESLIE DUNIER
v.p., r tv, Mogul Williams & Saylor



JIM O'GRADY
exec., v.p., Young-TV

CRITICS of the Prime 1 thru 5 Plan and similar devices maintain that this will make the media buyer's job even more complicated than today

How industry observers 'sum up' Esty, D-F-S

WILLIAM ESTY CO.

"Esty men combine program-sense and price-sense. Many agencies are conscious both of quality and cost, but few match Esty when it comes to marrying the two. Another thing: the feet always know what the head is doing at Esty. The operation, you might say, is all of a piece, an entity."

DANCER-FITZGERALD-SAMPLE

"The upper echelon—media supervisors and associate media directors, in particular—are mostly top-notch men, well-trained, knowledgeable, sharp, fair. The trouble is simply at the lower level. The buyers, for example, are not only young—they're always on the move. Dancer's philosophy, you might say, is one of de-centralization rather than unity."

Inside the top 10 spot agencies: 9. WILLIAM ESTY; 10. D-F-S

ESTY, D-F-S SHUN MEDIA TALK

✒ Esty is considered a tight, highly organized house, 'influenced' by R. J. Reynolds but 'equally fair' to all

✒ Dancer is seen as 'many small agencies under one roof,' strong at the top but 'loose at the lower levels'

"There's no more alert media department in the business."

"Thorough. They investigate stations with unerring skill."

"Their philosophy of buying is as sound as it is straightforward."

"Fine liaison with accounts, sturdy relations with broadcasters, reps. The buyers are relaxed and orderly, knowledgeable and respectful."

"They come closer than any other agency to spending a client's money as if it were their own."

These are some of the accolades heaped by reps, stations and clients upon the media department of William Esty Co. Harnessing some $67.2 million for radio/television in 1961 —80% of its advertising total— Esty's industry-wide respect stems as much from personality as from character. Here and there may be a potshot, a criticism of method, but rarely, if at all, of manner.

Much of this esteem can be linked directly to the agency's dominance by a single advertiser, R. J. Reynolds Co., without appreciable sacrifice — say most observers — of its other accounts. It is estimated that Reynolds' budget comprises 50 to 60% of the Esty total, an ad expen-

EDITOR'S NOTE

In contrast to the other eight top spot agencies, William Esty Co. and Dancer-Fitzgerald-Sample did not wish to "talk." While respecting their autonomy, SPONSOR nonetheless felt an obligation to its readers, and so went "outside" for its "inside." We are grateful to the various industry sources who aided us. Next week we will finish our 10-part series with a summary.

Two, say reps, who make Wm. Esty tops



JOHN PEACE
president



WALTER G. SMITH
v.p. in chg. of media planning

diture of more than $50 million last year. Of this, over 45% went to net tv, 12.2% to spot tv, 14% to radio. Tenth among the nation's spenders, Reynolds' sales in 1961 were up 11%, earnings 16%, a rise (similar to 1960's over 1959's) for which the tobacco company's management credits its Esty's loving care.

"But this unique one-account influence isn't really injurious to the lesser lights," one source told SPONSOR. "Naturally, Reynolds' budget seems staggering compared to Ballantine's ($8-9 million), Sun Oil's ($5-6 million) or Union Carbide's ($2-3 million), but the same buying skill is there. Whatever else you say about them, the Esty boys don't short change."

One of the examples most stations and reps proffer when they speak of William Esty's reputation for thoroughness and skill is the agency's annual, rather exhaustive, rite of examining radio program logs. Spot radio's biggest taker, Esty instructs stations (it uses 400-plus for Reynolds) to submit a particular week's log, usually 6 a.m. to 7 p.m., prior to any contract commitments on their part. These logs are studied to assure 15-minute intervals between cigarette commercials, no double spotting for Reynolds' copy and no overcrowding of commercials in general, either in half-hour or hour segments. In addition, market factors and station management are given more than cursory attention.

"You're evaluated, re-evaluated, re-re-evaluated," as one rep states it. "Then you're confronted with price and rating."

It is these latter—price and rating—which constitute the only real area of disagreement among reps and stations in their evaluation of Esty's buying techniques. Some contend that for all the agency's emphasis on "quality stations," its eye is sharply turned to a value. Others feel that its buyers' heavy reliance on surveys (especially in radio, where Esty is known by some reps as a "Hooper shop") shows much less liberal thinking than its media surface reveals. Still others (those mainly concerned with tv spot) are divided between the contention that Esty is not at all bound by numbers, and the contention that numbers, in reality, are its bible. On the other hand—"An Esty buyer is never hard to see, and he never fails to listen. He elaborates, with painstaking detail, on the agency's media plans and objectives."

The industry, in general, credits much of Esty's "media planning and spot buying sharpness" to the agency's youthful president. John Peace, who came from media and who "combines creative and administrative know-how"; and to Mark Byrne, vice president and media director; Walter G. Smith, vice president in charge of media planning; and Harold B. Simpson, associate media director. Among buyers, those most frequently cited as "always with it" are Jack Fennell (Reynolds) and Phil McGibbon (Nestle).

"If anything," says an impressed station manager, "Esty's men are its meat. Their longevity is testimony enough to the agency's reputation as

(*Please turn to page* 43)

Two, say reps, who make D-F-S strong on top



CLIFFORD L. FITZGERALD
chairman of the board



CHESTER T. BIRCH
president

Part one of two parts

MORE ON RADIO'S CREATIVITY

Broadcasters from coast to coast are coming up with dozens of highly imaginative new devices and effective techniques for increasing the selling power of radio

Some 19 months ago SPONSOR undertook an in-depth look at the creative selling aids employed by local radio stations. It came up with several vitamin-packed findings, among them the fact that there is a whopping amount of creativeness and fresh ideas to be found in radio. This week SPONSOR launches the first of a two-part report in the nature of an extension survey, on what radio, at the grass-roots level, has been doing in recent months to prove that it is "America's most creative ad medium."

Significantly, most of the promotional endeavors encountered in the SPONSOR survey call for modest expenditures. Tie-ins and tie-ups, in some instances, have been clever alterations and mutations on old themes but, above all, they have sparked approbation from clients and, importantly, helped to make the cash registers ring merrily.

To stimulate traffic to a client's door and to increase consumer demand for products advertised on radio, numerous broadcasters, it is plain to see, have soared into the skies via jets and helicopters, dived beneath the sea and emerged with a deep rash of fertile and remarkably ingenious devices to aid and abet radio advertising on the local level.

Taking a swift leaf from astronaut John Glenn and keeping abreast of Project Apollo's upcoming journey to the moon, many broadcasters in the United States have built themselves snazzy mobile "satellite" studios not for nuclear test detection purposes, missile defense or possible contact with Jupiter but to help sponsors sell more cabbages, sealing wax and instant coffee. It is indeed an integral part of today's creative radio landscape. In this age of space and satellites, numerous broadcasters are appearing on the scene with custom-



Broadcasters latch on to 'outer space' motif

CREATIVE SELLING stations build special campaigns to meet needs of clients. (Above) KXLY, Spokane, conducts 'Woman From Outer Space' promotion for client using theme, 'Out-Of-This-World Values.' (Below) WKZO Radio, Kalamazoo, has mobile studio, 'Satellite 590'



built mobile studios, built a la Project Mercury, designed for grand openings, special sales, fairs, homecomings and celebrations—and praise Allah—it is paying off handsomely, according to station operators. It is regarded as 21st Century exploitation in a 20th Century habitat.

WKZO, Kalamazoo, to cite but one instance, has kept pace with moon-orbital junket thinking by constructing what it likes to label as its "Satellite 590" mobile studio equipped with the latest transistorized gear. The station reports that this mobile object has proven a worthy promotion vehicle as well as a money maker. Sale of "Satellite 590" includes a package of announcements preceding and/or following the event, plus up to six hours of broadcasting each day direct from the site. Said a station executive to SPONSOR: "The use of this trailer is radio's answer to the newspaper's double truck. Our 'Satellite 590' adds an air of excitement and immediacy that no other media can match. People who have used the trailer are most enthusiastic about the effectiveness of this use of radio. Aside from its commercial advantages, the mobile studio is an effective public relations tool."



Store front remotes prove attention getters

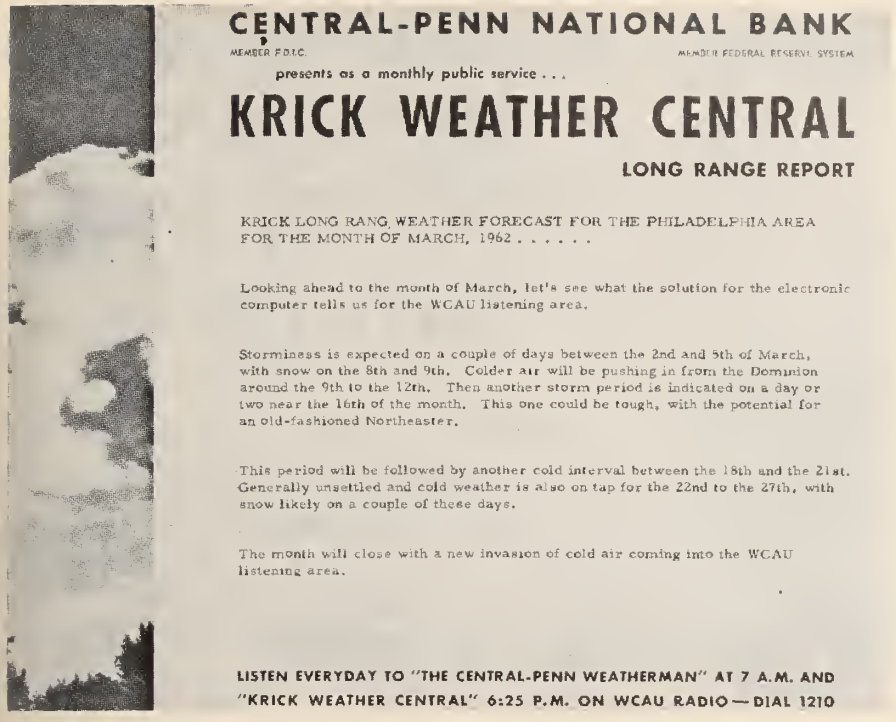
CROWD PULLERS (Above) WNBC Radio, N. Y., originated several program segments from various Davega Stores in metropolitan area in connection with a 'Miss WNBC' contest. Art Ford is d.j. in photo. (Below) WJAS Radio, Pittsburgh, remoted the 'Bill Brant Show'



On the assumption that what's lacking in supersonics and outer space communication is the inviting image of a lissome lass, KXLY, Spokane, catapulted a *Woman From Outer Space* promotion for Zales Jewelers, a local account. The theme, according to Al Lacom, sales manager of the station, was "Out-Of-This-World-Values" tied in with a four-day remote in front of the store. The project included a model attired in an out-of-this-world costume. The station got off the launching pad with a week's promotion preceding the event.

Wierd-looking out-of-this-world footprints were painted on the sidewalk directly in front of the sponsor's establishment. The week of the campaign, "our woman from outer space arrived on location in an ambulance and at the conclusion of her daily three-hour appearance departed via the same ambulance," Lacom told SPONSOR.

Moreover, thousands of out-of-this-world sales coupons were distributed by her to passers-by during the promotion. These coupons were consecutively numbered and, when matched to a similar number attached to merchandise in the store, were good for special discounts. The costume for the outer space gal was specially designed by the KXLY staff. A professional model was hired for the assignment. It so happened that during the week of the promotion temperatures in downtown Spokane reached the 100 degree mark. Despite this, traffic flow to the store and sales results were far above normal for that time of year, and the client was elated with the overall cre-



GOODWILL PRODUCER for Central-Penn Bank of Philadelphia 'Weatherman' broadcasts over WCAU Radio, Phil., is Krick weather forecast bulletin free to clubs, offices, etc.

ative effort on the part of the station.

Furthermore, there is no justification for assuming that "old hat" things are passe according to WJAS Radio, Pittsburgh. Richard C. Stafford, manager of promotion and advertising for the station, told SPONSOR that they have used "old hat" ideas but given them new twists. "We have done a considerable amount of selling remote broadcasts in the Pittsburgh market," he said, "and have maintained good revenue during the 'slack' summer season largely because of our efforts in this area. We use a mobile remote unit for shopping center promotions, store openings, special events."

Stafford cited the case of remoting the entire *Bill Brant* show for six days for an "old fashioned fall promotion" of a group of prestige stores in downtown Pittsburgh. The show was done from one of the store's windows, and models and barbershop quartets, dressed in Gay Ninety costumes, passed out handbills throughout the town. The station also prides itself on a significant example of "creative selling" in the areas of public service. Sponsors, wishing to be identified with the station's "community image" are sold spots on WJAS's *Community Bulletin Board*, a two-minute program of announcements concerning church happenings, clubs, etc. Each group which has announcements aired is sent a letter stating that its program or meeting is broadcast through the courtesy of the (blank) sponsor of the program. Many sponsors renew, and all are pleased with response to the letters.

Creative radio also has been displayed with verve and imagination on WTOP Radio, Washington, for the benefit of the sponsors of the Washington Senators baseball team. Even before the official "play ball" is heard this season, WTOP Radio will be baseball-busy with numerous promotions which station executives say are certain to outrank last year in extra-dividends for sponsoring products and services. Among the station's 1961 promotions was the WTOP Senators' "Listener Booster Club" and WTOP "Business Booster Club," wherein *each baseball sponsor* was presented with a certificate designating him a member (P. Ballantine & Sons, Briggs & Co. (meats), American Homeowners, Washington Gas Light Co., Sears Roebuck & Co., The Washington Post, Bruce Hunt Inc. (men's shop), Top Value Enterprises, Giant Food Inc. (food chain), People's Drug Stores.

"Business" boosters blocked out ideas and became a permanent planning board for the season. Officials of the club attended their luncheons. Boosters made available stickers for car bumpers; planned prizes for contests; ran display ads on "Invisible Team—Senators Business Boosters," and designed special stationery. Among the countless gimmicks was an "Operation Snapshot" contest wherein listeners were asked to write, saying "I'd like to have my picture

(*Please turn to page* 44)



EXTRA-DIVIDENDS for sponsors backing the Washington Senators on WTOP Radio, Washington, include distribution of thousands of table tents to restaurants in Washington area



SCHROETER, NABISCO, AND AD PITCHES

Outspoken, much-respected Director of National Biscuit ad department dislikes tv vs. print and breakfast presentations

There is a heavily-abused conglomeration of syllables bandied about Madison Avenue that runs something like this: "That's how the cookie crumbles!" It is a safe assumption that the cookie came from Nabisco, in the first place, and that the man who helped make it famous may well have been the forthright Harry F. Schroeter, director of National Biscuit Company's general advertising department.

It is Schroeter's energetic responsibility to coordinate the advertising activities of all Nabisco divisions, departments and subsidiaries, including advertising agencies (McCann-Erickson for cookies, crackers and bread; Kenyon & Eckhardt for cereals and pet food; Ted Bates for Dromedary Mixes and Cream of Wheat; Needham and Grohmann for product advertising to hotels, restaurants, etc.).

Schroeter is also known in the advertising profession for hurling himself with concentration into industry and allied causes and problems with an eye toward giving both advertiser and consumer a fair and decent shake of the dice.

Appropriately enough, his most recent extra-curricular activity along these lines was to be named chairman of the broadcast advertising committee of the Association of National Advertisers. Schroeter, who was a member of the broadcast committee and is also a director of the ANA, succeeded Howard Eaton, Jr., media director of Lever Brothers, as committee chairman. Eaton will continue to serve on this committee.

Additionally, Schroeter carries on an active and stimulating association with various other advertising and allied organizations. He is a director of the Advertising Research Foundation, whose object is to further scientific practices and promote greater effectiveness in advertising and marketing by means of objective and impartial research. He has also recently become a director of the Audit Bureau of Circulations.

Still another important industry assignment he undertook was the vice-chairmanship of the advertising committee of Grocery Manufacturers of America. Of the top 50 national advertisers in the land, 28 are GMA members, and of the top 100 half are GMA members. Ray Weber, advertising director of Swift & Co. is chairman of the committee.

But, at the moment, it is abundantly clear that Schroeter's biggest problem, next to his concern for Nabisco's welfare, is to straighten out a number of harassing and nettling problems gnawing at the nerve centers of major broadcast spenders. Under Schroeter's guidance, the

Consistent, strong, corporate identity



NABISCO

STRONG ADVOCATE of broadcast and other media use, National Biscuit Co. is now resounding world-wide name. Development of trademark and seal is hailed as achievement. Uneeda Biscuit was first nationally advertised and distributed brand name bakery item. Nabisco seal is also good will mark

broadcast advertising committee of the ANA will be concerning itself with fashioning better procedures for the negotiations with broadcast talent unions (SAG and AFTRA) on tv commercial fees and the preparation of model clauses on certain aspects of network contracts, including the subject of entertainment time within a program.

Schroeter, who appears to be far from a solemn stuffshirt, will undoubtedly come up with new and important insights to relieve the situation that presently exists between admen and the talent unions and the sponsor's efforts to insure more "show action time" that appears to be the viewer's rightful due. This is the opinion of many industry leaders as regards Schroeter's heading the ANA broadcast committee.

Said Eaton, the man he is replacing on the committee: "Harry has demonstrated time and again his willingness to contribute his talents to industry problems through the ANA, of which he is a director, and of the ARF. The broadcast industry can use an infusion of integrity. Harry's personal integrity and drive should make him a great chairman of the ANA broadcast committee."

Similar sentiments regarding Schroeter's characteristics came from other officials of the Association of National Advertisers. A close associate said unhesitatingly: "Schroeter is a man with good administrative instincts. He is a man with strong convictions of his own and yet he has a genuine consideration for other viewpoints."

Another observer declared: "He doesn't back away readily from his own views, yet he never has a closed mind to the other fellow's viewpoint."

A portrait of the man as seen by an old friend emerged from William Fineshriber, vice president of the Motion Picture Assn. of America and vice president of the Motion Picture Export Assn. of America. "Having known and admired Harry for a good many more years than either of us would like to count, I can speak of him—to coin a phrase—both as man and boy," Fineshriber mused. "As classmates at Princeton, we shared experiences covering the whole range of college life. Here he was always a delight — keen, stimulating, sympathetic, fun-loving, despite a certain shyness. In later years, when we sat across the table negotiating for time and talent, I found he had more of both than I suspected. Here he was not always a delight—considerably less shy or fun-loving, but equally keen and stimulating."

Schroeter is known throughout the industry for his "fairness, integrity and the unassuming manner in which he bears the responsibility for a multi-million dollar all-media advertising budget," according to Don Durgin, v.p. of NBC TV network sales.

"Conservative by nature, he is nonetheless always willing to embrace new program concepts if his judgment tells him that the showmanship and media values are there," Durgin told SPONSOR. "For example, Schroeter was one of the first advertisers to back a new program idea called *Wagon Train* which went on to become a substantial success. Similarly, Nabisco was in the forefront of advertisers signing for sponsorship of *The Virginian* over NBC for the next season."

Durgin said it was a pleasure to do business with Schroeter "because he is interested in the long range as well as the immediate developments in the field, which explains why he is chairman this year of the Broadcast Committee of the ANA." The NBC executive summed up the man's qualities by saying: "Schroeter is an advertising professional."

It is Schroeter's credo—as well as that of his company—to present video fare which is in "good taste and welcome in the American home."

"Nabisco's marketing requirements determine Nabisco's network television program commitments," Schroeter told the FCC during program hearings last year. "With our products in use by households among all

(*Please turn to page* 46)

Harry Schroeter on broadcast problems

"Each of us would probably be willing to trade a few more gray hairs for the ability to document in spades for our management the number of advertising dollars needed and how they should be spent to accomplish the objectives set for our companies' advertising. But let's not kid ourselves. That day isn't here yet. Nevertheless, considerable progress has been made in answering some of our basic questions about the medium in which we commit our companies' dollars.

"A too elaborate, specially-prepared presentation is embarrassing to me. We don't want our company obligated for a fancy presentation.

"Television is getting better—programing-wise. There are more things for more people than there used to be. And the trend will continue. . . .

"If it is a competitive presentation on broadcast versus print, it is a waste of time . . . those breakfast presentations don't go down with me . . ."



SUDDENLY

'It sounds kookie, but everybody said I would wind up doing time—and there I was buying it . . .'

(*A* SPONSOR *spoof on how Lester, "The Hooded Cobra" succeeded on Madison Ave.*)

I grew up on Delancey Street so I guess you could say my boyhood was the same like any other normal, young boy's anywhere in America. My memories of home—from when I was there sometimes—are very pleasant, like drinking Mom's beer and throwing the empties at Pop. I also liked all kinds of sports especially stick-ball, hub-cap stealing, and bopping. Then when I was 17, my whole life changed.

Like suddenly I was a teen-age timebuyer.

I know it sounds kookie. Everybody on our block saying I would wind up *doing* time—and there I was *buying* it! Imagine Lester "The Hooded Cobra" Valento *buying* anything! Like all of a sudden stealing wasn't good enough anymore.

What went wrong? How come I traded in my black-and-gold jacket of the Delancey Bazookas for a membership card in the Radio and Television Executives Society?

I guess it all started the July afternoon we knocked over Old Man Klipple's candy store. It was one of the hottest summers in New York right then—the oppressive kind of heat that those squares at the settlement house claim makes juvenile delinquency rise. At any rate, there were more fuzz around than usual. Me and Augie The Crawler, a brother Bazooka, were up on a roof dropping bricks on prowl cars, but the roof was hot and our aim was off so we come down again and hung in at the candy store. Since we were the only customers, Augie held his zip gun on Old Man Klipple while I cleaned out the cash drawer. It was pathetic to

I WAS A TEEN-AGE TIMEBUYER

see what a lousy living Klipple made —just a handful of change and some singles. But to hear the old nut, you'd thought it was Fort Knox. Klippie squealed like a stuck pig and, instead of cooling him like a pro would have done, Augie let him squeal so we had to cut out fast.

But not quite fast enough. Outside we like ran smack into two fuzz and Augie, who was never a lightning thinker, got picked up. (Poor Augie! I later learned they threw the book at him—a suspended sentence plus a lecture on honesty by the youth worker! Talk about your police brutality!)

I got away clean. I run good in tight chinos and even though I wear my hair stylishly long, it offers little wind resistance in a chase. I made it down a subway and hurtled the turnstile just as a train pulled in. I was lucky, I figured, little knowing then that I'd just taken my first step on the road to timebuying.

When I come up out of the subway again I was on strange turf. Two blocks of walking brought me to a street sign that read, "Madison Avenue." What a dopey name for a street! Now Delancy probably had been somebody very important. But who ever heard of a guy named Madison outside of the movies?

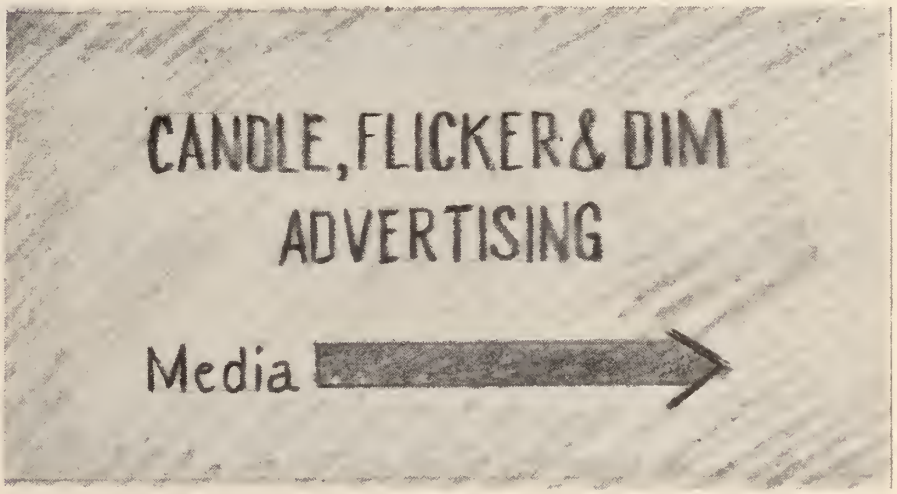
It wasn't much of a neighborhood. Just cloud-poppers — big, tall buildings that looked like they'd be locked up good nights. Depressing is how you'd describe it. Oh sure, the street was lousy with banks, but a guy needs more than a length of bicycle chain to get dough out of banks these days. The fact is, Madison Avenue struck me like an underprivileged neighborhood, ripe for urban renewal. For example, there wasn't even a single movie house anywhere! And I needed like a movie to hole up in. It was still early afternoon and I daren't go back to my home turf until after dark.

Well, as Augie (who'd got a dishonorable discharge from the Sea Scouts when he was twelve used to say, "Any old port in a storm." I ducked into the next doorway I came to, and got on an elevator filled with freaks who acted like they'd never seen anybody with a DA haircut in a black-and-gold jacket before. I'd already been up in an elevator but it had always been late at night to mug apartment tenants, and this was a much longer ride. It never even stopped until a little red light winked, "15." Since I'd never been higher than that—not even on goof balls—I got off.

I went down a hall and sort of eased through a big door. It read:

CANDLE, FLICKER & DIM—
ADVERTISING

Man, that was a turning point in the life of yours truly—Lester The Hooded Cobra! Talk about your sex kittens—there she sat behind a big desk, the coolest of the cool! A real



poundcake! Like it was love at first sight. All I could think of was her and me dragging down Delancey with her carrying my zip gun. I was like tongue-tied. All I could think of to do was comb my hair and sort of turn so she could read "Bazookas" on the back of my jacket.

Poundcake didn't bat an eye. She just picked up her phone and said, "Mrs. Sensenbach in tv production, please." I went on combing my hair.

"Agnes," Poundcake said a moment later, "are you still casting for that Kon-Krete Kutie Hair Spray commercial? . . . You are? . . . Well, there's one of your method actors out here."

In no time at all this drab dame come out. She was old, like close to thirty, and a real potato digger.

"Ugh!" she said, admiring me. Then turning to Poundcake, she said, "I didn't tell them to send anything like *this!*"

"Well, then what's he doing—?" Poundcake began.

Potato Digger studied me. "I'd guess," she said, "he's here to promote one of those new network shows like *Kids Will Be Killers* or *Drag Strip 67*—you know, the kind of stuff keeps Minow working overtime."
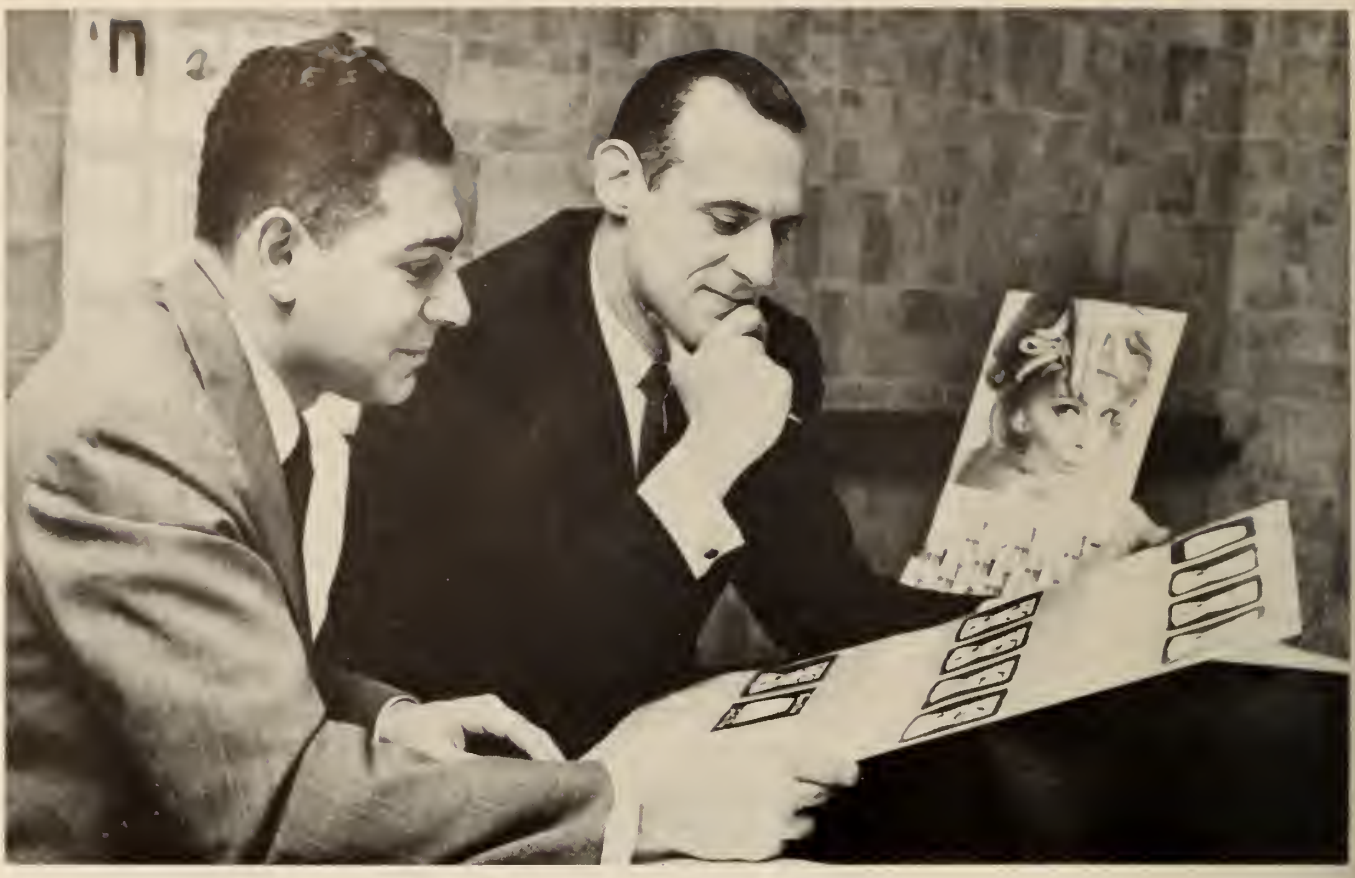
"You're probably right," Poundcake said. "Yesterday it was that model in the bikini with the baby elephant handing out cocoanuts with its trunk. That was for *Anne of The Seven Atolls.* Now it's the black-leather-jacket-and-motorcycle-boots gimmick. Oh, these p.r. people!"

I didn't dig what Poundcake was saying, but she was so beautiful I hung on every word. I turned on my best lover-boy smile (the one that earned me the title "Roof-top Romeo" among the dolls in our Bazookas' Auxiliary. While Poundcake didn't seem given to smiling, she did once her eyes met mine. Then she shivered. I put it down to the air-conditioning.

"Agnes," Poundcake said, "please walk this . . . him back to media."

"Okay," said Potato Digger. "Just so he stays in front of me."

(*Please turn to page* 58)



OUTSTANDING results of earlier tv campaign for Lanolin Plus' Color Plus nail enamel and LipColor Plus lipstick sparked current $1 million, three-month tv buy, says Joseph Chira (l), v.p., ad dir., newly-merged Hazel Bishop, shown with Jerry Gordon, acct. supvr., Daniel & Charles

LANOLIN PLUS' FRESH TV FACE

✔ Cosmetic-maker who made sales news for two items on tv last year takes same route for its other products

✔ Company credits tv with startling success of its nail enamel and lipstick, will put bulk of ad money in tv

Lanolin Plus, whose ambitious tv venture last year produced for it's Color Plus nail enamel and LipColor Plus lipstick a measure of success which borders on the startling, is counting on that medium to do a comparable job for other of its products right now.

Early this month, the company—under the newly-merged name, Hazel Bishop—shelled out a $1 million plus chunk of ad money to ABC TV for nighttime spots slotted on *Hollywood Special, 77 Sunset Strip, The Corrupters, Hawaiian Eye*, and *Surfside 6*. This is in addition to the company's current sponsorship in NBC TV's *Saturday Night at the Movies*, a sponsorship which began in September last year.

This new spring time push, which is expected to climax at the end of June, will focus consumer attention on Color Plus nail enamel and Wash 'N Tint Color shampoo, as well as a group of new products now being readied for test market.

The new campaign is being handled by Daniel & Charles, the agency whose work in spearheading tv/ad program for Lanolin Plus' nail enamel and lipstick last year, won for them the complete $2.5 million Lanolin Plus account during the cosmetic maker's recent agency reshuffling. It was in September 1960 that Lanolin Plus' Color Plus left Erwin Wasey, Ruthrauff & Ryan for Daniel & Charles. And although it's no secret in the trade that beauty aid accounts are notoriously agile in the sport of agency-hopping, all indications forecast smooth sailing ahead in agency-client relationship for both Daniel & Charles and the new Hazel Bishop company.

Joseph Chira, ad director for Hazel Bishop, is volatile in his praises of Daniel & Charles' handling of the Lanolin Plus account. Within eight weeks after the initial campaign for

Color Plus nail enamel broke in its test markets—San Francisco and Los Angeles—Color Plus had achieved a substantial share of markets in these two cities. Eight months later, consumer demand was gaining impetus and store calls were piling up in over 160 markets.

"Television," enthuses Chira. "is the only medium to use for products like these." Referring to Color Plus nail enamel, Chira says "tv gave us the opportunity to tell our product news in minute messages, dispersed among a number of programs, which gave us different audiences plus the programs' merchandising benefits."

The initial phase of the Color Plus nail enamel campaign was the use of minute spots to relate a therapeutic message about the enamel's lanolin content to women whose nails split, break or crack and to those who want to avoid these problems.

This approach was a complete departure for a cosmetic company, says Chira. While giant nail enamel product-makers like Revlon stressed fashion, and Cutex coasted along on its venerability, Lanolin Plus ventured out with a startling new claim in the fashion business—nail therapy.

Pleased over results of this first venture in behalf of Color Plus nail enamel in October that year, Lanolin Plus broke out a campaign to introduce its Color Plus lipstick which was packaged as "piggy-back" to the nail enamel. The lipstick-enamel package made its debut via minute participations in NBC TV's then new entry, *Saturday Night at the Movies*, and a "mix" of other minutes, 40's, 30's, and 10's were used to carry the fall campaign to approximately 125 markets.

About 75% of the Color Plus ad budget was allocated to television for the nail enamel and for the introduction of Color Plus lipstick in 1961.

The result: in little more than a year, Color Plus nail enamel went from a test market to a multi-million dollar leader in the highly competitive cosmetic field, according to Hazel Bishop's advertising director.

When Lanolin Plus broke its mammoth tv ad campaign for Color Plus nail enamel last summer, company optimism for its outcome ran high. Lanolin Plus' president, Morton Edell, with discerning accuracy and more than a touch of clairvoyancy, predicted "electrifying results." And the "electrifying results" can best be sized up like this: when Daniel & Charles was testing the product in San Francisco and Los Angeles, billings were $25,000. Currently agency billings for the product are well over the $1 million mark.

The vehicles used in advertising Color Plus nail enamel's therapeutic properties last summer included participating sponsorship in NBC's *Michael Shayne* and ABC's *Asphalt Jungle, Roaring Twenties, Cheyenne* and *Guestward Ho*, all prime time shows.

Additionally, Color Plus had a tv spot campaign going in over 100 key markets. Eight-week flights were bought utilizing early and late evening minutes.

What, exactly, the new spring tv push will mean in terms of added sales to the profitable $14 million Lanolin Plus business remains to be seen. Anticipations, however, are in high gear right now.

Lanolin Plus, which developed and patented a special process by which an appreciable amount (up to 35%) of lanolin could be integrated into beauty creams and lotions, first hit the market in 1953. Since that date, the company has channeled a great deal of time and effort into refinement of these processes and to the development of newer working formulas.

In January this year the company merged with the widely known but deficit-ridden Hazel Bishop. [Last year the company showed a $781,808 net loss on sales of $6.8 million.] Despite Hazel Bishop's failing business, the Bishop name was adopted for use as the corporate name of the newly merged company. Reason for the retention of the Bishop name: since Bishop had spent something like $30 million on tv advertising during the past ten years, the name, Hazel Bishop, is better known to the public and the cosmetic trade.

Although Daniel & Charles added the entire Lanolin Plus product line to its original holdings—Color Plus and LipColor Plus liptick—the Hazel Bishop products (billings estimated around $2 million) went to Kenyon and Eckhardt.

The Lanolin Plus products picked up by Daniel & Charles include hair preparations, all treatment products, a sun tan product now in test in Florida, a new eye makeup line, and Rybutol which is a part of the Lanolin Plus operation through Vitamin Corp. of America, a wholly owned subsidiary.



SOME of the products shown above are now getting big commercial play over ABC and NBC net shows. Almost overnight success was established for nail enamel and lipstick last year

"Time Buyer's Tip"

In HARTFORD

BEST BUY BY FAR

• Ratings
• Rates
• Results

ALL POINT TO

WPOP

The Showmanship Sound with Salesmanship Success

Phillip Zoppi
V P. and Gen'l Mgr.

Adam Young, Inc.
Nat'l Rep.

Media people what they are doin and sayin

TIMEBUYER'S CORNER

Y&R's Lorraine Ruggiero is back from her Ft. Lauderdale vacation . . . Joan Shelt, who was at JWT before she left for an extended European trip, joined Grey . . . Media people gave a party at the Bon Vivant for Mimi Washburn of TvAR, before she flew to St. Thomas on her honeymoon . . . Bob O'Connel left Hicks & Greist for D'Arcy where he'll assist Bob Lazatera . . . Art Heller appointed assistant media director at Benton & Bowles . . . David Rapaport made a buyer at MW&S . . . Eileen Moore named media director of John Kallir. She was previously at L. W. Frolich.



BUYERS from Ted Bates at Capital Cities Broadcasting Corp.'s party: (l-r) Perry Seastrom; Frank Moreno; Bob Kerrigan; Jack Flynn; Arthur Goldstein, Frank Thompson

Ben Pettick of Product Services lunched at Mike Manuche's Restaurant with a media man from another agency who was concerned because his wife had sent a shirt to the laundry. "Don't tell me you make her do her own laundry," Pettick said. The media man replied, "No, but our entire media plans for the next campaign were on the cuffs."

McCanner John Curran speaks pridefully of his new son. He told a rep at the Pen & Pencil: "I can already tell he's top executive material—It takes him three hours to eat his lunch."

A young woman buyer told Steve Machcinski of Adam Young at Vincent & Neal's Due Mondi that she got tired of getting on the Lexington Avenue bus at East 79th Street every morning and standing all the way to work. She tried an experiment: she got on the bus and ostentatiously

(*Please turn to page* 40)

SEVEN ARTS' "FILMS OF THE 50's"

spark sales for sponsors

WICU-TV, Erie, Pa., reports explosive viewer response to such diverse items as "Mustang Homes" and Direct Distant Dialing services.

Sponsors of WICU-TV's Local TV Specials credit Seven Arts feature films with outstanding success of newly launched promotions.

George Harris, president of Harris Homes, states that his sponsorship of a Local TV Special over WICU-TV was directly and traceably responsible for the sale of 30 houses in his "Mustang Homes" tract.

And a company spokesman for General Telephone of Pennsylvania said sponsorship of just one of the Seven Arts films had contributed materially to customer acceptance of direct long-distance dialing service inaugurated the day following the program.



Robert Lunquist, Sales Manager, WICU-TV, Erie, Pa., says:

"We bought Seven Arts packages to beef up our movie schedule; to get a bigger audience and results for our advertisers. These fine feature films did both."

SEVEN ARTS' "FILMS OF THE 50's"...MONEY MAKERS OF THE 60's

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922 D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

TOBACCO NETWORK HAS
PERSONALITY PROGRAMMING

NOW 14 daily program features on N. C. Regional Radio Net

Regional News ▯ Sports ▯ Weather Commentary ▯ Farm Reports

8 POPULAR PERSONALITIES

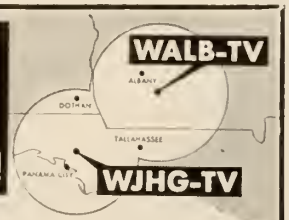
AVAILABLE:

Full sponsorship / Spot participations / Adjacencies (Also Merchandising and Promotion)

BUY UP TO 28 STATIONS AT GROUP DISCOUNTS OR SELECT ONLY THE N. C. MARKET YOU NEED!

Get Regional Saturation with *local* "Main Street Radio" coverage...
See complete schedule in SRDS listing; Consult John E. Pearson Co. for details.
TOBACCO RN RADIO NETWORK

ONE BUY! FOUR MARKETS!



- Albany
- Dothan
- Tallahassee
- Panama City

EXCLUSIVE NBC PROGRAMMING

One buy, one bill, one clearance delivers four market areas with a combined population of 1,230,700 and 211,290 TV Homes! WALB-TV and WJHG-TV dominate this area!

WALB-TV
Ch. 10
Albany, Ga.

WJHG-TV
Ch. 7
Panama City, Fla.

GRAY TELEVISION, INC.
Raymond E. Carow, General Manager
Represented nationally by Venard, Rintoul, McConnell, Inc. In the South by James S. Ayers Company.

TIMEBUYER'S CORNER

(*Continued from page*

read the book *So You're Going to Have a Baby*. It worked like a charm; for three months she was offered a seat every morning.

Then she got married. Upon return from her honeymoon, she boarded the bus with the usual group which waits for the bus around 8:30 a.m. An old lady noticed the ring and said loudly, "He finally married her." She's still blushing.

When Sam Brownstein of the Prestige Representation Organization was at the Penguin Restaurant with Phil Stumbo of McCann-Erickson last week, he pointed out that computers would never replace buyers. "Let's face it," he said to Stumbo, "a rep would feel pretty strange taking a computer out for cocktails. And he'd feel even stranger telling the waiter to make the martinis with machine oil."



PLANNING fashion show of Chicago's Junior Women's Ad Club: (bottom, l-r) Beverly Smith, Leo Burnett; Candy Hirschey, Sears, Roebuck; Nancy Schwartz, Arthur Anderson Co.; (top, l-r) Bobbie Mathison, and Marilyn McDermott, O'Grady-Anderson-Gray

JWT's Jeanne Tregre, who buys for Pan American, told a rep at the Envoy Restaurant about the last election in Italy when the Communists were painting "American Go Home" on sidewalks all over Rome. They stopped after they discovered that an enterprising promotion man was following them around with a paint brush adding the words ". . . In Comfort. Fly Pan American."

Tom Flanagan of Reidl & Freede was at the Roundtable with an old friend who was recently made media director at an agency which has changed media directors a number of times in the last few years. Flanagan congratulated him, then said: "My advice is—don't have any personal stationery made."

Capsule case histories of successful local and regional radio campaigns

RADIO RESULTS

SHOPPING CENTER

SPONSOR: Swifton Shopping Center AGENCY: Direct

Capsule case history: The merchants located in the Swifton Shopping Center, one of Cincinnati's largest, participated in a spot campaign on WCKY, Cincinnati. The campaign, consisting of eight announcements per day (five 30-second, and three one-minute spots) ran for three weeks, from 7:00 a.m. to 6 p.m. These spots drew shoppers to the center to enter the WCKY-Swifton Golden Opportunities Contest, while the merchants involved displayed banner windows and orange trees, and made contest entry blanks readily available. Each day, five winning entries were drawn, and five live and growing orange trees awarded to these winners. The winners' names were announced on WCKY. These daily winners were then eligible for the grand prize—a $1200 lot in Fort Charlotte, Florida. At the conclusion of the contest, 15 crates of Florida oranges were given away, also. All in all, there were 4,011 entries and 20,000 entry blanks distributed. WCKY became a sponsor's golden opportunity.

WCKY, Cincinnati, Ohio Announcements

HOUSEWARES

SPONSOR: Westphal's, Inc. AGENCY: Direct

Capsule case history: Westphal's, Inc. sells paints, wallpaper, linoleum, and other housewares in Green Bay. Westphal's has sponsored *Trading Post*, a morning feature program on WBAY, Green Bay, since 1939. Paul Westphal, the company's manager, wrote WBAY: "This 10-minute program has moved a lot of merchandise through these 22 years, and there have been numerous success stories. However, the latest one, I think, tops them all. We ran a special sale on 350 bags of foam rubber . . . the type that women use to fill sofa pillows. We priced each bag at 59 cents, and this special was advertised only on our *Trading Post* show on two consecutive mornings. Forty-eight hours later we were sold out." *Trading Post* is aired at 9:10 a.m., Monday through Friday on WBAY, and the two 30-second announcements on the foam rubber special produced an immediate increase in customer traffic in the store. Many customers purchased more than the special offered.

WBAY, Green Bay, Wisconsin Program

FOOD

SPONSOR: Winters & Birk Co. AGENCY: Henry Senne, Inc.

Capsule case history: Winters & Birk, the food brokers in the northeastern Ohio area for Nut Brown Syrup which is manufactured by Illinois Food Products, Inc., needed an effective campaign to introduce the product in this market. The brokers, manufacturer, and the Henry Senne agency of Chicago decided on a two-week promotion on KYW, Cleveland, with a special offer: For every regular purchase of Nut Brown at 49 cents, another bottle could be purchased for one cent. They used a weather plan of 10 30-second spots a week. Results: At the end of one week, most of the food chain stores had run out of stock. Over 72,000 bottles weer sold and a two-week hiatus had to be taken before returning to the air. They also gained, because of the campaign, distribution in Pick-N-Pay Supermarkets, Fisher Foods, Stop-N-Shop, Eagle, Acme in the Akron area, Sparkle, and many leading independents. Ray Winters stated: "Station KYW was important in establishing Nut Brown Syrup in Ohio."

KYW, Cleveland Announcements

IMPORT CAR

SPONSOR: Handen MacPhee Engineering Co. AGENCY: Direct

Capsule case history: Handen MacPhee Engineering Co., Inc., has found advertising on WMTW-FM so successful that they have renewed their contract for the third year. For the past two years they have sponsored the Boston Symphony Orchestra, but in 1962 they will sponsor an hour show and seven newscasts a week. John Dowd, advertising manager of Handen MacPhee Engineering Company feels that the "high quality product image is enhanced more on fm than any other media. A New England survey indicated that Volkswagen was the second most popular car of fm listeners, which convinced Dowd that he was using the right instrument to hit his market. Dowd stated: "We feel that the pure music stations are the best means of reaching a well defined group. We have enjoyed the results we have had on WMTW-FM, and look forward to the coming year not only because of the excellent coverage, but because of the unique cooperation we have with this station.

WMTW-FM, Poland Spring, Me. Programs

Sorry, we don't cover Moscow . . .



. . but just about every other 'phone number you need is in SPONSOR'S 5-CITY TV / RADIO DIRECTORY.

Networks, groups, reps, agencies, advertisers. Film, tape, music and news services. Research and promotion. Trade associations (and even trade publications).

All in the convenient pocket-size, for only $.50 from

SPONSOR SERVICES

555 Fifth Avenue, N. Y. 17

formations (they were comparatively rare in those days).

As an off-beat departure from conventional Detroit-type advertising, he conceived the idea of superimposing pictures of the Terraplane on these cloud backgrounds for magazine ads.

(Our headlines were such gems as "It flies through the air with the greatest of ease"—or something equally creative.)

And, of course—as any experienced auto man could have told us—the idea didn't work worth a damn. It was dreadful.

The trouble was that when you had to work within the confines of a magazine page, or even a spread, you just didn't have room.

If you took space enough in your picture to get the cloud effect, you had to make the car so small that the Hudson engineers turned grey-haired and apoplectic. It looked like an undistinguished bug.

If you made the car moderate size (though still under Detroit standards) your background was nothing but dingy grey fuzz.

It just about broke Mark Wiseman's heart. And though I labored to provide soaring airy prose for the campaign, we had to give it up.

Opportunities for imaginative guys

The Ford Galaxie commercial in the Festival this year succeeded a thousand times over in capturing the mood, excitement, and feeling which Mark Wiseman had tried to portray in print and it dramatically illustrated to me what tremendous opportunities tv has opened up for imaginative advertisers.

We're apt to talk pretty glibly about the fact that tv gives us "sight, sound, and action." But this is a tiny part of the story.

One of tv's greatest gifts is the freedom it gives us from space and picture limitations. It allows us to combine, in a single minute, long shots and closeups, product pictures and mood backgrounds, personalities and panoramas and to build from these combinations effects which print can never achieve.

The catch is, of course, that so far only a handful of companies have begun to take full advantage of what tv can do.

When you come right down to it, I suspect that the Detroit automakers have made greater advertising advances with tv than almost any other industry. Tv has freed them from the prisons of print, and they have been bold and inventive in exploring its potentials.

Some of the finest commercials submitted for this year's Festival were automotive—Ford, Chevy, Corvair, Jeep and others.

You will also find isolated companies in other fields which have completely revolutionized their whole advertising approach with tv.

One of the best examples of this I know is the National Biscuit Company under Harry Schroeter's brilliant direction.

In pre-tv years Nabisco was one of the country's dullest, dreariest, stodgiest advertisers. Today it is one of the brightest and best.

Moving to another industry, I've been impressed with the superb institutional commercials which Kenyon & Eckhardt prepared this year for Shell's *Wonderful World of Golf* program.

Inevitably I've compared them with the famous institutional ads which David Ogilvy did for Esso. I always admired the Ogilvy campaign. But no print ads can stand up to tv at its best.

This, I believe, is the great challenge which television has and will continue to have for practically every agency and advertiser.

Boys, don't be smug about your tv accomplishments to date. Most of you haven't even begun to scratch the surface.

MULTIPLE RATES

(*Continued from page 26*)

or from a station's—as well as the estimators' in the agency—the bookkeeping becomes etxremely involved and more billing errors than there currently are will result from the adoption of the multiple rate principle, Margot Teleki, timebuyer at Reach, McClinton & Co., said. "Everything would be contingent on a rating book . . . many violations, such as rate cutting, could arise. Naturally, we all want the lowest possible rate for the client, but whether local, regional or national, let's not throw away the rate card. That would be like throwing away the Constitution."

Tom Flanagan, media director, Riedl & Freede, thought the prime time chainbreak multiple rate idea was first-rate "but it could be even better if it could be further refined to audience composition. As it stands now, however, this plan might serve as an equalizer between giant advertisers who can tie up the really prime spots because of immense volume.

Joseph M. Baisch, v.p. and general manager of WREX-TV, Rockford, Ill., thought the idea was "an open invitation to disaster." He said the concept "improperly places emphasis on quantitive rather than qualitative considerations. . . . We accept the value of ratings as programing and buying aids. But to make the numbers the exclusive goal of this industry is shortsighted and dangerous."

The "Prime 1 thru Prime 5" card is, in effect, a guaranteed c-p-m, according to James F. O'Grady Jr., executive v.p., Young-TV. O'Grady thought it "foments slavish dependency on-head-counting when the basic need is qualitative research. Guaranteed c-p-m's also nullify the experience and acumen of timebuyers. It has been used by only a few stations at best, and generally by the weak sister of a market."

Interestingly, KABC-TV's sister station in New York, WABC-TV, will not follow in the footsteps of her West Coast relative. "KABC-TV's new 'Prime 1 thru Prime 5 Plan" is a very interesting and novel approach in selling announcements," James E. Szabo, general sales manager of WABC-TV declared. "I am sure it is going to be very successful for them in Los Angeles. However, insofar as we are concerned, we do not plan any immediate changes in our prime announcement sales format."

A flock of seasoned timebuyers at various top agencies, however, are favorably disposed toward the KABC-TV Prime 1-5 card. Among those are Vera Brennan, Jeanne Sullivan, Mike Cambridge, Pete Holland and Ira Gonsier (media director) at SSC&B; Jim Thompson, Bob Gorby, Grace Porterfield and Steve Silver at Benton & Bowles; Ed Fleri and Marv Shapiro at BBDO; Ray Jones at Young & Rubicam and Paul Bures at Ogilvy, Benson & Mather.

Shaker told SPONSOR that the initial reaction "we have received from most agency people at the buying level has been quite favorable."

"I am sure, however, there will be those a step or two away from the actual buying or selling function who may view this trend with alarm," Shaker predicted. "This same kind of reaction has greeted every rate card refinement over the past dozen years including the weekly discount plan, pre-emptible rates, orbits and all the other modifications which are now universal.

"This type of rate card is *not* based on c-p-m. Ratings are merely one of the guides. Time of night, audience composition and type of adjacency are more important. There will always be those announcements with unique audience characteristics, commercial atmosphere or other subjective appeals and those characteristics will, of course, command a premium regardless of gross audience delivered. Examples are *Voice of Firestone*, Howard K. Smith and *The Wide World of Sports*.

In a highly optimistic mood, O'Leary summed up the situation as follows: "We don't know what flaws the future might turn up, of course, but in the few months we have been working with this new concept, we have yet to find a situation where this card does not offer advantages to both buyer and seller over our old method."

Shaker, incidentally, was elected president of the ABC o&o tv stations, several weeks ago, succeeding Julius Barnathan, who was chosen v.p. and general manager of the ABC TV network. In announcing Shaker's promotion, Simon B. Siegel, executive v.p. of AB-PT, said "the record of ABC TV National Station Sales under the leadership of Shaker has been one of excellent growth."

TOP 10: ESTY; D-F-S

(*Continued from page 28*)

a stable and orderly house."

It has been said that Esty's principal talent is in the production and buying for products that "go down the gullet, down the sink or up in smoke." This, of course, is due to its successes with Reynolds, Ballantine, Sun Oil, Union Carbide and Nescafé. Notable also, however, is its work with toiletries, cosmetics, etc., as demonstrated by the continuing tenancy of Chesebrough-Pond's, Pacquin and Thomas Leeming Co.

Particularly rewarding to both radio and television stations is Esty's mounting interest in spot news and public affairs programs — spurred on, no doubt, by Camel cigarettes' healthy association with the Huntley-Brinkley Report on NBC TV. A pioneer in the development of audience participation shows on television, Esty—most sources say—is showing the same shrewdness of judgment toward the growing public interest in news-type programing that it did in the once-flourishing audience participation field.

"It's a combination of program-sense and price-sense," says one observer. "Many agencies are conscious both of quality and cost, but few match Esty when it comes to marrying the two."

Adding, thoughtfully: "Perhaps the overall Esty reputation is in that one word—*marrying*. The feet always know what the head is doing at Esty. The operation, you might say, is all of a piece, an entity."

In contrast, Dancer-Fitzgerald-Sample is described as "four or five separate agencies under one roof." This view, shared by the majority with whom SPONSOR spoke, is accented by the relative de-centralization of several key accounts, even though a central executive committee ostensibly welds them together. These island-agencies, in the main, may be called Procter & Gamble, General Mills and Sterling Drug, with Clifford L. Fitzgerald (chairman of the board), and Gordon H. Johnson and George Tormey, senior vice presidents, "respectively the king of each." P&G itself is seen as islanded even further, islands within an island, with

Dash, for example, as separate from Oxydol as both are from the mainland.

With $66 million dollars to radio television in 1961—66% of its $103 million total, ranking it ninth in broadcast billings — Dancer-Fitzgerald-Sample is as notable for its number of accounts as for their striking diversity. At last count its list numbered 32, ranging from such national brand-names as Best Foods, Falstaff, Coty, Frigidaire, Minute Maid, Peter Paul and Simoniz, to regional or local accounts such as the California Bakers Association and the California Canteloupe Advisory Board; to the Defense Department of the United States. The closing of its Chicago office early last month, however, eliminated several midwestern local and/or regional accounts, as well as six million dollars in billings up for grab.

Interesting to observe in the D-F-S media picture is the striking difference in attitude between advertisers and broadcasters/reps. While many of the latter find the "loose" operation of the agency "both disconcerting and unordered," most clients report "excellent *local* service, which many other top agencies either cannot or do not give."

Much has been said in the industry about the constant turnover of Dancer's media buying department. Many, in fact, see the agency as a "great shop for training," its buyers not only young but on the move—oriented in estimates and research before moving up to buying, then from buying moving on—or out, usually to another agency.

"As far as reps are concerned," says one of their number, "this has built-in problems. We never know whom we're going to see. It's like Missouri weather. If you don't like it, wait a minute."

One thing SPONSOR's inquiries made clear is the almost-unanimous view that the upper echelon—the media supervisors and associate media directors, in particular—are, for the most part, "top notch men, well-trained, knowledgeable, sharp, fair." The trouble, they say, is simply at the lower level.

"They're all very pleasant," claims one rep, "but you feel you never have any powerhouse doing the buying. This makes, at best, for shaky relationships."

Dancer-Fitzgerald-Sample's buying philosophy is far from singular, as evinced by the multiform character of its buying. Its $14.2 million outlay for spot tv in 1961, for example, reflected less an overall philosophy than the individual philosophies of the key men commandeering specific accounts.

Sometimes, say reps, the agency's negligible emphasis on unity can take on near-chaotic dimensions. Specifically referred to is the recent P&G scramble, when Oxydol—originally scheduled in a limited number of markets—decided to go nationwide. Since the Oxydol budget wasn't quite as big as its heart, the agency asked all tv stations then carrying it to grant a four-week hiatus. In some cases, where a station balked, Dash took over the spots for the hiatus period, but in other cases either Dash refused the spots or the stations themselves reclaimed the spots altogether. Meanwhile, the four-week hiatus was changed to three. Oxydol asked for spots back on new avails, other P&G products had taken over some of the spots, and new start-and-end dates were "in a spin."

It ended up, several reps concur, with five or six men doing the buying, and one having no idea what the other was doing.

"It's then that we wished Dancer's internal coordination was as solid as its external ethics," a station group spokesman told SPONSOR. "The agency's standards are unassailable; it's only the implementation of those standards that's occasionally baffling."

There has been much speculation on the closing of D-F-S's Chicago offices at the end of this month, not only with respect to other New York agencies following suit, but to the future of Dancer's far-flung operation itself. With offices still in Los Angeles, San Francisco, Toronto and Dayton, Ohio, what does the Chicago close-out portend? The agency's sizeable position (it ranks 11th in total billings) is due in large measure, say observers, to its ability to service regional accounts. The Chicago action sends about 25 employees (including F. Sewall Gardner, senior vice president and general manager of the Chicago office) to Post & Morr, leaves the future of some eleven accounts in doubt. Of these eleven, D-F-S reportedly is trying to hold on to Swift and Frito only, a combined billing of about $3.75 million annually. Those close to the account say Swift, would never take its advertising out of Chicago, aren't certain at all that the Frito Co., a Dallas, Texas concern, will want its midwestern media bought out of New York.

"But with all its problems, inside the shop and out," sums up one knowing source, "you can be sure of one thing. Dancer-Fitzgerald-Sample remains on top of the media-marketing heap. And with men like Cliff Fitzgerald, Chester Birch, Fred Leighty, Jim Neale and Louis Fisher on top of the really important accounts, there's small likelihood of its toppling —at least not until the millennium."

CREATIVE RADIO

(*Continued from page* 31)

taken with—(name of baseball player). About 4,000 listeners wrote in. The winner had his picture taken with the player, plus six box seats to a special game. In addition, he and his guests had all the hot dogs, soda-pop, and popcorn they could eat. The winner then received $150 worth of prizes from the Business Boosters.

Additionally, the station launched a Senators' slogan contest with a prize of 15,000 Top Value stamps. More than 2,500 listeners sent in slogans. Also, there was a "Spot the Ball" contest in which a picture of the Senators playing ball was taken with the ball blocked out. Listeners were asked to spot it correctly. Nearly 10,000 people entered for $200 worth of prizes. WTOP Radio also conducted an effective "Scramble" contest based on the words "WTOP Senators Boosters." There were more than 2,000 entrants for this contest.

A successful example of the use of a studio-on-wheels comes from WFIL, Philadelphia. The station regards it as of prime value and a continuing advertising plus for local sponsors. It has been in action for some five years. It is called the WFIL Show Wagon and is reportedly the only one of its kind in the Philadelphia market. Daily live broadcasts draw over 100,000 people a day to the WFIL Show Wagon appearances at department stores, shopping centers, conventions and fairs. Sponsors, particularly automobile dealers and appliance and furniture stores, find the Show Wagon another station plus with the buying of time

The promotion department of WNBC Radio (New York) updated a venerable exploitation idea not so long ago when it was informed that Davega Stores was about to launch an intensive schedule of spots with originations from several Davega stores in the New York area. To provide the sponsor with an effective plus, the station arranged to have a young lady (Miss WNBC for purposes of the contest) visit 19 Davega stores, including three from which remotes would originate. The final seconds of the Davega spots were filled in with clues as to the identity of Miss WNBC. Anyone in the store spotting Miss WNBC was presented with a transistor radio as a prize. A followup was a WNBC-Davega Caribbean holiday contest—a non-complicated affair in which any person visiting a Davega store dropped a card with name and address in a box. The winning slip called for a free cruise for two. The Davega Stores' Miss WNBC contest was advertised in display space under station auspices as well as Davega Stores newspaper copy.

Radio, in many instances, appears to be doing a resounding job for new and used car business from coast to coast. Scores of examples have come to SPONSOR's attention of promotional gimmicks which radio has employed in behalf of the automotive industry. For example. Marvin Mirvis, general sales manager of WITH, Baltimore, cited the case of a car dealer with an over-supply of used cars on his lot. Newspaper advertising was unable to move any of the cars. Said Mirvis: "We suggested the old 'beeper phone' commercial approach." The car dealer said he would try it. He selected one car as a special for each day and gave a complete and accurate description of it. This approach, it was said, created enthusiasm on the part of the auto dealer and made a strong impact on the listener.

With slight variations, old promotional ideas are indeed proving most effective, in the opinion of Lorrie Barofsky, promotion director of WIBG Radio, Philadelphia. The station recently came to the aid of a car dealer with a variant on an old theme, namely a "Weigh In and Win" contest. It was designed to draw people into the Doan-Calhoun Chevrolet salesroom. A body weight figure (from 100 to 250 pounds) was placed in a sealed envelope. Listeners were invited to visit the salesroom and weigh in on an official scale. At the end of the contest, the listener whose weight matched or came closest to the one in the sealed envelope won a used Chevrolet. Some 550 bona fide adult motorists came to the salesroom as a result of WIBG spots. The station said it was indeed unusual since the prize was. in this instance. a *used* car.

An editorial-advertising promotion designed to stimulate new car buying in Albuquerque was staged by KOB Radio, Albuquerque, last spring. It used the theme "You Auto Buy Now" with all KOB personalities participating in the production of the commercials. It proved to be a massive four-week saturation editorial campaign giving listeners all the reasons why they should buy *now*. The station offered new car dealers these promotional spot announcements if they would place schedules in conjunction with the promotion. Many car dealers hopped on the bandwagon. The results, particularly at a moment when the economy was

"We have been amazed at the immediate results of WIIC's Luncheon At The Ones. Phones start ringing before the show is over, and sales are better than they have been in 79 years of business."

"Alice Weston's Luncheon At The Ones show gives us the instantaneous reaction we must have at the cash register plus the carry-over of creating a favorable over-all image."



RESULTS!..

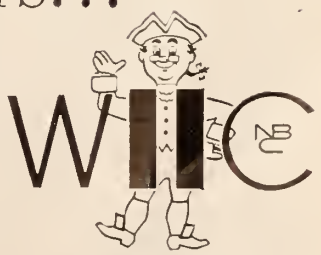
from Pittsburgh's buying women

The comments are from just two of the enthusiastic sponsors of WIIC's Luncheon At The Ones—one of the hottest current spot buys in the Pittsburgh market.

Hostess Alice Weston serves an entertaining and informative menu of top guest stars, news segments, music, human interest—weekdays at 1.

If you are looking for results in the important Pittsburgh market, participate in Luncheon At The Ones.

Represented nationally by Blair-TV.



The eyes of Pittsburgh

sagging, were gratifying, both to the station and its advertisers.

No matter how modest the promotion effort, there appears to be a decided plus for all concerned as evidenced by WSJS Radio, Winston-Salem, when it proceeded to do its share for the new Dodge Dart. In conjunction with the introduction of the new model, the station used a Dodge Dart for showing around the city, accompanied by a pretty member of the WSJS Radio staff. The effort even won a Dodge model car and $2 million in Confederate money for Robert Sparrow, station sales manager. BBDO, the agency handling the account, made the award.

Weather, a universal theme, is always good for linkage with an appropriate sponsor, as in the case of the Central-Penn Bank of Philadelphia which has been sponsoring weather programs on WCAU Radio, Philadelphia. This public service feature is buttressed with what has been described as a superior response-producing public service mailing. Each month the station sends a Krick long range weather report to golf clubs, private-public-parochial schools, and Central-Penn's correspondent banks and offices for public posting. Hundreds of favorable comments from teachers, principals, golf club members, employees and many others have reached both station and the sponsor.

In addition to having its personalities plug food sponsors' products both on the air and in supermarkets, KNX, Los Angeles, also purchases space in the *Food Mart News*, a trade paper in the Southern California region, to call attention to Phil Norman's (director, KNX merchandising department) *Coffee Breaks*. The column appears every other week and is a decided plus in the station's handling of food spots.

WINS, New York, has had significant results with definitely offbeat variations on old themes. In conjunction with an advertising campaign by a real estate firm for a new housing development, listeners were asked to mail in their old keys, which were placed in a midtown Manhattan lot. A movie star was chosen to pick one key from those mailed in. The owner of the selected key received an apartment in the new development, rent free for one year. Over 20,000 keys were sent in.

A furniture store used WINS to advertise a sale in a Brooklyn warehouse. As part of the promotion, the station urged listeners to wear old clothes to the sale and offered prizes to those wearing the oldest garments. More than 1,000 persons were knocking on the warehouse doors before the sale began. Resembling a tatterdemalion army, they nevertheless had their pockets stuffed with greenbacks ready to pick up bargains in mahogany, baroque and modern.

SCHROETER

(*Continued from page 33*)

segments of the population and in all sections of the country, we seek varying amounts of family audience (accomplished by early evening family programs) and child audience (accomplished by Saturday morning programs). Schroeter said that the programs they buy must be of high quality, production-wise, and that the audience be satisfactory in size, composition and geographical scope. Also the costs must be satisfactory both in total and on a cost-per-thousand basis.

Nabisco's financial investments in television have been growing with impressive dignity every year. In 1961 National Biscuit spent $12,891,872 (gross time billings) in television of which $11,362,302 went into network tv and $1,529,570 went into spot tv. Both network and spot tv got $11,669,252 from Nabisco in 1960. In 1959 the company spent $9,730,000 in network and spot tv, according to TvB figures.

A current sponsor of NBC TV's *Wagon Train*, National Biscuit will stay in the same time period in the network's Wednesday evening program schedule next season, having bought sponsorship in *The Virginian*, the new 90-minute weekly series which replaces *Wagon Train* in the fall.

But Nabisco isn't altogether relinquishing its hold on *Wagon Train*. It is planning to pay some $4 million for its participation in the *Donna Reed Show* and the Sunday repeats of *Wagon Train* starting next January over ABC TV. It bought alternate half hours in the *Donna Reed Show*, weekly 30-minute segments in the *Wagon Train* repeats.

Nabisco's other current programs on NBC TV include *Concentration*, *Young Dr. Malone*, *Loretta Young Theatre* and *Say When*.

Nabisco's sponsorship on CBS TV includes alternate-week quarter-hour sponsorship of *Love of Life*, *Verdict Is Yours*, *The Millionaire* and *As the World Turns*, as well as full half-hour sponsorship of *Sky King* and alternate week one-third sponsorship of *Rawhide*. Indications are that Nabisco will add another alternate-week quarter-hour in the daytime starting next fall.

Nabisco's advertising managers (each operating division has from one to three) have close working relations with the field selling force and the product managers of several advertised brands.

On the subject of more effective media selection, Schroeter has this to say: "Each of us would probably be willing to trade a few more gray hairs for the ability to document n spades for our managements the number of advertising dollars needed and how they should be spent to accomplish the objectives set for our companies' advertising. But let's not kid ourselves. That day isn't here yet.

"Nevertheless, considerable progress has been made in answering some of our basic questions about the media in which we commit our companies' dollars."

Such a forward step, according to Schroeter, is the Nielsen Media Service, "a quantitative measure which reports the number of adults who at least had the opportunity to see advertising in each of the two media—magazines and tv—and the kinds of people they are."

On the subject of media presentations, a frequent and time-consuming problem for men who concern themselves with time and space buying, Schroeter had clear and positive views. He told SPONSOR he would much prefer to see a specific rather than broad and generic type of presentation.

"I'm usually the guy the other guys bring," he replied when asked what he would need to know before he brought other company executives to a media presentation. "Before I would bring anyone, I would want to be sure that it is in their interest," he noted. "Of course, all media people want the president present. But the end result is that advertising and marketing people make the final decisions. The salesmen do not make the decisions. In the case

of the *This Week* Biennial Grocery Study, we were delighted to invite our sales people."

Schroeter was thumbs down on competitive presentations. "If it is a competitive presentation on broadcast versus print, it is a waste of time," he maintained. He thought the best time to leave his office for a presentation, insofar as he was concerned, would be around 4 or 4:30 p.m. "This is toward the end of my day," he said. "Those breakfast presentations don't go down with me. It is easier for me to control my day if I have a later hour presentation. I can't think of one," Schroeter said when asked how many presentations he would have liked to have seen more than once.

"Who and what determine who at his company should attend presentations?" To this question, Schroeter replied: "The nature of the presentation decides this. Our advertising managers invite the proper individuals."

"Should a presentation stress facts or concepts?" In Schroeter's opinion, there is a place for concepts, but generally speaking, presentations should supply facts.

Schroeter said he did not take notes at presentations. Nor was he ready to say which day of the week was best for viewing them. "It is hard to give a general answer," he said. "It depends on many factors."

Schroeter was asked how many presentations were promoted as custom-made for him really were? He thought "many of them were but in some cases it was unnecessary."

"A too-elaborate, specially prepared presentation is embarrassing to me." he observed. "We don't want our company obligated for a fancy presentation."

Would he prefer dramatic presentations over straight-forward presentations? His answer: "There are some very dramatic presentations I can recall. If facts are of the essence in a presentation, you can do without the drama. I may listen to a guy who is good at the dramatic stuff, but I'm more likely to be influenced by the guy who gives me more facts."

How much did he think the average media presentation cost? "Maybe $10 a page for a flip job," he said. "But I'd rather they kept the cost of presentations down. I don't get very impressed with electronic devices."

Schroeter acknowledged that he learned from media presentations. "I've learned a great deal," he said. "If I go to a good tv presentation, it brings me back to the fundamentals of buying time. My responsibility covers so many fields that this is a good thing for me to do every once in a while."

There was an amused look in Schroeter's eye as he was asked to comment on the question, have you ever used the ideas and techniques of media presentations in your own presentations? "Yes, he said, without hesitation. "I pirate just as much as everyone else does. Of course, I respect copyrights."

Had Schroeter ever used portions of media presentations with his own sales staff to support his own media decisions? "We have used media facts," he replied. "But I don't think we have ever used a presentation."

Did he prefer live presentations over film? "As long as the medium is well adapted to the purpose of the presentation. I'm interested," he said.

The Nabisco advertising chieftain estimated that he has gone to approximately one presentation a month

(*Please turn to page* 58)

Land with a Future . . . the Deep South

JACKSON, MISSISSIPPI



BOOMING JACKSON RATED "PRIME-PRIMARY"★ MEDICAL SERVICE CENTER

★ Top A.M.A. rating meaning all medical diagnosis and treatment services are available.

WLBT channel 3: HOLLINGBERY - WJTV channel 12: KATZ

SPONSOR WEEK WRAP-UP

NAFMB elects officers

(Continued from page 8, col. 1)

reach of audience, measuring average listening hours per day by dayparts, and developing an audience profile on fm listeners' age, sex, income, occupation, education, family size, etc.

However, fm people are a combination of factions and hardly a unified group. Some are interested in fine arts, others in popular programs, and in addition, storecasting, background music and stereo each have special advocates.

Advertisers

The creation of marketing "teams" for the three brands brewed by Jos. Schlitz resulted in a game of musical chairs among top marketing personnel.

Planning directors named to helm all activities on the brands are: Paul L. Pohle (Schlitz), Chester B. Margerum (Old Milwaukee), and Robert G. Thomas (Burgermeister).

These appointments necessitated other shifts as follows: Bill G. Moomey to director of regional brands advertising, merchandising and sales promotion for Old Milwaukee and Burgermeister; Ralph Gib-



NEWS BEAT was scored by WABC, New York, hard-driving sports director Howard Cosell (l) who got the first radio interview with boxer Emile Griffith (on 'Clubhouse Journal') after the Madison Square Garden bout which critically wounded Welterweight Champ Benny (Kid) Paret



POSTSCRIPT to John Glenn's orbital flight is delivered by WIND, Chicago, news director Frank George (l), who tells some of his experiences during the 21 days of broadcasting preparation at Cape Canaveral to Ed Fitzgerald (c), J. Walter Thompson and Ralph Atlass, WIND v.p.

GROUND BREAKING for new tower at WPTV, West Palm Beach. (l-r) Chet Pike, Jr., gen. mgr.; M. C. Watters, Scripps-Howard Broadcasting v.p., James Hanrahan, S-H v.p. and gen. mgr. of WEWS-TV, Cleveland



CITED for service to United Community Funds and Councils of America is John S. Hayes (l), pres. of Post-Newsweek station and new pres. of UCFCA national assn. Philip J. Franco, a conference chmn., presents award



son to director of Old Milwaukee advertising, merchandising and sales promotion; Henry DeBoer to area director of western sales, replacing Pohle and William Sutton to midwest division manager, replacing DeBoer.

PEOPLE ON THE MOVE: E. V. Raggio to product manager in the Pharmaceutical division at Colgate-Palmolive.

Agencies

Young & Rubicam has had to resign its $3 million Union Oil Co. of California account as a result of recent acquisition of a group of gas stations in California.

In addition, Y&R named a new v.p. in charge of the Los Angeles office, James C. Armstrong.

Who will get the Union Oil business is still a question, but there were reports that several executives of Y&R's west coast office plan to set up a new agency to handle the account. This was denied by Union Oil.

Other news affecting the oil business came in the form of a stern warning from Ward F. Parker, v.p. and coordinator of marketing-merchandising services at J. Walter Thompson.

He told a meeting of executives of the Western Oil Industry in Phoenix that service stations will lose a multibillion dollar market in tires, batteries and accessories to discount houses and stores unless they devote more study to mass-merchandising methods.

Agency appointments: Claussen's Bakeries of Georgia and South Carolina to **Robert Luckie,** Birmingham . . . Wisconsin Physicians Service to **Geyer, Morey, Madden & Ballard,** Racine . . . Perry Bros. to **Rose-Martin** . . . Plough Laboratories to **Robert A. Becker** . . . Northern Industries and A. W. Francis Co. to **Mohr &**



CONGRATULATIONS from UNICEF follows the preview of the first two programs of WHDH-TV's new series 'Life in Asia.' Gathered at the Boston outlet are (l-r): stn. star and producer Frank Avruch and Virginia Bartlett, UNICEF's C. Lloyd Bailey (Exec. dir.), Patricia Hartwell (public information) and Victor De Kuyserling (publicity)



MISS TWIST TALKS to Jimmy Kilgo, host of 'Kilgo's Kanteen' on WSOC-TV, Charlotte. She's June Wilkinson, billed as the number one 'Twist Girl' and star of the recent feature film, 'Twist All Night'

CAJUN QUEEN Betsy McKissick, winner of contest on KBOX, Dallas ('Jimmy Dean Show'), is surrounded by Jimmy (on her left) and station personalities who escorted her 'on the town,' part of her prize



APPLE for the teacher contest at WRVA, Richmond. Top prize ($100) goes to Nicholas A. Spinella (r), pres. of the St. Bridget's PTA, who munches apples with news-program dir. Jack B. Clements



Eicoff . . . Hindustan Steel Ltd. to **J. Walter Thompson Private Ltd.**, Calcutta . . . Vendtronics Corp. to **Yardis** . . . Boyle-Midway division of American Home Products to **Mogul, Williams & Saylor** for Griffin Shoe Polishes ($1 million), from Tatham-Laird . . . E. & J. Gallo Winery to **Y&R** for its specialty wines, from BBDO . . . Fontana-Hollywood Corp. to **Chester Gore** . . . Carl Buddig to **Henri, Hurst & McDonald**, from MacFarland Aveyard . . . Wilson Laboratories to **Page, Winchester & Connelly** . . . The Food Products division of Pet Milk to **DCS&S** for a new product. Gardner retains all present products and several other new products . . . Beverly Farms to **Sykes Advertising**, Pittsburgh.

Top brass moves: F. L. Newmeyer, Jr. was elected a senior v.p. at Erwin Wasey, Ruthrauff & Ryan . . . Three managers of Foote, Cone & Belding elected to the board of directors were **William E. Chambers, Jr.** (New York), **Louis E. Scott** (Los Angeles) and **William C. Matthews** (San Francisco) . . . **M. James Robertson** was elected to the board of Chirurg & Cairns, succeeding **Williard C. Wheeler** who is now acting as consultant to the agency.

New v.p.'s: Troy Ferguson, Jr. at Adams & Keyes . . . **Robert E. Field, Donald F. Mahlmeister, Richard P. Monley** at MacManus, John & Adams . . . **Louis T. Hagopian** at N. W. Ayer . . . **James L. Lurie** at Earle Ludgin & Co. . . . **Henry Muller** at Ted Bates . . . **Channing M. Hadlock** at Chirurg & Cairns, and also named director of radio-tv.

PEOPLE ON THE MOVE: Dr. Virginia Miles to Y&R research from McCann-Marschalk . . . **Richard Houghton** to account supervisor for Max Factor at Carson/Roberts . . . **Magdalene Diamantis** to research director, **Jerry Sachs** to plans director in marketing services, **Jane Catlin** to research coordinator at Carson/Roberts . . . **Kenneth M. Merritt** to copy group head at Compton . . . **Richard Cox** to supervisor of the General Foods radio-tv account at Y&R, replacing **Warren Bahr** who moves to plans development and liaison between the tv/radio and media departments . . . **Howard M. Wilson** to general corporate executive in charge of creative services at Geyer, Morey, Madden & Ballard . . . **Frank Wulff** to account executive at Doyle Dane Bernbach . . . **Joel Herrick** to copy chief at Victor A. Bennett . . . **Robert T. Nugent** to associate director tv/radio department at Fletcher Richards, Calkins & Holden . . . **John Shima** and **Paul Roth** to media group heads at K&E . . . **Robert J. Heckenkamp** to media director at Page, Winchester & Connelly . . . **Stella Porter** to timebuyer and **Maryann Keelor** to the tv and radio merchandising department at Wermen & Schorr . . . **John J. P. Odell** to account supervisor at Leo Burnett.

Associations

The Georgian Assn. of Broadcasters will present annual broadcasting and public service achievement awards.

To be presented for the first time at the 27th Annual Convention 5-7 August, the awards are for (1) broadcaster-citizen of the year, (2) promotion of the year, and (3) radio-tv station of the year.

There'll also be a special award for "Georgian of the Year" given by the GAB to a non-broadcaster for outstanding service to the state.

Deadline for entries is 1 June.

PEOPLE ON THE MOVE: Walter A. Scanlon, former merchandising and promotion manager for CBS Films, New York, has joined the staff of the NAB as its field representative in New England . . . **Edwin M. Marshall** to A.A.A.A. as assistant v.p. in tv and radio administration and production, talent union relations and other broadcasting activities. **Dorothy Copeland,** A.A.A.A. staff executive dealing with union problems in broadcasting, resigned to become a freelance consultant in labor relations.

(*Please turn to page* 55)

That stock you've been thinking about

The one you've been wondering whether or not you ought to buy. You keep following its price in the paper. You keep hearing good things about it. But you wonder. Is it for you? Should you buy it?

One way to help you make up your mind might be to ask us what we know about it. That won't cost you anything—whether you're a customer or not.

So, why not write the name of that stock down right here and mail it back to us.

We'll be happy to send you whatever information our Research Department has available on that stock. And if you'd like information on another stock or two, by all means ask. Just put your name and address here.

NAME_____

ADDRESS_____

CITY & STATE_____

YOUR PHONE NO._____

(SX-1)

MERRILL LYNCH,
PIERCE, FENNER & SMITH INC

MEMBERS NEW YORK STOCK EXCHANGE AND OTHER PRINCIPAL STOCK AND COMMODITY EXCHANGES
70 PINE STREET, NEW YORK 5, NEW YORK

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

9 APRIL 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

The Appeals Court has issued its decision in the case of Suburban Broadcasting vs. FCC: it is a jarring decision, though it raises some doubts about its impact.

This is the case involving FCC refusal of a new FM station for which there was only one applicant on the grounds that the sole applicant had made no effort to ascertain local programing needs. Given a clear test was FCC authority to require an applicant to **find out community needs and to present a plan for meeting them.**

The three-judge court in its unanimous decision stressed that it was **deciding only the "narrow" issues of this specific case.** The broadcasting industry would disagree with the choice of the word "narrow."

It is narrow in the sense that **some doubt remains which would have been cleared away by a decision drawn with a broader brush.** Logic would seem to say that if the FCC can legally go this far, then **it can also cancel a license if a station operator fails to live up to the programing he has been forced to promise.**

However, it is also true that a license cancellation case involving failure to carry through on programs promised to secure a license would get more deeply into the question of censorship than this case did.

In this case, the Appeals Court **brushed aside the censorship issue** with a holding that the Supreme Court's network broadcasting decision established FCC power to require attention to community needs.

It is believed that the **Appeals Court decision will be taken to the Supreme Court,** and that body with the final legal word may do more in its decision to **outline the borders of FCC powers.** If the Supreme Court refuses to hear the case at all, the Appeals Court decision will stand, but the legal precedent will be much weaker.

Backers of legislation to require that all tv sets sold in interstate commerce be equipped to receive all 82 vhf and uhf channels are much encouraged: however, the broadcasting industry could be entering the jaws of a trap in this bill.

The Harris House Commerce Committee approved the bill, following FCC agreement to wait as long as it will take to find out whether UHF can be rescued by this means alone, without resort to deintermixture. There have been predictions that the bill will now slide through, **rather than being permitted to die on the vine as previously anticipated.**

Passage of the bill would certainly protect all existing vhf stations from being shifted to UHF for between five to 10 years. However, in that time it would also mean that a **vast majority of people would have sets capable of receiving UHF without further modification or expense.**

All of which might make it easier for a future Commission, in the event UHF stations are still unable to compete with VHF even with substantial or full set conversion, to dictate a wholesale switch to UHF.

The daytime-only radio stations have another of their many Congressional hearings coming up 16-17 April: the House Commerce Communications subcommittee will go back into the subject on those dates.

Last year, subcommittee chairman Morgan Moulder (D.,Mo.) showed considerable sympathy for allowing minimum 6 a.m.-6 p.m. operating hours which **full-time stations claim will result in destructive interference.** However, other subcommittee members were in hot opposition.

Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

9 APRIL 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

Spot tv will be the beneficiary, in part, of that P&G cut in nighttime network tv programing for the 1962-63 season.

The reason for the reduction: a number of P&G **smaller brands can no longer afford the cost of participating in the company's nighttime program stable.**

Hence their new strategy will be flights in spot tv and on occasions short-term minute buys on network night schedules.

What's apparently taking place within P&G: a reappraisal of just what brands actually can absorb the nighttime tariff **as compared with the greater budgetary flexibility afforded by selective spot.**

While station men and radio reps alike gathered in Chicago to hear FCC chairman Newton Minow deliver his "jukebox" oration, their cohorts who stayed at home were busy processing new business which made it the best week national spot radio has seen in quite a while.

Biggest boost came from **Fuller paint, feeding coin to some 190 stations** in its heaviest radio push. **U.S. Tobacco,** which has been active for its new cigarette, Skies, bought several markets for Old Briar and Copenhagen snuff and **DuPont** added markets in its dacron campaign. **American Oil** placed a hunk of business for Amoco.

For details of this and other spot activity of the past week see items below.

SPOT TV BUYS

Hills Brothers Coffee is gearing up for an extensive campaign which will include approximately 80 markets. Schedules will run for three weeks, using prime 20's and 10's, and fringe 60's, 20's and 10's. Agency is N. W. Ayer and Paul Kizenberger is the buyer.

Dow Chemical is entering a 13-week campaign for Dow Handy-Wrap. Placements are for 60's in day and fringe time over a scattered-market area. Agency: Norman, Craig & Kummel. Buyer: Jack Maes.

Armstrong Rubber will hit 18 markets in a campaign for its tires which gets rolling on 13 May. Availability requests are for minutes at night and some weekend spots. Schedules will run for 13 weeks. Agency: Lennen & Newell. Buyer: Marion Jones.

Joe-Lowe Popsicle will launch its spring-summer campaign in 27 markets. The push begins 14 May or 14 June, depending on the market and runs for four-six weeks. Time segments: Kids' I.D.'s. Agency: Gardner. Buyer: Ruth Clinton.

American Home Products is going into selected markets to test its new pill, Sleepeze. Nighttime minutes are being used for 13 weeks. The account is handled by Ted Bates and the buyer is Frank Moran.

Gerber Baby Foods has lined up daytime minutes in seven markets for its latest campaign. The schedules will start 16 April for 10 weeks. The buying is being done out of D'Arcy by Bob Lazetera.

Carter Products is using fringe-time minutes in selected markets for various products. The campaign is set for 26 weeks. Agency: SSC&B. Buyer: Pete Holland.

Corning Glass Works will promote its Corning Ware with a month-long campaign which

starts at the end of this month. There are seven markets so far. Time segments: prime breaks. Agency: N. W. Ayer. Buyer: Arnie Ramberg.

Texaco is requesting prime breaks and fringe minutes in some 11 markets. A four-week flight gets started on 30 April for the oil firm, out of Benton & Bowles. Buyer: Jack Mitchum.

Paper Products Co., Los Angeles has mapped out a 13-week push for its insect killer, No Bugs M'Lady. The campaign begins 16 April or 1 May, depending on the market. There are seven markets set. Time segments: minutes and breaks. Agency: Wade, Los Angeles. Buyer: Ro Bramel.

Hi-C division of Minute Maid starts 29 April in 20-25 markets. Time segments are day and night minutes and schedules are set for 17 weeks. Tom Camarda, of Dancer-Fitzgerald-Sample, is doing the buying.

General Insurance Co. of America will use some daytime on weekends and nighttime minutes starting 22 April for 13 weeks. There are four markets so far. Agency: Lennen & Newell. Buyer: Lou Crossin.

Nestle will promote its Decaf coffee for eight weeks starting 30 April in selected markets. The account is handled by McCann-Erickson and the buyer is Judy Bender. Time segments: fringe minutes and prime breaks.

Shulton is going into a number of top markets with a new flight for 3-Way Curl Spray, beginning in May for seven weeks. This will be followed up in early August with another run. Buys are for fringe and prime evening minutes. Agency: DCS&S, New York. Buyer: Marty Daniels.

Warner-Lambert has a drive set for its home permanent Fashion Quik. Daytime minutes get started 16 April for 21 weeks in a few selected markets. Agency: Lambert & Feasley. Buyer: Frank Sweeney.

Kimberly-Clark is going into about 10 markets this month with a campaign for Kleenex tissues. Daytime minutes will be scheduled for 13 weeks. Buyer: Vera Tabaloff. Agency: Foote, Cone & Belding, Chicago.

Salada-Sherriff-Horsey, Salada-Junket Div., has bought kid show minutes for its Junket products in a few markets. More will be added beginning in early summer. Buyer: Stu Brown. Agency: Cunningham & Walsh, New York.

SPOT RADIO BUYS

W. P. Fuller & Co., paint division, has gone into 90 markets, utilizing 190 stations and covering eight Western states, Alaska and Hawaii. The campaign will run for two and a half months. It's the heaviest radio schedule in Fuller's history and may also mark the most active radio push by any member of the paint industry. Agency: Fletcher Richards, Calkins & Holden, San Francisco. Buying the spots, all minutes, is Doris Williams.

Best Foods division of Corn Product Sales is going into 15-20 markets for Hellmann's Mayonnaise. The campaign is scheduled for five-10 weeks and time segments are housewives' minutes and 30's. The agency: Dancer-Fitzgerald-Sample. Buyer: Joe Campion.

U.S. Tobacco has plans for a large-scale campaign. Products to be promoted are Old Briar's pipe tobacco and Copenhagen snuff. The market line-up so far calls for 20-25 cities, using drive-time minutes. Frequencies are moderate, with five-10 spots per week, per market. The buying is being done out of Doherty, Clifford, Steers & Shenfield. Buyers: Marty Daniels and Norman Ziegler.

DuPont is adding markets in late April for its major-market campaign on behalf of its textile fibers division which started in March. Expanded flight is for two weeks, using traffic-sports minutes and again the buys are multi-station. Agency: BBDO. Buyer: John Flynn.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

9 APRIL 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

Ollie Treyz is in a wide open position next season to sell the Warner Bros. tv product to whatever network is interested.

Some months back Treyz, as then ABC TV president, indicated that the network's new policy was to **broaden its supplier base considerably,** which, obviously, meant that the **exclusivity relationship with WB had come to an end.**

Ironically, it turned into an **opportunity for Treyz with Warners.**

An agency that apparently operates on the thesis that what's happening on one account shouldn't be kept a secret from other accountmen in the shop is Compton.

For instance, the tv commercial side is running a preview for all the accountmen of 15-20 commercials that have just been completed for various clients.

A broadcaster in a major market was so anxious to get a piece of business for his radio stations that he's arranged to toss in as a sort of premium a special tv program.

The tv item, having the gloss of public service, would provide an opportunity to people from the company buying the radio campaign to **talk about some of the things they have going in the laboratory.**

The campaign on radio is for 13 weeks, but the tv **"bonus" will be a singleton.**

It's quite possible that North in announcing Reggie Scheubel's appointment last week wasn't quite aware of the facts when it said that she had the unique status of having been the only female agency radio or tv director.

Back in the late '30s and early '40s there were a couple of other women radio departmen heads. The names: **Diane Bourbon,** of **Ward Wheelock,** and **Elinor L. Larsen,** of **Geyer Cornell & Newell.**

The outdoor people apparently aren't letting themselves be outdone by the t networks when it comes to the device of built-in spot "bonuses" and "dividends."

A midwest station in relating to its rep last week what it was doing in outdoor audienc promotion said it had **lined up 48 boards for four weeks but the clincher was this: i had to pay for only two weeks.**

Trade observers sense an air of intramural stirring of an executive suite natur beginning to make itself manifest in some of the oldline rep firms.

They describe it as something to be expected in anticipation of the **eventual retiremer of a company's founder.**

The head of a New York agency, who plans to retire, is nurturing an eccentr city which has his key associates deeply puzzled and dismayed.

In control of 60% of the agency's stock, he is bent on **selling out his interest to son other agency** rather than giving his key people a chance to buy him out.

One guess is that he prefers to see the **agency name be retired along with his perso al direction,** obviating any chances of his associates proving that they were able to make bigger thing of it without him.

WRAP-UP

(Continued from page 50)

Tv Stations

A special survey conducted by WTMJ-TV, Milwaukee illuminated some interesting notes on parents' views of tv's effect on their children.

Conducted in late 1961, the survey, conceived and analyzed by Dr. Wilbur Schramm of Stanford U., sampled 885 parents and revealed the following:

- 75% reported desirable behavior attributable to tv.
- 52% noticed undesirable behavior they could attribute to tv.
- 55% said tv was good for their children's school record, while 5% said it was detrimental.
- 76% said tv was good for their children's home life (vs. 5% who replied in the negative).

Interesting sidelight: Of the 52% who noticed undesirable behavior, 30% directed their criticism at a single program, "The Three Stooges."

Twenty-one more tv stations have joined N. C. Rorabaugh.

The new members will start to submit quarterly reports of their national and regional spot tv business for publication in the Rorabaugh Reports, effective with the first quarter 1962 issue.

This brings Rorabaugh's coverage of the spot medium up to 358 stations in 224 markets.

Color Kick-off: KCOP, Los Angeles, launches its commercial, colorcasting schedule on 13 April. Highlighted by two screenings of Danny Kaye's "Inspector General," the station will have five and a half hours in color that day. The full and regular schedule of color programs will be announced "momentarily," according to the station.

Kudos: KHJ-TV and radio got a Los Angeles City Council citation for carrying Los Angeles Lakers games . . . **WTRF-TV,** Wheeling and The Gutman Advertising Agency won top awards in the Ohio Valley Ad Club competition for the WTRF-EFFigie series . . . **James Gerity, Jr.,** president and general manager of WNEM-TV and the fm outlet and WABJ, Adrian, Mich. received a Certificate of Appreciation from the National Foundation of the March of Dimes.

PEOPLE ON THE MOVE: Richard V. Fairbanks to general sales manager for WPTV, West Palm Beach . . . **Mori Greiner** to station manager of KMBC-TV, Kansas City . . . **Milton Klein** to sales staff of KHJ-TV, Los Angeles . . . **Thomas Coe** to the sales staff at WOOD-TV, Grand Rapids . . . **Alvin G. Flanagan** to vice president and general manager of KBTV, Denver . . . **Bernie Souers** to local sales manager of WTTV, Indianapolis.

Station Transactions

The FCC has approved a request from Metropolitan Television Company to change the call letters of KCSJ-TV, Pueblo, Calif. to KOAA-TV.

Metropolitan acquired the NBC affiliate earlier this year. It also owns KOA (AM-FM & TV) in Denver.

Radio Stations

A new RAB service, giving the bureau quasi-ad-agency functions, attempts to encourage department stores into the medium.

As outlined by president Kevin Sweeney, RAB will guide stores through budgeting, selection of merchandise to be radio-advertised, measurement of results and copy/jingle counselling. These services will be performed gratus during the advertiser's first six months on the air.

RAB's motivation: a concern that the 15% agency commission offers agencies little incentive to guide large retail accounts, which may advertise as many as 2,500 separate items, into radio.

Incidentally, one source of revenue which may help to make this venture possible for the bureau: 124 stations have become RAB members since the first of the year.

Happy birthday: To **WRDO,** celebrating 30 years of broadcasting to the Augusta area . . . to **WMAQ,** which marks its 40th year of broadcasting from Chicago on 13 April.

Speedy recovery: WHEB, Portsmouth, completely devastated by fire early last month, returned to the air just 26 hours later. Still operating in temporary quarters, the station is being rebuilt.

Kudos: WSB, Atlanta won the annual $1,000 award of Broadcast Music Inc. and the American Assn. of State and

avoid the hazards of selling on your own

Why take the risks involved in negotiating without our knowledge of markets, of actual sales, of responsible contacts? In speaking to any buyer, Blackburn's experience and reputation for reliability naturally lend greater weight to our opinion than any seller can reasonably expect to be given to his own.

BLACKBURN *& Company, Inc.*

RADIO • TV • NEWSPAPER BROKERS

NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois Financial 6-6460	Clifford B. Marshall Stanley Whitaker Robert M. Baird John G. Willliams 1102 Healey Bldg. JAckson 5-1576	Colin M. Selph Calif. Bank Bldg. 9441 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-2770

Local History for the best 1961 radio program on the subject of American history . . . **WEEI,** Boston, got a 1962 Mass Media Brotherhood Award of the National Conference of Christians and Jews . . . **WILK,** Wilkes-Barre sales manager Lee Vincent, who has his own orchestra, walked off with the runner-up trophy in the national contest to pick the best new dance band for 1961.

PEOPLE ON THE MOVE: Hugh Anthony to station manager of WCCM and WGHJ (FM), Lawrence, Mass. and **William Curtin** to commercial manager at the same stations . . . **Martin Ross** to account executive at WMCA, New York . . . **Paul Edwards** to program director at WINF, Hartford . . . **Robert D. Burton** to general sales manager of WJR, Detroit . . . **Howard N. Johansen** to national sales manager of WHIM, Providence . . . **Frank Breslin** to commercial sales manager at WJRZ (AM-FM), Newark . . . **John E. Miller** to commercial manager at WAIR, Winston-Salem . . . **Josiah (Jock) A. Flournoy** to administrative assistant at Broadcast Clearing House . . . **William C. Wester** to vice president in charge of sales of Midwestern Broadcasting Co. . . . **Ken Nelson** to manager of WJJD (FM), Chicago, replacing **Jim Brassfield** who resigned . . . **Sam Worsham** to assistant general sales manager of KTVH, Wichita.

Cuisine Exquise . . . Dans
Une Atmosphère Élégante



575 Park Avenue at 63rd St
NEW YORK

Lunch and Dinner Reservations
Michel : TEmpleton 8-6490

Fm

Programing plans for the new Jefferson Standard Broadcasting fm outlet in Charlotte, WBT (FM) are well underway.

Construction began last week and target date for sign-on is 1 June. Some 83% of the programing will duplicate that of the am outlet, but, the remaining time will include good music, cultural programs, and fm stereo.

The transmitter will be located on top of Spencer Mountain near Gastonia, N. C.

Programatic Broadcasting Service, a wholly-owned subsidiary of Wrather Corp. is offering to fm stations a series of 60-minute shows called "World of Music."

The program, featuring composer-conductor-arranger and Academy Award winner Johnny Green, includes music, popular and serious, and discussions involving names from the entire entertainment world.

Kudos: William Tomberlin, retiring treasurer of the National Assn. of FM Broadcasters, was awarded the NAFMB "F-EMMY" for oustanding work in the advancement of the art and science of fm broadcasting.

Networks

The five CBS TV o&o's are gearing up for a second and expanded International Program Exchange this summer.

This year's contribution will be an hour of music by American composers performed by Eugene Ormandy and the Philadelphia Orchestra and produced by WCAU-TV, Philadelphia.

The seven overseas broadcasters contributing music or dance programs especially produced for the exchange are: Proartel of Argentina, Australian Broadcasting Commission, Canadian Broadcasting Corp., Independent Television of South Wales and West England, RAI, Tokyo Broadcasting System and Telesistema Mexico.

Programing notes: Sid Caesar will do nine specials for Dutch Masters Cigars (Papert, Koenig, Lois) on **ABC TV** on Tuesday nights (10:30-11 p.m.), one each month from October 1962 through June 1963 . . . **CBS TV** has purchased Screen Gems' "The Adventures of Rin Tin Tin" for full network airing in the Saturday, 11-11:30 a.m. slot, beginning 29 September . . . **NBC TV** is putting "The Saints and Sinners" into the Monday (8:30-9:30 p.m.) slot this fall. Produced by Four Star, its a series about the drama of a New York City daily newspaper . . . **NBC Radio** has become the first radio network to present auto racing on a regularly scheduled basis, broadcasting two five-minute programs on Monitor each weekend. Sponsor is Electric Storage Battery Co., Cleveland, for Willard Batteries (Meldrum & Fewsmith).

PEOPLE ON THE MOVE: Theodore F. Shaker to president of the ABC TV o&o's . . . **Elmer O. Wayne,** general manager of KGO, San Francisco, to vice president of ABC.

Representatives

Blair-TV, which a year ago set up a Special Projects division specifically to sell public affairs and informational programs, has now published an attractive booklet lauding activity by its stations in this area.

The booklet, tagged "How television stations are Meeting Community Needs," comprises a collection of ads that have appeared in business publications.

The booklet's message to advertisers: Programs of this type make a superior impact on audiences with

above average educational and information appreciation.

Broadcasters and advertisers attending last week's NAB convention were the recipients of a new presentation from the radio division of Petry charting 16 case histories in national spot radio.

Examples covered a wide variety of product categories and marketing problems, including introductory campaigns and "Image" selling.

Rep appointments: WDEV, Waterbury, Vt. to **Walker-Rawalt** for national sales . . . WHRV, Ann Arbor to **Ohio Stations Representatives** for Ohio sales . . . KVLC, Little Rock and KIKS, Lake Charles to **Grant Webb & Co.** from Paul Raymer . . . CTV Television Network, Ltd., the group of privately-owned stations in Canada, to **Weed & Co.** for exclusive U. S. representation . . . WGVA, Geneva to **Breen & Ward** for national sales.

PEOPLE ON THE MOVE: Mary Comacho to manager of the sales service department at CBS Radio Spot Sales . . . **Michael J. Lutomski** to the Detroit tv staff of Katz . . . **Robert S. Walsh** to account executive in the Chicago office of NBC Radio Spot Sales . . . **Juanita Haddy** to account executive in the Los Angeles office of Weed Television . . . **Rouen J. Westcott** to the Los Angeles tv sales staff of Katz . . . **Sidney P. Allen** to director of agency/client relations at RKO General National Sales . . . **Bob Di Mattina** to operations manager of CBS Radio Spot Sales.

Film

Westworld Artists Productions has a new process which may mean a major breakthrough in the film animation field.

Called Colormation, the technique is the invention of Leon Maurer. The process costs 10% of conventional animation and operates without the use of cels, opaquers, inkers or animators.

Live shooting techniques are employed, using specially costumed actors, puppets or models to produce full animated and stylized drawings of any type of animal or human cartoon character.

In a cross-over of company lines, NBC Films has acquired syndication rights to "Hennesey," now on CBS TV.

The show will be available on a market-by-market basis for scheduling in the Fall. There are 96 half-hour episodes involved.

Fremantle, which at present has 28 series and seven film libraries running in Australia, has formed a separate company to handle the territory.

Headed by Robert Lapthorne, the new organization (Fremantle (Australia) Pty: Ltd.) brings to six the separate Fremantle companies which form the over-all operation.

Offices are in Caltex House, Sydney.

Public Service

Visitors to the Seattle World's Fair will get a close-up look at color tv operation, compliments of KING-TV and RCA.

For the run of the Fair, five color programs will originate daily from the Century 21 Coliseum as the main feature of a major RCA exhibit. Augmenting the live KING-TV telecasts will be all of NBC TV's regularly scheduled color shows, some of which will be previewed via close circuit.

Other highlights of the KING-RCA exhibit: 24 direct radio broadcasts daily, a stereo listening lounge, "see yourself on color tv" sessions.

Public service in action:

- **WEJL,** Scranton has started the spring-season phase of "Safety and You in '62," a year-round specially-planned promotion of good safety practices.
- **WCAU-TV,** in cooperation with the Free Library of Philadelphia, the Diocesan School System and the Board of Education has instituted a monthly Television Reading Service. The station provides schools with selected bibliographies for tv programs of the public affairs variety like "The Twentieth Century."
- **WTVN-TV,** Columbus, in co-operation with Humble Oil which sponsors the show, is loaning the films from its "Perspective on Greatness" series to schools, at no charge, for a full month after each telecast.
- **WLBW-TV,** Miami, is producing a documentary called "Picture of a Negro," on the future of the Negro race.
- **WLOF-TV,** Orlando, has made available to schools and civic organizations its documentary, "Corruption . . . By the Numbers," on the numbers rackets.

Kudos: KTLA, Los Angeles, got an award of merit from The Leukemia Society . . . **WSVA** (AM & TV), Harrisonburg, got congratulations and thanks from Mayor Switzer for its help during the early March snow emergency . . . **Jesse Helms,** v.p. for programing, news and public affairs for WRAL, Raleigh, got the Freedom Foundation's George Washington honor medal for an editorial on socialism . . . **Dan Love,** KTBC-TV, Austin program and sports director and **Jim Morriss,** program director for the am and fm outlets, got Brotherhood Week awards from the local committee of the National Conference of Christians and Jews . . . **WOW-TV's** "Berlin: Key to Crisis" won an Omaha Ad Club Award for the "Best Educational Film or Tape" . . . **WTVH,** Peoria, got the Citation of Merit from the American Legion for outstanding contributions to the "Gifts for Hospitalized War Veterans" program . . . **WJRT,** Flint got an Outstanding Public Service Award from the U. S. Air Force . . . **Mitchell Wolfson,** president of Wometco Enterprises, was awarded the silver medallion of the National Conference of Christians and Jews . . . **WWDC,** Washington, D.C. got an award of merit from the American Optometric Assn. for cooperation and service in the interests of good vision . . . **WFBR,** Baltimore got a certificate of appreciation from the National March of Dimes.

SCHROETER

(*Continued from page 47*)

during the past three years.

If a presentation were to be scheduled on tv would Schroeter rather watch it during the day in his office or at night in his home? "It would make no difference," he said.

How long in advance of a presentation should Schroeter be notified? "My calendar is a very crowded one," he replied. "Personally, I would like two weeks notice."

Which, if any, was more helpful to Schroeter: the typical tv station, radio station, magazine or newspaper presentation? "Most of the newspaper presentations are luncheon ones," he said. "Moreover, they deal with the progress of cities. The tv presentation is usually factual—the station vs. other stations. The newspaper is usually talking about its market and with a broader scope, in my opinion. The tv presentation is usually talking about its particular station. I'm not saying this is right or wrong, mind you."

Should a medium talk about its editorial-programing content or its audience? Schroeter saw no reason why it shouldn't cover both. "And it looks like programing content will become increasingly important," he observed.

What was the last presentation Schroeter saw? "It was several weeks ago in our own presentation room," he said. "It was on spot tv vs. network. It was done by one of the station rep firms. I had to leave before it was over."

"I'm known as a blunt, outspoken guy," he told SPONSOR. "When I stand up there's no mistaking my sentiments." Did Schroeter think the broadcast media was improving its program content?

"Television is getting better—programing-wise. There are more things for more people than there used to be," he declared. "And, the trend will continue."

Asked to comment on Newton Minow's behavior since assuming the chairmanship of the FCC, Schroeter observed:

"I think the statements of any public official are bound to have an influence on the nature of programing—just as, I am sure, they would cause editorial comment in print media."

TEEN-AGE TIMEBUYER

(*Continued from page 35*)

Leaving the love of my life, me and Potato Digger hiked past a lot of little pens with people sitting in, sort of like an honor-system reform school. Since us Bazookas have developed a rather special kind of walk, my passing did not go unnoticed. One herd of dolls around a drinking fountain scattered and fled. Finally we come to a cell where there's this creep in a crew-cut at a desk.

"This is one of our timebuyers, Buster," Potato Digger said, "so go into your act." Then she hurried down the hall.

The creep at the desk didn't look up. I guess he had the pony fever bad. He was busy filling in some handicapping chart and his nose was buried in a scratch sheet by some guy named Nielsen. I wasn't sure why I was here, but I had lots of time to kill before I could head back for Delancey. So I took out my switch-blade to clean off a hang-nail.

My switch-blade is only a modest nine inches, but it makes quite a *snick* when it opens. Well, opening it got the creep's attention. He looked up, jumped up, made a little hop in the direction of the window, then slowly returned.

"Aha he," he said weakly, "very good. I get it now. Switch-blade—Switch. Now what stations are we supposed to *switch* to this time? Boy, the stunts you station reps dream up!"

He sort of moved in on me which always makes me nervous. I didn't cut him, but I let the blade edge up close to his shirt.

"Reach!" I said.

"Sure, sure, your stations are tops in *reach*." He gave his shaky little laugh again. "Well, it was a great gag, young fellow. Is the salesman along with you? No? Well, you want to just leave the promotion stuff on my desk? By the way, which rep firm is going to all this troub—?" All of a sudden he turns sort of pale and his legs go rubbery. Probably something he had for lunch. Then he backs out the door and goes sprinting down the hall. A real chicken!

Since he wasn't using his desk I went over and sat at it. Man, it was like I found myself in that one afternoon! I was Mr. Big! Every time his phone rang, I answered it and got to talk to some very interesting people. Like one guy called and wanted to talk about some *contracts!*

"Not over the phone." I warned him. You never know about taps, so I suggested we set up a meeting some night—maybe over in Newark.

Right after that another guy calls—from the *syndicate!* I know because he kept talking about how great "syndication" is. He mentions they have a big *hit* in Detroit and another *hit* in St. Louis! He even mentions times and dates and everything for the hits. Then he wants to know, am I interested?

Naturally I'm interested.

That's how it went, hour after hour. Man, that guy Al Capone was small apples compared with this operation at Candle, Flicker & Dim! You name it, we're in it.

Numbers. One guy calls and says he got numbers nobody can beat. I let him rave. So what's new about not winning on numbers?

Protection. Some freak spends fifteen minutes bending my ear about product protection. I finally tell him we don't just stop with product protection—*we protect the store fronts, too.*

Once a guy pokes his head in where I'm sitting and says, "Hey, did you hear? We're gonna lose that beer account!"

"Yeah?" I say out of the side of my mouth.

"For a fact," he says. "Galway, Bay & Grommet pitched the client last week. They're gonna steal it from us."

"Tell 'em to stay on their own turf or there'll be a rumble," I said, twirling my bicycle chain. He left, looking impressed.

By the time it got dark enough to go back to Delancey Street, I didn't want to go. I was having a ball. I thought everybody else had left, but then this old guy walked in. He said he didn't remember meeting me (which didn't surprise me) and that he was Mr. Flicker, the president.

"And how do you like our Organization?" he asked. I had arrived! The Organization had accepted me!

Then he wanted to know if I had any suggestions for improving it. I told him, yes, there were a few ways we could tighten it up along the lines of the Bazookas.

"Fine, let's talk about it tomorrow." he said. "Meanwhile, for heaven sake, get a haircut."



bas'ic (bās'ĭc) of or at the base; fundamental

. . . the fundamentals of broadcast buying and selling are your business. Time was you could carry the few essential facts and figures in your head. But not today. Your business is too complex.

That's why SPONSOR suggests you take a look at these seven factbooks. They're the best of their kind, compiled by experts and tailored to your needs. They'll save you time and help you make profitable decisions.

In fact, ordering these books is a profitable decision . . .

1 **ALL-MEDIA EVALUATION STUDY (1954).** An 100% objective, analytical appraisal of eight major media, the fruit of two years' research guided by an all-industry advisory panel. Thousands of copies bought by leading advertising agencies. The supply is limited.

155 pp. $2.00

2 **1961 TIMEBUYERS OF THE U.S.** Listing of timebuyers and their accounts in all major business centers, representing 98% of all radio/tv spot billings. In handy pocket format.

50 pp. $1.50

3 **1961-62 RADIO BASICS.** The only all-radio factbook. Audience data, programing, advertisers, costs, research, FM . . . every aspect of today's dynamic radio industry is covered in detail, available only in this major study.

120 pp. $1.00

4 **THE NEGRO MARKET (1961).** Tenth annual edition of SPONSOR's famed survey of this important market. Incorporates the latest survey and census material; tells what the market is, what it buys, and how it can be tapped. Includes unique log of 200 Negro-appeal radio stations.

44 pp. $.50

5 **1961-62 TV BASICS.** An outstanding compilation of tv dimensions and statistics, compiled by advertiser and agency experts. Color, tape & film, costs and schedules, programing, viewing patterns . . . the latest research with dollar-and-cents purpose.

136 pp. $1.00

6 **1961 FIVE-CITY DIRECTORY.** Directory of advertising and broadcast firms and services in New York, Chicago, Detroit, Los Angeles and San Francisco. Pocket-sized for your convenience.

40 pp. $.50

7 **TV DICTIONARY/Handbook for Sponsors.** Third revised edition contains 2200 television terms. Edited by Herbert True, of the University of Notre Dame, assisted by 37 contributors and consultants from every branch of the industry. Some copies of this rare edition still available.

50 pp. $2.00

SPONSOR PUBLICATIONS

555 Fifth Avenue, New York 17, N.Y.

Please send me in the quantities indicated the **books I have ordered below.**

Book No.	1	2	3	4	5	6	7
Quantity							

Payment enclosed ☐ Bill my company ☐

Bill me ☐

NAME_____

COMPANY_____

ADDRESS_____

CITY_____ STATE_____

WTRF-TV STORY BOARD



wtrf-tv Wheeling

Wheeling wtrf-tv

wtrf-tv Wheeling

wtrf-tv Wheeling

Wheeling wtrf-tv

wtrf-tv Wheeling

Wheeling wtrf-tv

wtrf-tv Wheeling

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA



Represented by NBC Edward Petry & Co., Inc.

WSM-TV Channel 4

NASHVILLE, TENNESSEE

America's 37th Television Market

(Based on ARB Homes Delivered; 6 P.M. to Midnight: Nov. '60, March '61 combined)

Tv and radio NEWSMAKERS



John F. Cundiff assumes the job of general sales manager of WFIL-TV, Philadelphia today, 9 April. He's been station and general sales manager for WNHC-TV, New Haven for four-and-a-half years. Prior to that, Cundiff was sales manager of KCRG-TV, Cedar Rapids. He first entered broadcasting in 1945 with WTCM, Traverse City and later joined WATT, Cadillac as sales and station manager. In 1952 he joined Cadillac's WWTV as sales manager, later occupying the same post at KWWL-TV, Waterloo.



Robert R. Rodgers has been appointed sales manager for WBAL-TV, Baltimore, to work directly under Willis K. (Bud) Freiert, director of sales and assistant station manager. Rodgers has some 14 years' experience in the industry. He comes to the Baltimore outlet from New York, where he worked with Independent Television Corp. (ITC) and ABC Films. For ten years prior to that, Rodgers was an account executive and manager in spot and program sales for NBC.



Robert F. Lewine has succeeded Guy della Cioppa as vice president-programs, Hollywood, CBS TV. Lewine, who has been involved with programing at all three networks, has been vice president of programs at CBS Films since October 1959. Previously, from 1957-59 he was NBC vice president of tv network programs and before that was ABC vice president in charge of tv programing and talent. He is currently serving as national president of the Academy of TV Arts and Sciences.



Peter Farrelly is the recently-appointed local sales manager of WIL, the Balaban station in St. Louis. Farrelly has been with the station as an account executive for four years, having joined the outlet in 1958. His previous sales experience included five years as a field representative for Allied Chemical Corp. A graduate of St. Louis University, Farrelly was a 1st Lieutenant in the Air Force during the Korean War. His promotion was announced by John F. Box, Jr., managing director of the stations.

The seller's viewpoint

"Too many broadcasters who editorialize will cover one subject on Monday, another on Friday . . . we will not undertake any editorial position which does not lend itself to a series of editorials," says Alan Henry, general manager of KWK, St. Louis. Henry began his managerial career in 1955 when he was named vice president and general manager of KXEL, Waterloo-Cedar Rapids, Iowa. He later became general manager of WNHC in New Haven, Conn., and in 1960 joined WCKR, Miami. Speaking his mind on a controversial subject, he says well planned editorials benefit the community.



Editorializing okay for public welfare, but not public service

The pitfalls of editorializing are not as many or as formidable as many broadcasters might assume. The key to success is to have real and sincere objectives; editorializing in the pure sense should concern itself not with public service, but with public welfare. This is not a case of semantics, but rather a clear and concise line of difference. Public service, as many broadcasters would classify editorials, is just that, a classification primarily for FCC requirements. Constructive editorializing, to be truly effective, must be toward the public welfare. Helter skelter selection of subjects will only lead to confusion and disinterest on the part of listeners. Methodical and thorough research are basic; they must be blended with a real knowledge of the subject, coupled with an understanding of the potential influence that any editorial campaign might generate.

We have, from time to time, taken positive editorial positions; these positions have been more responsible than frequent. In concert with such a policy, the results have been traceable rather than imaginative. Too many broadcasters who editorialize will cover one subject on Monday, another on Friday and back to the first one the following Monday. We direct our editorial policy in the following manner.

First we decide, through knowledge of the chosen issue, our method of "attack." Although it is impossible to determine the length of any editorial campaign, we will not undertake any editorial position which does not lend itself to a series of editorials over a span of days (or weeks or months). A clear example to broadcasters of what has been aforementioned is KWK's current editorial campaign demanding state licensing of lie detector operators. This campaign came to pass through an investigation by KWK News of a lie detector operator employed by the St. Louis Police Department. This polygraph operator was responsible, directly or indirectly, for the release of some 27 probationary police officers. We found that the man giving the tests had a police record, a Section 8 (medical) discharge from the service and had not the college degree he claimed—nor, in fact, any college education! Over a period of three weeks, and some eleven editorials, these facts were brought to the attention of the St. Louis radio audience. The culmination of this editorial investigation (joined by a local newspaper some 2½ weeks later) resulted in a bitter floor fight by the Board of Aldermen, to investigate the St. Louis Police Department. The real result was the forming of a committee of Aldermen to meet with the Board of Police Commissioners to reach a common ground to correct this and other morale damaging practices exposed by our editorials.

The results of this campaign were real. The objectives, to a large degree, accomplished. The stature of the station has grown and we can pridefully say we have served in the "public welfare."

Broadcasters who attempt editorializing with thought and sincerity will gain the same result.

If there be any question whether or not to adopt a policy of editorials, the question should be resolved in the affirmative. There appears to be no alternative for fulfilling the broadcaster's responsibility in the public welfare so effectively.

SPONSOR SPEAKS

The New climate in Chicago

The single strongest impression we gained at the 40th annual NAB Convention in Chicago last week is of a new, healthy, confident, vigorous climate within the industry.

We encountered it in nearly every broadcaster we talked to, and in nearly every meeting.

By contrast with a year ago, when tv and radio men were beset with doubts, fears, resentments, apprehensions and anger over Chairman Minow's remarks, the atmosphere at the Conrad Hilton was charged with courage, optimism, and industry self-reliance.

No small part of the credit for this change goes to NAB president LeRoy Collins who demonstrated in his superb luncheon speech last Monday that the Association can count on him for vigorous, outspoken, and increasingly knowledgeable leadership.

To our mind, Governor Collins was easily the star of the show, though Newton Minow's speech received, as usual, extensive press coverage.

In fairness to Chairman Minow, however, we want to point out that newspaper accounts of what he said did not, in most cases, reflect the real content and tone of his talk.

Though he had some critical things to say about radio, and some broadcasters resented some of his remarks, we thought that on the whole his speech was constructive.

Certainly his call for a shirt-sleeves all-radio conference to discuss and debate specific radio problems and to suggest future FCC policies is something which every thoughtful radio man can applaud and support.

Such a conference, given dynamic planning and leadership, could do much to fulfill the LeRoy Collins suggestion of a year ago that the industry become "the initiator, rather than the defender, in major legislative proposals relating to broadcasting."

But by all odds the most important thing we observed in Chicago was the attitude of broadcasters themselves. They had their heads up, and were talking about the future with courage, intelligence, creativity, and confidence.

We think this is great—and just as it should be.

10-SECOND SPOTS

The real west: The story of what the Old West was really like was told in the fascinating special, *The Real West*, on NBC TV 25 March. Gary Cooper narrated the show. The researchers for the show spent six months digging through old western newspapers and photo libraries for factual information.

One of the spurious legendary stories they came across was about Tombstone, Arizona, which boasted that it was the toughest town in America. It is told that an Easterner wandered into one of the saloons and asked the bartender why there was so much sawdust on the floor.

"Sawdust, nothing," said the bartender. "That's yesterday's furniture."

Romance: There's a rumor going around about a top midwestern disk jockey who fell in love with a night-club singer and had a friend, to keep his identity a secret, hire a detective agency to check on her character. Two weeks later his friend handed over the report: "The girl in question has a good reputation. She comes from an excellent family, has many friends in high social standing, and was spoken of most highly until recently. At that time she began running around with a disk jockey of questionable character."

General strike: How does a reporter know that a country has become paralyzed by a general strike?

ABC News' Sid Lazard reported the following ways over ABC Radio from Algiers the morning after the cease-fire: "I awoke at dawn and tried to turn on the bed lamp. There was no electricity. Then I tried the telephone, but the lines were dead." The final realization came, said Lazard, when breakfast didn't come. "There were no croissants. The bakeries were on strike, too."

Money: When Johnny Carson asked a contestant on his ABC *Who Do You Trust* show, "If you win this $500 what are you going to do with it?" The contestant said, "Count it.

HUSTLE!



WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV
WHO-TV

It takes hustle, lots of it, to keep up with the demands of economic growth in Central Iowa—one of America's most prosperous, diversified markets. Des Moines *alone* is the home of 300 factories manufacturing over 1,000 different products. *But Des Moines is only one of 48 fast-growing towns and cities in WHO-TV's primary coverage area.*

Central Iowa families have a total annual disposable income of $2.5 billion . . . less than half of which comes from agriculture. (The Central Iowa farmer, however, is still plenty important to you. His income averages $14,700 per year!)

WHO-TV is a hustling, progressive station with plenty of the ideas and services advertisers need. Talk to your PGW Colonel about WHO-TV soon.

Sources: Sales Management Survey of Buying Power, May 10, 1961; SRDS, June 15, 1961; and U.S.D.A. Census Reports.

WHO-TV is part of Central Broadcasting Company, which also owns and operates **WHO** Radio, Des Moines **WOC** and **WOC-TV**, Davenport

WHO-TV

Channel 13 • Des Moines

NBC Affiliate



Peters, Griffin, Woodward, Inc.
National Representatives

NEW NEIGHBOR ACROSS THE PLAZA!



Number One Constitution Plaza, the magnificent, twenty story Connecticut Bank and Trust Company Building, progresses toward a late 1962 completion in downtown Hartford's dynamic area of urban renewal. Broadcast House, new home of WTIC TV-AM-FM and first building to be completed and occupied in Constitution Plaza, salutes its handsome neighbor, destined to be the tallest unit in the redevelopment area. Like Broadcast House, the Connecticut Bank and Trust Company Building is an important part of the urban rebirth of America's insurance capital and a further stimulus to an already bustling market.

Burgeoning with Hartford is WTIC Television and Radio. Latest ARB and Nielsen reports show WTIC-TV's clear leadership in southern New England. The superiority of WTIC Radio is delineated in the latest Alfred Politz Media Study of the Southern New England area.

WTIC TV 3/AM/FM

Hartford, Connecticut

WTIC-TV IS REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INCORPORATED
WTIC AM-FM IS REPRESENTED BY THE HENRY I. CHRISTAL COMPANY

2 8572 D2R MSS 10-16
LORED L JOY
RM 274
OCKEFELLER PLAZA
ORK 20 N Y

RECEIVED
APR 17 1962
NBC GENERAL LIBRARY

16 APRIL 1962
40c a copy / $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Upswing in local live tv —special report on significant new trend buyers are watching p 25

Paint company 'pictures' colors through sound — striking new techniques in radio copy p 33

A GREAT
NEW INDEPENDENT STATION
STARTS
ITS SECOND YEAR

The leading independent audience in the U.S. . . .

Average share all week, from sign-on to sign-off, largest in the country among the TV independents. (ARB, December 1961, 21%)

wtcn

TIME-LIFE BROADCAST, INC. MINNEAPOLIS • ST. PAUL

"next to KONO-tv...
• this is the perfect way to
reflect your best image"

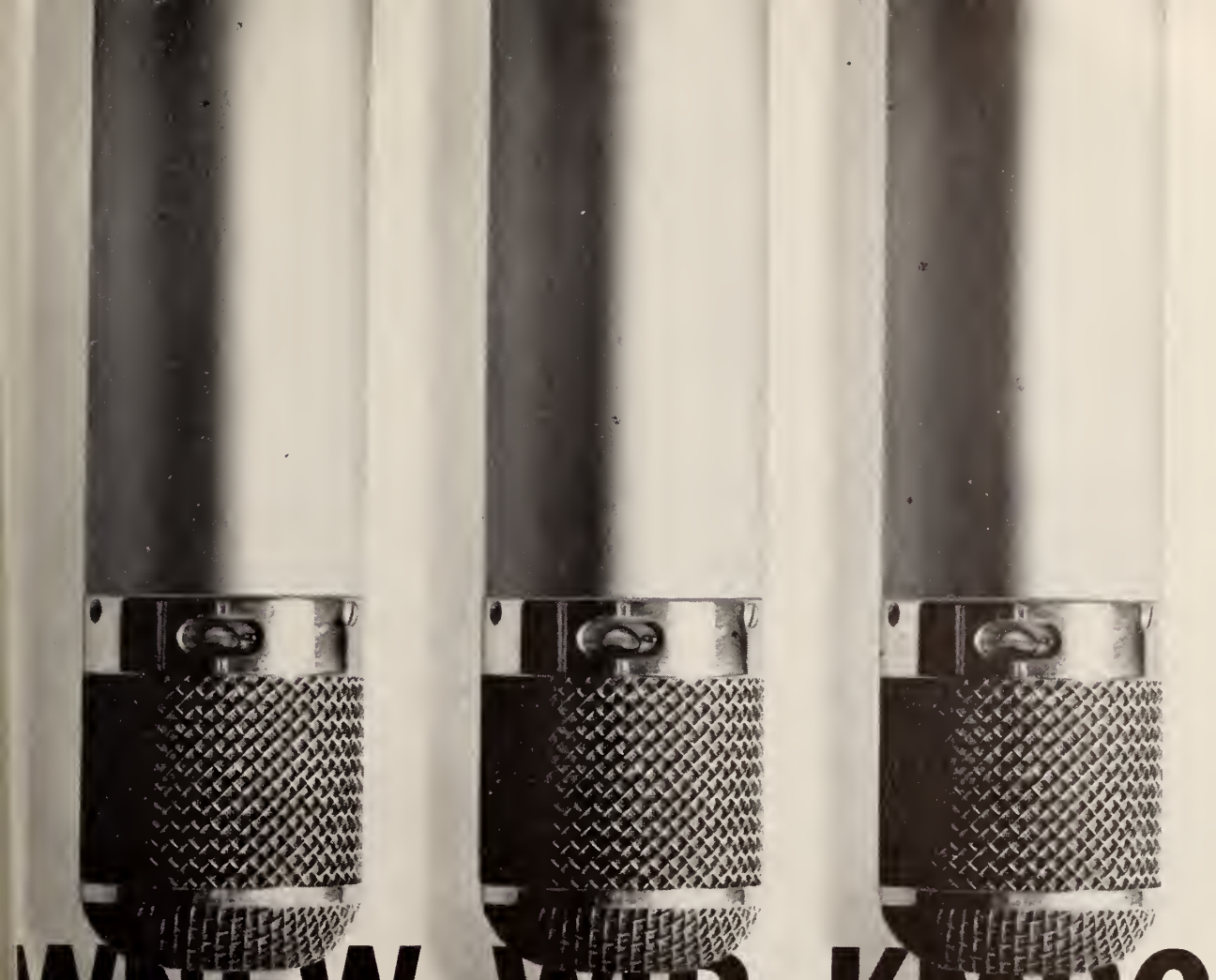


San Antonio's KONO tv Channel 12

KONO TV, ABC in San Antonio, gives you more than *twice* the audience of either competitor with 54% . . . while others follow with 25% and 22%. (10:00 PM to Midnight, Monday thru Sunday, ARB November '61)

Double your image impact on KONO TV

THE KATZ AGENCY, INC.
National Representatives



WNEW **WIP** **KMBC**

NEW YORK **PHILADELPHIA** **KANSAS CITY**

WELL COVERED. Through its policy of representing a limited number of selected stations in major markets, METRO BROADCAST SALES, the nation's quality Station Representative, offers a thorough, in-depth service to clients, agencies and stations. AS OF APRIL 1ST, METRO BROADCAST SALES WELCOMES ITS NEWEST MEMBER, KMBC RADIO, KANSAS CITY, THE SALES-THROUGH-SHOWMANSHIP STATION. Call your METRO BROADCAST SALES salesman. You'll hear the full story about KMBC... and its companion stations, WNEW, New York and WIP, Philadelphia. All represent radio at its best: Good Listening and Good Selling.

Metro Broadcast Sales

A SERVICE OF METROPOLITAN BROADCASTING

no campaign is a national campaign without

KELO-TV LAND

NOW 52ND AMONG ALL TOP STATIONS IN ALL MARKETS



CBS • ABC

KELO-tv SIOUX FALLS; and interconnected KDLO-tv and KPLO-tv
JOE FLOYD, Pres.
Evans Nord, Executive Vice Pres. & Gen. Mgr.
Larry Bentson, Vice-Pres.
Represented nationally by H-R
in Minneapolis by Wayne Evans & Associates

MIDCO

Midcontinent Broadcasting Group

KELO-LAND tv & radio Sioux Falls, S.D.; WLOL/am, fm Minneapolis-St. Paul; WKOW am & tv Madison, Wis.; KSO radio Des Moines

© *Vol. 16, No. 16* • **16 APRIL 1962**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

Local live tv is on the upswing
25 Surge in live shows, both studio and remote, is seen by station men as 'trend,' based on stronger community ties, fewer quality film packages

What SPONSOR learned about the top 10 spot agencies
29 In-depth study of media department operations at 10 giant agencies which bought radio tv over $343 million last year—summary article

How radio 'pictures' color
33 Veteran paint maker backs up theory that "visual" radio copy can sell color by forsaking old ad format to break out heavy radio campaign

Test your media knowledge
35 A list of questions (with answers, of course) designed to give advertising managers, account executives and their wives, an idea of radio/tv

More on radio's creativity (Part Two)
36 New SPONSOR survey of 'radio's creative revolution' shows many local stations filled with hundreds of imaginative sales-building ideas

Net tv '61 hike sparked by 47 new sponsors
38 It was a record year for network tv, as additional outlays by regulars, monies from newcomers pushed billings to $748.3 million

NEWS: Sponsor-Week **7**, Sponsor-Scope **19**, Sponsor-Week Wrap-Up **50**, Washington Week **55**, Spot-Scope **56**, Sponsor Hears **58**, Tv and Radio Newsmakers **68**

DEPARTMENTS: Sponsor Backstage **12**, 555/5th **16** Timebuyer's Corner **42**, Seller's Viewpoint **69**, Sponsor Speaks **72**, Ten-Second Spots **72**

Officers: *Norman R. Glenn*, editor and publisher; *Bernard Platt*, executive vice president; *Elaine Couper Glenn*, secretary-treasurer.

Editorial: executive editor, *John E. McMillin;* news editor, *Ben Bodec* senior editor, *Jo Ranson;* Chicago manager, *Gwen Smart;* assistant news editor, *Heyward Ehrlich;* associate editors, *Mary Lou Ponsell, Jack Lindrup, Ruth S. Frank, Jane Pollak;* contributing editor, *Jack Ansell;* columnist, *Jo Csida;* art editor, *Maury Kurtz;* production editor, *Barbara Love;* editorial research, *Carole Ferster;* special projects editor, *David Wisely.*

Advertising: assistant sales manager, *Willard L. Dougherty;* southern manager, *Herbert M. Martin, Jr.;* midwest manager, *Larry G. Spangler;* western manager, *George G. Dietrich; Jr.;* production manager, *Leonice K. Mert*

Circulation: circulation manager, *Jack Rayman; Sandra Abramowit Lillian Berkof, John J. Kelly, Lydia Martinez.*

Administrative: business manager, *Cecil Barrie; George Becker, M chael Crocco, Jo Ganci, Syd Guttman, Judith Lyons, Charles Nash, Leno Roland, Manuela Santalla, Irene Sulzbach.*

Member of Business Publications Audit of Circulations Inc. BPA

© 1962 SPONSOR Publications In

SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation, a Advertising Offices: 555 5th Av. New York 17, MUrray Hill 7-8080. Chicago Offices: 6 N. Michigan Av. (11), 664-1166. Birmingham Office: 3617 8th Ave. So., FAirf 2-6528. Los Angeles Office: 6087 Sunset Blvd. (28), HOllywood 4-8089. Printing Offi 3110 Elm Av., Baltimore 11, Md. Subscriptions: U. S. $8 a year. Canada $9 a year. Ot countries $11 a year. Single copies 40¢. Printed U.S.A. Published weekly. 2nd cl postage paid at Baltimore, Md.

A big voice

with big things to say. That's "The Voice of St. Louis." It commands attention with big programs. "At Your Service," the trend-setting talk format. Debates, documentaries, editorials. A balanced blend of news, sports, music, talk and CBS Radio Network features. It's a big factor in the lives of families in America's heartland. Big in their buying decisions, too. There's no bigger voice in Mid-America than...

KMOX RADIO CBS

"THE VOICE OF ST. LOUIS"

KMOX Radio is a CBS owned station represented nationally by CBS Radio Spot Sales



Leave it to Beaver to make Thursday funnier than ever.

Thursday night's pretty funny as it is.

What with such seasoned winners as *Ozzie & Harriet* (10th season)... *The Donna Reed Show* (5th season)... *My Three Sons* (3rd season).

Put *Leave It To Beaver* in this lineup at 8:30 p.m. (which is what happens next Fall) and Thursday figures to be even funnier.

The Beaver (where he is now on Saturday night) has a Nielsen of over 10,500,000 laughing homes, weekly.*

With that strong Thursday night suppor we think it a fair assumption he'll get lots mor laughs in his new spot.

Funny business, we needn't remind you, i good business. Especially on Thursday nights. Especially on **ABC-TV**

*Source: National Nielsen TV Index, average of total audience homes, 4 weeks ending March 18, 1962.

16 April 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

U.S. TAKES CBS TO COURT

Justice Department files key antitrust action; new compensation plan termed illegal; CBS denies charge

There's no question that the antitrust suit filed by the Department of Justice against CBS TV is the opening gambit of a court drive to smash the system of network option time.

As Madison Avenue saw it, CBS is recently submitting to affiliates a new compensation plan for more of their time provided the Government with a wedge to litigate—something it's been long waiting for—and the Justice Department jumped to the opportunity.

The basic point of the action as filed in the New York Federal Court last week: the CBS plan is a violation of the Sherman Act and the network should abandon it.

Retorted the network: the compensation plan would not have the effect, as the Government alleged, of forcing affiliates to carry its programs. Nor would it deny to non-network advertisers or independent program suppliers the most desirable time periods on affiliated stations.

CBS also expressed confidence that the courts in the long run would uphold the new compensation plan.

What effect the sudden filing of the suit will have on the efforts of the networks to induce affiliates to consider revising downward their share of network time compensation is problematical. CBS would not profess whether it would now bring up this matter at the scheduled 3-4 May affiliates meeting.

A Justice Department action of this nature has been in the wings for years and the topic of readjusting option time has been wrestled with in FCC hearings for at least the 10 years. In fact, almost immediately after CBS submitted the new plan to affiliates the FCC issued an order for the network to stand hearing on the matter. CBS' reaction was to suspend action on further negotiations for its acceptance by affiliates.

It's been the Madison Avenue feeling for some time that its advertisers might as well start reconciling themselves to an eventual—it may take as much as five years—radical shift in the control of station time.

Anyway, the fat's in the fire and Madison Avenue will be watching every twist and turn of the legal battle with rapt attention.

WBC TO BUY WINS, N.Y. AND KLAC, LOS ANGELES

Although neither deal is already final, WBC is definitely in the process of acquiring two additional radio stations, WINS, New York, and KLAC, Los Angeles.

WINS is owned by interests connected with J. Elroy McCaw of Seattle and KLAC is owned by Mortimer H. Hall. Observers believe a sale of WINS is possible this week.

The purchase price for WINS is

(Continued on page 8, col. 3)

ADMEN WANT CULTURE BUT WON'T SPONSOR IT

Chicago:

Agencies complain about a lack of public affairs and cultural programs, but they do little to sponsor them, Ward Quaal of WGN-TV, Chicago, told the FCC hearings here last week. He was the first witness on the industry side in the current hearings.

NBC TV adds $10.7 mil. more nighttime for '62-63

NBC TV added about $10.7 million (estimated) in advance nighttime sales for 1962-63 last week. Approximately 350 minutes were involved.

Warner-Lambert (L&F) purchased alternate week minutes in Saints and Sinners and Eleventh Hour; Quaker Oats (JWT) purchased a minute for 52 weeks in Sam Benedict; Block Drug (Grey) purchased alternate week minutes in Sam Benedict; P&G (Burnett) renewed sponsorship of Car 54; Polaroid (DDB) purchased six minutes in Jack Paar and six in Sam Benedict; Bristol-Myers (26) purchased alternate week minutes in Saturday Night Movies, and Douglas Fir Plywood (Cole & Weber) purchased 19 half-hours of David Brinkley.

In addition to the above business, NBC also sold four hour specials to AT&T (Ayer) with five more probably to be added; half the All Star Game and half the World Series to Chrysler (Burnett), and a fourth of the NFL

(Continued on page 50, col. 1)

KORN ELECTED PRES. OF METRO. TV UNIT

Bennet H. Korn has been elected president of Metropolitan Broadcasting Television. He was executive v.p. in charge of tv.



Bennet H. Korn

Korn will now be in charge of the division which owns and operates six tv stations: WNEW-TV, New York; WTTG (TV), Washington; KMBC-TV, Kansas City; KOVR (TV), Sacramento-Stockton; WTVH, Peoria, and WTVP, Decatur. MBT is a division of Metromedia.

Korn stated that his promotion demonstrated the growth of tv at Metropolitan to division status. It also made clear that he is personally involved with all the tv stations, not only WNEW-TV. He stated that new policies would represent a "continuum" with past ones and would reflect his close cooperation with John W. Kluge, president and chairman of Metromedia, the MBT parent company.

Movies a rating success, say both ABC and NBC

Tv networks with movie programs —NBC and ABC—pointed with special pride to their ratings performance last week.

ABC TV is pleased with the Trendexes for the premiere of its new Sunday night feature films on 8 April. The competitive 27-city Trendex gave ABC 21.3 rating and 38.0% share for the 8:30-10:30 p.m. period.

NBC points out that its Saturday Night Movies is reaching more homes over a four week period than any other new show of the current season. Its unduplicated four week audience is 27.1 million homes, 55.4% of the U. S., according to the Nielsen Full Anaylsis report for January-February 1962.

NESCAFE GOING TO McC-E FROM ESTY

Nestlé will transfer the $5 million Nescafé account from William Esty to McCann-Erickson on 30 June it was announced last week.

Nestlé already has several brands at McCann-Erickson and is tending to consolidate more of its spending there. The move would make Nestlé one of the five largest McCann-Erickson clients. McCann-Erickson already has Quik, EverReady Cocoa, chocolate bars, Nestea and Decaf.

Three other Nestlé products are also leaving Esty. They are: Gerber Cheese, Holland Food, and Maggi Products. These brands are expected to go either to McCann-Erickson or to Van Sant, Dugdale, which already has Nestlé's Cross & Blackwell line and some new products.

Adam Young introduces new radio buying aid

A new media aid, said to make radio timebuying easier and quicker, has been introduced by Adam Young.

A new type of availability presentation incorporates average ratings, homes reached, and audience composition for Adam Young represented stations and also its chief competitors.

The form, developed by Adam Young, has been offered as an industry service to other representatives who may wish to make use of it.

Favorable comment on the forms was made by Marie Coleman of Donahue & Coe, Joyce Peters of Mogul, Williams & Saylor, Eileen Moore of Al Paul Lefton, and Charlie Ventura of N. W. Ayer.

The form was developed by Stan Feinblatt, radio research director.

WBC expansion

(Continued from page 7, col. 2)

understood to be very close to $10 million. Last year WBC negotiated to acquire KLAC but its options expired pending FCC approval. Price at that time was $4.5 million Both present acquisitions, of course, depend on FCC approval.

WBC now has six stations. When it formally takes over WINS and KLAC it might have eight. This has led trade observers to speculate that WBC could hold all eight instead of divesting itself of one to return to the traditional limit of seven radio stations. Chairman Newton Minow of the FCC stated at the NAB that he wouldn't object if networks owned as many as 12 o&o's. It's possible that an eight-station WBC radio holding would test whether the FCC would also approve of station groups exceeding the former limit of seven. If so, WBC may be the first eight-station radio owner in the country.

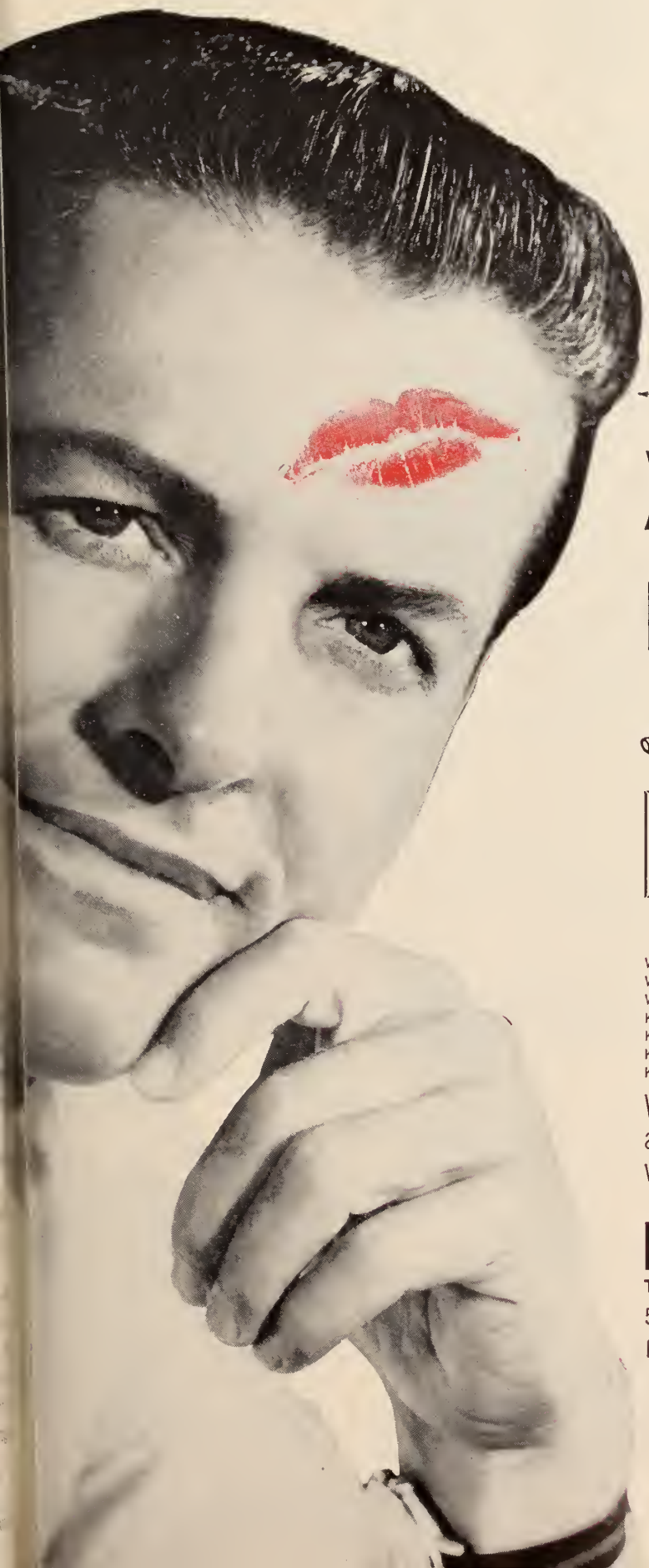
All Westinghouse radio stations are independents—unlike its tv stations, which are all network affiliates. KLAC is already an independent station, but WINS is, in effect, the flagship station of the Mutual Broadcasting System. Upon expiration of current contracts, it is presumed, the WINS affiliation with Mutual will end.

Programing, personnel, and sales changes at the two new WBC stations is still, at this early date, matters for conjecture. But it seems definite that both stations, if formally acquired by WBC, would tie into the parent company for news and other programing.

WBC of late has been expanding and branching out its news and program syndication activities.

Syndication of radio and tv news is also increasing. WBC now circulates a daily 15 minute radio news show and a weekly half-hour tv news show, plus special news events.

Portions of children's programs are also syndicated by WBC.



LOVE THAT BOB

starring

BOB CUMMINGS

(That Glamor Photographer With the Roving Eye Camera)

173 Half-Hours
Now Available To Local Stations

OFF TO A FAST START WITH

WCBS-TV, New York
WRC-TV, Washington, D. C.
WBKB, Chicago
KABC-TV, Los Angeles
KONO-TV, San Antonio
KTNT-TV, Tacoma-Seattle
KVAR, Phoenix
WGAN-TV, Portland, Me.
WGAL-TV, Lancaster
WVEC-TV, Norfolk-Hampton
KMID-TV, Midland
KSTP-TV, St. Paul-Minneapolis
WEAR-TV, Pensacola

Won highest Share of Audience among all daytime shows on the ABC Network, with 47% kids and teens.

mca INC.
TV FILM SYNDICATION
598 Madison Ave., New York 22, N. Y.
PLaza 9-7500 and principal cities everywhere

BUTLER MEDIA DIR. FOR LEVER BROS.

Richard C. Butler has been promoted to media director of Lever Brothers, succeeding Howard Eaton, Jr., it was announced last week by Harold H. Webber, consumer relations v.p.

Butler was formerly media manager. In his new post he will be responsible for buying all the company's radio and tv time, talent and programs, and also all print space.



Richard C. Butler

Before joining Lever Brothers in 1959 he was with A. C. Nielsen for 12 years.

Eaton has joined Grey as v.p. for programing in the broadcast department.

Tv prime time sold out in Panama before start

ABC International's Panama City affiliate, Televisora Nacional, will begin broadcasting next Monday, 23 April, with prime time completely sold out.

Advertisers will include Canada Dry, Eastman Kodak, Esso Standard, Ford, Kraft, Nestle, Pan American Airways, Volkswagen, and Westinghouse.

Station, which reaches several markets in Panama, is a member of CATV network.

Final CEIR seminar

The current series of CEIR seminars on the expected impact of computers on marketing will end this Wednesday with a session under president Dr. Herbert W. Robinson.

He will discuss probable recentralization of marketing and media functions caused by computer use between now and 1970.

West Virginia—radio to lure tourists

The State of West Virginia will use the network radio medium for the first time as its chief lure for more tourism this year.

The Travel Department Division of the State Department of Commerce will use ABC Radio's Breakfast Club starting tomorrow and weekly on Tuesday for 13 weeks initially. Agency is J. M. Mathes.

ABC v.p. and national sales director Jim Duffy thinks it's the first time a state has used network radio as its basic medium to promote the tourist trade. He said it was like "setting foot on virgin territory" for West Virginia since it has no known competitors for tourism on the air.

Minute commercials will be delivered by host Don McNeil. They contain a mail offer for various holiday kits.

RADIO's FAVORITE OF NAB WAS CHAIRMAN MINOW

If the opinion sampling done among several dozen Keystone Broadcasting System affiliates is any indication, FCC Chairman Newton Minow's address was the single event best liked by radio people at the NAB convention this year.

Two-thirds of those checked said the Minow speech was one of two favorite events. The RAB presentation and Fm Day were runners-up.

Respondents said that Chicago was the favored location for conventions, with Washington, D. C. and New York City also mentioned.

About 60% said they felt the time and cost of the convention were worthwhile. Some 17% said they attend 10 to 20 meetings a year. Those meetings they skip, the survey revealed, are those which take up too much time, have weak programs, or have an excessive cost.

NEW YORK AUDIENCE PROFILE READY

ARB last week released its New York tv audience profile, a 250-page booklet said to be the largest tv audience study ever done of the market.

The study, prepared 4-31 January 1962, was sponsored jointly by all six commercial tv stations in New York, WCBS-TV, WNBC-TV, WNEW-TV, WABC-TV, WOR-TV, and WPIX (TV).

The study is the second of a series released by ARB. The first, covering Salt Lake City-Ogden-Provo, was recently made available. It was based on November 1961 findings.

The New York profile studies local and network programs in terms of average viewers per home in seven age categories, total audience composition by sex and age group, total composition for heads of household and housewives by age groups, total viewers per home, men-women-teenagers-children per 100 homes, and household heads by education, homes by income, and average viewing family size.

A larger sample was used than is usual for a local study, 1,500 usable diaries. Survey areas included portions of New York, New Jersey, Connecticut, and Pennsylvania.

ARB's statement called the Salt Lake City and New York City profiles "harbingers of future research effort" to provide meaningful qualitative information "so that television timebuying need not be based merely on ratings or gross homes reached."

Storer first qtr. earnings

Storer Broadcasting Company last week reported first quarter earnings of $2,151,596 for the period ending 31 March 1962. This compares with earnings of about $1.1 million for 1961, also net after taxes.

However, the 1962 figures reflect a capital gain of $912,969 from the sale of WWVA, Wheeling.

More SPONSOR-WEEK continued on page 50



MISTER ROBERTS CAN'T BE SHOUTED DOWN

...is highest rated feature film ever telecast by WCKT, Miami.

A special ARB rating taken in Miami on March 5 shows that "Mister Roberts" topped all network opposition and captured a 57% share-of-audience 7:00-9:00 P.M.

	WCKT SHOWING "MR. ROBERTS"	ARB COINCIDENTAL MONDAY, MARCH 5 7:00 PM—9:00 PM	
		STATION A	STATION B
7:00—7:30	28.0	20.0	3.0
7:30—8:00	33.0	18.0	8.0
8:00—8:30	32.0	16.0	10.0
8:30—9:00	37.0	10.0	13.0
Average Rating	**32.5**	**16.0**	**8.5**
Average Share-of-audience	**57%**	**28%**	**15%**

"Mister Roberts" starring Henry Fonda, James Cagney and Jack Lemmon is one of 41 Warner Bros. "Films of the 50's" in Seven Arts' Volume 3 recently acquired by WCKT, Miami.

SEVEN ARTS' "FILMS OF THE 50's"...MONEY MAKERS OF THE 60's

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L. A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



Outdoor Studio at WDBJ-TV. New building is one of the largest and most modern in the entire South. Finest technical equipment . . . 316,000 watts e. r. p. . . . CBS affiliate.

WDBJ-TV Brings You the News About Fructuous Western Virginia!

The productive, prosperous Western Virginia market keeps making news with its rapid industrial growth. Blanket this market with WDBJ-TV, Roanoke, now reaching over 400,000 television homes of Virginia, N. Carolina, W. Virginia — in counties with nearly 2,000,000 population. For real merchandising aid, you're right to use Roanoke and WDBJ-TV.



New Steel Industry is planned, using vast deposits of iron ore in Giles County, Va. Shown here, initial drilling obtains ore samples. New enterprises boost prosperity of WDBJ-TV area.

Ask Your PGW Colonel For Current Availabilities

WDBJ-TV

Ch. 7 CBS

★

ROANOKE, VIRGINIA

by Joe Csida

Sponsor backstage

Automation in radio—a problem



In the big, bright box that is the new International Ballroom in Chicago's Conrad Hilton Hotel, FCC Chairman Newton Minow last Tuesday (3 April) spelled out radio's economic plight in three short sentences:

"In 1946," he said, "there were 996 am stations, excluding those owned and operated by the networks. These stations reported income before taxes of $57 million. In 1960, there were 3,151 am stations, excluding those owned and operated by the networks, and they reported income before taxes of $51 million."

Downstairs in the exhibit halls of the 40th Annual Convention of the National Association of Broadcasters, answers to this dilemma were evident in booth after booth. It was most evident in the vast increase in automatic tape systems, tape cartridges and taped programing services. I think it was 1958 when automatic tape systems were initially introduced by Automatic Tape Controls of Bloomington, Ill. ATC alone has set up over 4,000 installations in radio and tv stations since that time.

Ralph Haberstock, the senior audio engineer of another large equipment firm, the Gates Radio Co. of Quincy, Ill., told the Broadcast Engineering Conference at the Convention that with the equipment now in use it is possible for a station to run all by itself,

Retraining after training

Maybe the most dramatic evidence of the manner in which radio is moving toward automation is the agreement recently concluded between the International Brotherhood of Electrical Workers and International Good Music of Bellingham, Wash. The deal sets up a re-education fund for the training and re-training of employees displaced by the installation and operation of automated equipment and program services made and sold by International Good Music.

The union and IGM (which incidentally also operates station KGMI (AM & FM) in Bellingham) hope that the fund will run about a half-million dollars. This is based on projected sales of IGM equipment plus augmentation by federal monies available for re-education under the Smith-Hughes Act, the George-Barden Act, and the National Defense Education Act of 1958. The agreement calls for the fund to be operated by a single trustee, who will not be connected with either IGM or the union.

It is difficult to know just how many stations have gone to automation but the most prevalent guess of the suppliers who should know is somewhere between 1,500 and 2,000. Among the organizations, which have developed program services, and which were pitching on the Exhibition floor of the convention were those mentioned above, of course, plus such other firms as RCA Thesaurus,

(*Please turn to page* 14)

In Chicago

... world's busiest rail center ... the city's railroad terminal district is larger than the entire state of Rhode Island! Handling 45,000 freight cars daily—more than New York *plus* St. Louis—Chicago continues to live up to poet Carl Sandburg's apt description "freight handler to the nation"!



In Chicago

WGN Television

offers better programming
through dedicated
community service!

WGN IS CHICAGO

Quality · Integrity · Responsibility · Performance

new... exciting... wonderful...

RAHALL RADIO

1st...in Community Life
1st...in Overall Ratings
1st...in Sell
1st...in Adult Listening

WKAP
RADIO 132
Allentown - Bethlehem - Easton

5000 WATTS. No. 1 latest Hooper and Pulse. Lowest cost per thousand-audience in vast Lehigh Valley growth market. First with Blue Chip advertisers.

WLCY
RADIO 138
Tampa - St. Petersburg, Fla.

5000 WATTS. No. 1 January-February 1962 Hooper . . . double of all other area stations. Lowest cost per thousand audience . . . in fast growing Tampa-St. Petersburg market.

WWNR
RADIO 62
Beckley - W. Virginia..

1000 WATTS. No. 1 Hooper and Pulse surveys, serving 9 big counties in heart of West Virginia. Lowest cost per thousand audience . . . featuring great personalities.

WNAR
RADIO 111
Philadelphia Area

500 WATTS. No. 1 latest Hooper survey report, covering large Philadelphia and Norristown market . . . where bulk of consumers live and buy. Lowest cost per thousand audience.

WQTY
RADIO 122
Jacksonville - Florida

1000 WATTS. Raholl Radio's newest baby, with new eye-catching radio format. Climbing daily in ratings. Get the facts on low-cost coverage in greater Jacksonville market.

RAHALL RADIO GROUP
N. Joe Rahall, President
Represented nationally by:
ADAM YOUNG, New York
Philadelphia Representative:
Paul O'Brien,
1713 Spruce St., Phila., Pa.

Programmatic, Altofonic, Magne-tronics and the Triangle Program Service. Triangle, of course, is the Annenberg operation, sister of the ITA Electronics Corporation, which stirred a good deal of excitement on the Exhibit floor with its Documentor and MicroDisc, which records and plays back 21 hours of information on a ten inch disc at a speed of 2 rpm. I was most startled by this disk and equipment, and particularly by its excellent tonal quality.

It has many, many applications in the broadcast, recording and advertising fields—and many more which haven't even been thought of yet.

On the television side, the most competent equipment people felt —and the exhibits gave brilliant and colorful testimony to this—that there were two major developments:

1. A tremendous upsurge in color.
2. An improvement and refinement of all kinds of tv equipment, both video and audio, to give greater quality, consistency and stability.

Upsurge in color

No intelligent advertiser or agency should underestimate the importance of both these developments to the greater effectiveness of his use of the tv medium. Color television cameras, both vidicon and image orthicon were presented by RCA, EMI-US, GE, Sarkes-Tarzian and the GPL Division of General Precision. Switching equipment with many improvements were on display.

I am an ignoramus, technologically speaking, but I saw enough to be sure that advertisers were going to get a better break in the quality of their shows and commercials as a result of much of the equipment shown. For example I believe that there is enough technical improvement in color in a number of areas so that the very many advertisers using color shows, but still doing their commercials in black and white on those shows because of the poor black and white definition of a color commercial, will soon be doing commercials in color.

As a matter of fact there is ample reason to believe that 1962-1963 will be color's biggest year. RCA Victor, for instance, will do a dollar volume in color television receivers this year which will equal its dollar volume on black and white receivers, for the first time in the company's history.

NBC will back up this upsurge in receiver sales with the biggest amount of color programing in its history. They promise to deliver two thousand hours of color shows in the 1962-1963 season.

The trend to automation I was talking about in radio is quite evident in television also. There was a vast amount of equipment designed to reduce costs via automation. This was particularly true, perhaps, of switching equipment. Both RCA and EMI-US had exceptional hardware of this type.

RCA's new 7½ IPS video tape should help advertisers and agencies cut costs, too.

I'm afraid I've neglected the fm stereo people, but here too, nearly every major manufacturer offered improved transmission and reception equipment.

It was, as usual, a fascinating Convention, in the Exhibit Halls and upstairs. About which, more later.



HE APPRECIATES THE *QUALITY TOUCH!*

Audience is not only "numbers" it's people — men like this one. He wants good entertainment presented in good taste because his family watches, too. We respect his intelligence, his judgment, and his responsibility as head of the household. It's this quality touch that delivers quality audience, where quality products are sold. A call to your PETRYMAN can put it to work for you!

WFAA-TV dallas

AT COMMUNICATIONS CENTER abc

TELEVISION SERVICE OF THE DALLAS MORNING NEWS

Represented by Edward Petry & Co., Inc. *The Original Station Representative*

555/5th

Request for reprint

This is a request for permission to reprint a page from your 26 March 1962 issue of SPONSOR.

We wish to reprint the article, "Qualitative research in motion," on page 93.

Your cooperation in granting permission for this reprint will be greatly appreciated.

James B. Higginbotham
Higginbotham Assoc.
Houston

The agencies know

Don't know where you got your Chicago rep list you had in SPONSOR April 2 on page 78? You ought to bring it up to date.

Just for the record we are radio station national representatives with offices in New York, Chicago, Detroit and Los Angeles and have been listed as such in SRDS for more than two years.

Our Chicago office was, is and continues to be at 35 East Wacker Drive and our Chicago phone number is STate 2-8196.

The agencies surely know we're in Chicago.

Hal Walton
president
Hal Walton & Co.
New York



More on automation

I was very much interested in the article you had on automation ["The truth about radio automation." 26 March] in SPONSOR. I had put it aside to keep it so I could go over it more thoroughly and apparently one of my salesmen walked off with it and we can't locate it. I'd appreciate it very much if you would send me another copy of the March 26th issue.

Dick Wheeler
KTLN
Denver

Graduate study in radio/tv

Knowing that many of your readers are involved in radio/tv production, as well as advertising, I am writing you to tell you of a television production field training program at the graduate-study level.

This program, sponsored by Videotape Productions of New York, Inc. in conjunction with San Diego State College, is open to candidates for a Master of Arts degree in television production.

While the unique graduate-study program is experimental at present, it may well provide a foundation for comprehensive training of high caliber tv production executives.

I would appreciate it if you would make this information available to your readers.

John B. Lanigan
v.p. and gen. mgr.
Videotape Productions
New York

On population species

In your issue of 12 March, *Sponsor-Scope* mentioned the phrase "the buying power audience" referring to "the thesis of a recent survey" that ⅓ of the population buys ⅔ or more of nationally advertised brands.

Should this not read "⅓ of the *buying* population." Our studies in Canada through the Consumer Panel of Canada have shown this to be true for the majority of consumer products. However, the same people who are heavy buyers of instant coffee, for example, are not likely to be heavy buyers of regular coffee.

T. A. Bryk
International Surveys Limited
Toronto

• Quite true. It should have been the **buying** population.



the face on the cutting-room floor

Knowing what to leave out of a TV commercial is just as important to its success as knowing what to put in. The best commercials are simple and uncluttered. They leave the viewer with one strong and dramatic selling impression.
It's only sensible and practical to do most of the cutting before a commercial gets either to a client or a camera. But, even in the studio efforts should go on to simplify, simplify, simplify.
The professionals who edit commercials at Young & Rubicam can make all the difference between a commercial that people take little notice of—and a commercial they really take in.

YOUNG & RUBICAM, Advertising



Untrumped honor

In meaning and significance the coveted Seal of Good Practice is an unexcelled honor in broadcasting. WPIX-11 is singularly proud in being the *only independent TV station in New York* whose high commercial standards and practices has merited this emblem of the conscientious broadcaster. It is also *your* guarantee that *this* television station measures up.

where are your 60-second commercials tonight?



Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

16 APRIL 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

If you were looking for an index to the state of mind of top managements in certain important Madison Avenue agencies, you perhaps wouldn't go far wrong in relating that feeling to pall of uncertainty.

The cause for the disquiet are mounting reports that **four uppercrust spenders in tv are more or less getting ready to make changes in their agency stables** or to reallocate their products within the present agency structure.

The aforesaid advertisers: **Procter & Gamble, Lever Bros., Colgate** and **Bristol-Myers.**

As the report goes, the agencies that would most feel the impact of the tremors are **Young & Rubicam, Bates** and **Lennen & Newell.** Mentioned also in connection with P&G is **Gardner.**

Of sharp significance is this: **Billings-wise Y&R can't be much of a loser in the soap sweepstakes. It's got a standing offer to rejoin the Lever family.**

Ford is by no means through buying its network tv quota for the fall.

It's still looking over the network nighttime counters for an **alternate half-hour** and that **in addition to Hazel.**

The Ford line's **sports load for the final 1962 quarter entails 10 commercial minutes a week on Pro football and NCAA football.** And when these are out of the way it'll have a share of the **CBS TV Sports Spectacular.**

In keeping with its new spending policy, Ford will be shooting about **80% of its ad budget the first six months of the 1963 models.**

P.S.: The factory itself will confine its spot outlays to radio flights.

Tv's No. 1 customer, P&G, will get the full VIP treatment as a guest of the industry when the TvB board meets in Cincinnati 25-26 April.

The P&G brass will be wined and dined at a luncheon on the first day of the meeting a la the way it happened last fall with the Detroit automotive kingpins.

Did you know that women pitchmen in tv commercials are rarely entrusted to do the sales story all by themselves: in the vast majority of cases, even when it comes to household products, it's common to team 'em up with a male voice.

SPONSOR-SCOPE put this question to Schwerin: **"Do women or men presenters sell women's products better?"**

Out of a quick check there came this Schwerin response: **in only four out of 49 most recently tested commercials in four product categories was a woman's the only voice used;** the male voice was used exclusively in 17 of the 49 and a combination of men's and women's voices in the remaining 28 instances.

Accompanying the response was this chart of Schwerin effectiveness results, indexed with 100 being the average for each product:

PRODUCT	MALE VOICE ONLY	FEMALE VOICE ONLY	BOTH
Cake mixes	98	108	98
Margarines	136	72	92
Washing machine detergents	62	---	111
Dishwashing detergents	143	---	85

The fashion show is becoming an appreciable source of tv revenue for local stations.

Two outstanding movements in that direction:

1) **Arkin Industries has already sold its spring fashion show on film to department stores in 70 markets.**

2) **The Allied Stores, which is represented in 20 markets, is having a fashions film for spring showing on tv done for it in Italy.**

Obviously, the fashion show makes a welcome item to local broadcasters. It not only gives him revenue but something to add to his list of specials.

The downward trend in nighttime viewing which started over a year ago persisted with the turn into 1962.

Compared to January 1961, this past January, according to Nielsen's tv index, was a cropper in terms of both sets in use and average homes viewing.

The contrast for January by hours of the evening:

	1962		1961	
TIME SPAN	AVE. TUNE-IN	AVE. HOMES	AVE. TUNE-IN	AVE. HOMES
7- 8 p.m.	60.4%	29,596,000	62.7%	29,406,000
8- 9 p.m.	65.8%	32,242,000	69.1%	32,408,000
9-10 p.m.	65.3%	31,997,000	68.6%	32,173,000
10-11 p.m.	54.3%	26,607,000	55.6%	27,076,000

Note: The number of tv homes between the two Januarys went from 46.9 million to 49 million.

Bosco (Donahue & Coe) will start market testing still another version of its chocolate syrup.

The new one will be an **acrosol.** It introduced a **powder version** in late 1960 but sales didn't come up to expectation.

The patent objective: to get a **bigger share of the chocolate syrup market as a whole.**

The buds aren't out on the trees in some areas of the country, but National Carbon's Prestone (Esty) has already bought its network tv for the next cold spell.

It'll have approximately **60 minute participations collectively on the nighttime schedules of the three networks,** starting in October, running for six weeks in behalf of the **anti-freeze** and a few weeks thereafter just selling the **deicer.**

Prestone will have the usual heavy schedule in over **100 spot radio markets.**

As for Prestone's main competitor, **DuPont's Zerone,** BBDO and the client were still holding discussions on campaign details last week. That is, outside of participation in **DuPont's NBC TV Show of the Week.**

Incidentally, due for deemphasis in the DuPont advertising is its permanent antifreeze Telar.

You can be sure that the program series whose rating and other progress tv agencies will be watching closely is Ernie Ford on ABC TV.

As one agencyman put it, **if Ford**—at the price being paid—**clicks handsomely, it will be easier to dissuade older advertisers from the proposition that daytime should only be measured in terms of cost-per-1000.**

The obvious implication: There's an added degree of value when a **name personality** on a **live daytime program** that's **hitting the mark** is **doing your commercial.**

Another reason for the trade spotlight on Ford: his success could start **a sharp new trend toward recruiting into daytime tv** names with a **good nighttime record.**

Something the tv networks are watching almost as closely as who's buying what at night for the fall: the scheduled **starting dates for new series and for the originals of holdover shows.**

The word apparently is out at ABC TV and NBC TV, to be specific, to **get the new line rolling as early as possible so that one network won't have an advantage over the other when it comes to viewer sampling.**

A couple of examples: **Car 54** goes to originals **6 September** and the **DuPont Show of the Week** tees off for the new season as early as **16 September.**

For the first time in three years ABC TV is turning back to affiliates a slice of non-network option time.

The period: **Sunday 10:30-11 p.m.**

NBC TV, on the other hand, **is sitting tight on every bit of nighttime from 7:30-11, right through the week.**

The same applies to CBS TV, **even though the network farms out Marshal Dillon on an affiliate coop basis.** The network is thereby able to control the Tuesday stepoff period.

Remington Shaver (Y&R) has adopted a year-around nighttime minute participation policy in network tv now that it's cut loose from Gunsmoke after seven years.

It looks as if Remington will hold off its fall buying for a while. The shaver will again underwrite a hefty **pre-Christmas spot tv schedule.**

Without meaning to reflect on the department's efficiency, Madison Avenue's figure probers last week were waxing sardonic about recent effusions from NBC TV research.

The essence of the jesting: here's a case apparently of where **one research group within the network doesn't know what the other is doing.**

The reference is to the fact that within a period of two weeks the network both **took a bow for its lead in young households** and discounted the **"undue stress placed upon young housewife homes by sellers and buyers alike."**

Some agency researchers saw this dual promotional aspect as an instance of NBC TV **nibbling at the same time on two sides of the cake.**

The superior value of the housewife thesis stemmed from a study of product useage which NBC TV had done for it by **Nielsen.** The conclusion of the study, in a nutshell: **1,000 personal interviews in audimeter homes on buying behavior toward 10 designated products demonstrated that the optimum buyers are housewives between 35 and 49.**

The tv networks haven't heard the last of those advertiser gripes about the lengthy credit crawls on the nighttime film shows.

That complaint, coming through the **ANA's broadcast committee,** was just the **prelude to something that's been bugging some of the giant tv users even more than the drawnout list of who-did-what.**

That something is the **networks' use of the crawls to promote the succeeding or other shows,** which in virtually all instances have nothing to do with the sponsors of the entertainment preceding the crawl.

P&G, for one, thinks there's a basic principle involved in these promos over the crawl and it's this: why should a network be free to promote its product on a program for which advertisers alien to the plug are paying?

A corollary objection: a promo is a **just another commercial** no matter how it's dressed up and coming before or during the chainbreak has the effect of posing a case of **triple or quadruple spotting.**

Did you know where the supermarket chains are getting most of their money for the subsidizing for those trading stamp giveaways?

It's coming out of the **per-case advertising allowances they get from suppliers.**

What this is bound to do is **cut down the chain's profit margin** and, it is predicted, they'll try to make up for this through **enlargement of the drug and houseware shelves or racks.**

The bidding system still remains a strong factor in tv commercials and that's due to a large extent to the client's wish to make sure that he's getting a favorable price.

A check by SPONSOR-SCOPE indicates that the **percentage of competitive bidding runs between 60-75% for tape production and 55-70% for films.**

Some of the producing studios feel that there's a **pronounced negative side to the bidding system:** few agencies under such circumstances discuss specific requirements with the result that it's **frequently difficult to know in advance what creative help the studios will be able to give.**

Where there's a minimum of bidding: commercials that involve a **high degree of style presentations.** In such instances the agency will assign the job to a studio camera director who's a proven expert at it.

Shares of markets in the dentifrice field, at least among the leaders, has become a ups-and-downsy affair.

In the latest alignment **Colgate** is in second place with a **22 share. Crest** leads with a **27 share** and **Gleem** dropped from second place to a **19 share.**

If you would like to have handy for offhand quoting purposes some set of figures on 1961 tv time sales, SPONSOR-SCOPE has put together two estimates which might serve the purpose.

One is a set based on TvB estimates for network and national-regional spot and SPONSOR-SCOPE's estimate on local billings **before discounts,** and the other set is SPONSOR-SCOPE's guess on how these same figures will show up (after discounts) in the FCC's revenue report.

Here are the 1961 calculations:

PLACEMENT	BEFORE DISCOUNTS	AFTER DISCOUNTS
Network	$749,000,000	$575,000,000
National-regional spot	617,000,000	470,000,000
Local	288,000,000	225,000,000
Total	**$1,654,000,000**	**$1,270,000,000**

This is the week that CBS TV affiliates will get an inkling of the network's arithmetical thinking on how the revenue split between them should be revised downward.

The channel: a special meeting of the CBS TV Affiliates Board which the network suddenly called for the early part of the week in Los Angeles.

Indications of what the network had in mind for this gathering: unveiling to the board a **tentative formula for the reduction of the affiliates' share as applied to afternoon revenue** (the a.m. split was slashed earlier in the year) and then going on from there to **discuss the matter of a nighttime revision.**

The CBS TV affiliates as a whole are scheduled to meet 3-4 May for a full-dress appraisal of the network's blueprint for a lessening of its end of the spread in the time take.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor-Week Wrap-Up, page 50; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Spot Scope, page 56



PARTIAL PORTRAIT

Jacksonville alone is only *part* of the television picture in the important North Florida South Georgia region. With *215% more homes* per quarter hour outside the Jacksonville metro area . . . with a record of *always* having the top 25 programs in television homes reached since Nielsen's first Jacksonville survey in 1959 . . . WJXT is the only efficient way to give a swift lift to advertising in the *total* regional market.

WJXT 4

JACKSONVILLE, FLORIDA

Represented by TvAR

POST-NEWSWEEK STATIONS A DIVISION OF THE WASHINGTON POST COMPANY

Oct. 1961 NSI, 6 AM-2 AM, Sun.-Sat.

WAPI-TV & RADIO WIN
10 FIRST PLACE AWARDS



The Advertising Club of Birmingham awarded WAPI-TV and Radio First Place in 10 categories in the ANNUAL AWARDS COMPETITION for advertising during the year 1961.

★ **Best Television News**
Clancy Lake, News Director Geoff Smith, Wendell Harris, Charles Caton, and Bob Jones.

★ **Best Television Sports**
Buddy Rutledge, Sports Director.

★ **Best Television Public Service Program**
Program: "What's Your Problem"?

★ **Best Radio News**
Clancy Lake, News Director Geoff Smith, Wendell Harris, Charles Caton, and Bob Jones.

★ **Best Radio Sports**
Buddy Rutledge, Sports Director.

★ **Best Radio Women's Features**
Bette Lee, Director of Women's Affairs.

★ **Best Straight Radio Commercial Announcement**
Lee Stockfelt, Continuity Director.

★ **Best Dramatic Radio Commercial Announcement**
Lee Stockfelt, Continuity Director.

★ **Best Radio Jingle**
Henry Kimbrell, Director of Production.

★ **Best Complete Radio Commercial Campaign**
Bette Lee, Director of Women's Affairs
Henry Kimbrell, Director of Production
Lee Stockfelt, Continuity Director
Jack Warren, Account Executive.

WAPI-TV
WAPI RADIO
Birmingham, Alabama

National Representatives: WAPI-TV: Harrington, Righter & Parsons, Inc. / WAPI - Radio: Henry I. Christal Company, Inc

WATCH THIS TREND:

LOCAL LIVE TV ON THE UPSWING

Increase in live shows is due to stronger community links, fewer good film packages, say stations

For months the industry has been peppered with reports of a substantial increase in local live tv programing. Until this year's NAB Convention, however, most accounts of such a rise since last year's meeting seemed isolated and largely parochial. It was only when the station men came together—and compared notes—that the whole emerged from the parts. Last week a SPONSOR survey of reps, stations and station groups disclosed not only a very real upswing in live camera fare; it revealed enough industry-wide practices to signify a decided trend. Among the discoveries:

1. While the major live-or-tape emphasis is on public affairs programing (see SPONSOR, 26 March), there is considerable activity in the launching of new "local personality" shows, reminiscent of television's earlier days, as well as healthy attempts at live drama, now so sparse on the networks.

2. The successful potpourri formats of such



PERFORMING ARTS play a major role in tv's 'new wave' of local live programing. Top to bottom: "Jeanne D'Arc: the Trial," original drama on Repertoire Theatre, WBBM-TV, Chicago; Booth Tarkington Civic Theatre, Indianapolis, on WISH-TV Reports; "Sound of the People" on Vista '62, prime time series on WANE-TV, Fort Wayne, Indiana

Public affairs lead the way, but 'personality' shows, new versions of old ideas, spark stations' live efforts







network shows as *Today*, *Tonight* and *PM East* are being tried on a community-level basis, generally during morning and afternoon hours, and in shorter versions.

3. Many stations are cutting out syndicated Monday-thru-Friday film strips to accommodate live programing. ("There will be more local live programing than ever," says Ray Hubbard, program manager of KPIX (TV) San Francisco, "because there is not enough packaged television of good quality to program.")

4. There is greater stress on the relationship between tv stations and their communities (à la radio) than was in evidence even a year ago.

5. There is heavier concentration on live remotes, especially among smaller and medium-sized stations.

6. Organizations such as Television Affiliates Corporation (TAC) are seeing the light of day, could easily make the exchange and syndication of local shows an established practice of the '60s.

7. Although national advertisers aren't champing at the bit, they're no longer so averse at showing interest. are especially attracted to local and regional public affairs programs.

Perhaps a national average is indicated in the program ratio of Corinthian stations. With 60% of their time devoted to network feeds, the stations' remaining 40% now boasts 17% in live efforts, a notable increase over previous years. efforts which may soon comprise half, or more, of local schedules.

Why this new frontier—or rediscovery of an old one?

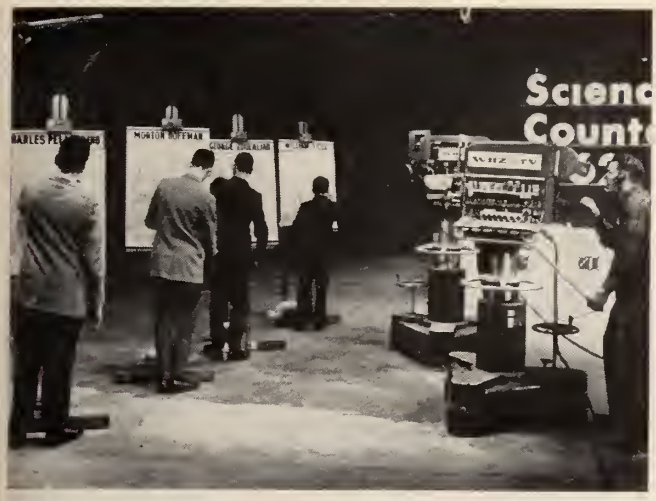
"The form in which television is itself most exciting and rewarding is live and spontaneous," says James C. Hanrahan, general manager of WEWS (TV), Cleveland.

"In our role as a source of information, entertainment and inspiration, we in television must think first about the needs of our community," says Robert Breckner, vice president and general manager of KTTV (TV) Los Angeles.

"Community integration is a re ligion," says Walter E. Wagstaff, sta tion manager. KGW-TV, Portland Oregon.

"We must maintain the rappor with our viewers which is so impor tant both to us and our advertisers. says John Hopkins, general manage of KTVT (TV), Dallas-Fort Worth

The range of 1962's local live pro graming is as broad as—if not i several ways broader than—the ne work lineups. For one thing, exper mentation is less an economic ha ard. For another, a community wi accept, often with pride, from a loca station what it would never accep from a network. Thus (in additio to rising film costs and exhaustion o first run syndicated film product







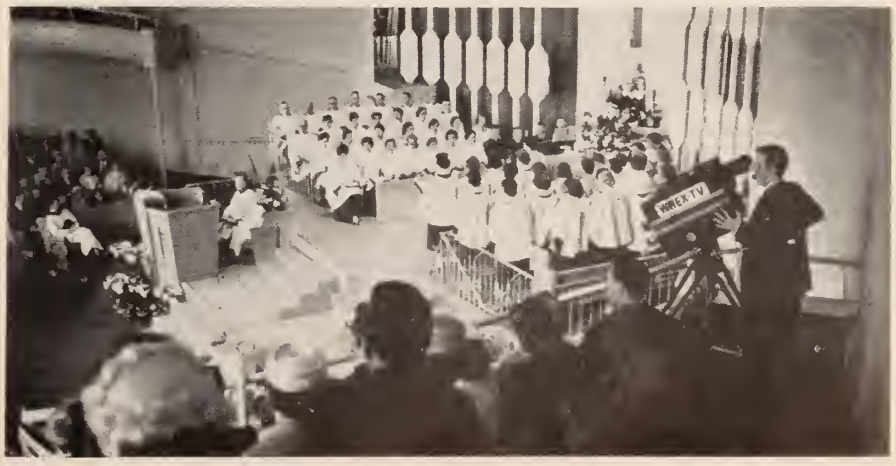
ENTERTAIN AND EDUCATE—the twins of station thinking. Here's a sampling of 1962's live formats: (top, l-r) *Top Ten Dance Party* continues early tv idea on KOTV (TV), Tulsa; *Science Countdown—1962*, on WBZ-TV, Boston, promotes technology careers; Pat Boone visits *John Reed King Show* on KDKA-TV, Pittsburgh; (bottom, l-r) puppets are fish on 'underwater' *Diver Dan*, KXTV (TV), Sacramento, Calif.; Charlotte, N. C., negro problems are boldly faced on WSOC-TV's *Hour of Opportunity;* Mark Twain is discussed on *Touch of Fame*, KNXT (TV), Los Angeles, California

flexibility—both in subject matter and production—plus the increasingly closer relationship between a community and its communications are, in the main, responsible for the "new wave" of live shows.

And *what* are the live cameras focusing on?

News, weather, sports, women's programs and puppets are still holding their own—but point-of-view is somewhat more sophisticated. In Indianapolis, for example, *Kay Field and the Weather* on WISH-TV employs "invisible hands" to write weather details such as "rain," "cloudy," "fair," on various areas of a weather map. In Sacramento, California, KXTV (TV) plays a variation on a theme by having its puppet show, *Diver Dan*, take place underwater with "talking fish puppets," and a mermaid to whom they come with triumphs or problems.

Surviving, too, are the teenage dance party telecasts, so popular in the early 1950's. Stations like WANE-TV, Fort Wayne, and KOTV (TV), Tulsa, report their *Dance Date* and *Top Ten Dance Party with Lee Woodward*, respectively, are still doing well on a daily strip basis. WSOC-TV, Charlotte, reports its *Kilgo's Kanteen*, a Saturday morning teenage dance show, is still at capacity, "with such national advertisers as U. S. Keds, Dentyne, M&M candies and Dorothy Gray cosmetics picking up the tab.



REMOTES, such as this, play major role in live programing of stations like WREX-TV, Rockford

But it is in the realm of the offbeat, either in public affairs or entertainment, that stations are at their most inventive.

Here's a quick cross-country sampling:

In Cleveland, WEWS (TV) stages its daily 90-minute *One O'Clock Club* with perhaps a salute to Japan one day (all-Japanese sets and performers), a salute to the Circus, rings and all, the next. Idea behind the show: inform while you entertain.

Another Cleveland innovation, this one on KYW-TV, is *Open Circuit*, a late Sunday afternoon program which flies in national political figures, at station expense, to hold a "press conference on the air." Viewers phone in questions. Among the personalities thus far flown in are Sen. Wayne Morse and Martin Luther King. In the hopper: Gov. Nelson Rockefeller, Sen. Barry Goldwater, Richard Nixon.

WCPO-TV in Cincinnati has a weekly feature called *Call the Doctor*. Now upped from 30 minutes to a full hour, and in prime time (10-11 p.m. Sundays), the program presents a panel of physicians who explore various medical topics, with call-in questions from viewers. Cincinnati physicians credit the telecasts with helping dispel any false notions about professional reluctance to share medical knowledge outside the consultation room.

Endorsed by educators throughout the state, *Science Countdown—1962* is a 14-week series on WBZ-TV, Boston, which will determine the top eighth grade "junior scientist" in Massachusetts, but whose larger purpose is to interest students in science and technology careers. More than 65,000 eighth grade students in the state competed in a series of preliminary examinations to determine four top scorers in each of the 14 Massachusetts counties. Each Saturday, the four top scorers from a different county compete on the WBZ-TV program, with the winner to be awarded a scholarship to Lowell Technological Institute. The half-hour program is attracting widespread attention in Boston.

Emphasis on crime, and ways to combat it, seems neck-and-neck with space, and space exploration, in 1962's local live programing. To name a few: *The Constant Protectors* on WTVI (TV) St. Louis (one episode of this series appeared on ABC TV's *Focus on America* recently), *The Prisons: a Profile* on WMCT (TV) Memphis, and *Works of Darkness* on KPIX (TV), San Francisco, all explore the menace of metropolitan crime, while programs such as *Frontiers of Knowledge* on WFIL-TV, Philadelphia and *Space—From the Ground Up* on WJZ-TV, Baltimore, supplement the network's extensive coverage of this subject with as much local and regional material as possible.

Among the myriad community-service series that have sprung up during the last year or so (and like milady's parasol at the turn of the century, no decent tv station would today be without one), many have won state and national awards. A camera's-eye view of how local stations can, and do, meet the challenges of regionalism—or, as Otto P. Brandt, vice president of KING-TV Seattle, puts it, "give new impact to an old phrase: crusading journalism"—is realized in KING-TV's *Los Cargo* series, which deals with the future of Seattle and the Puget Sound region as a major port, as compared, say, with *Hour of Opportunity* on WSOC-TV, Charlotte, N. C., which dedicates itself to the particular, and specialized, problems of the Charlotte Negro population.

Many stations, especially those along the eastern seaboard, are watching with interest a new experiment on WJZ-TV, Baltimore. Using the segmented format of such network programs as *Today*, but entirely local, WJZ (TV)'s *Almanac* bega

(*Please turn to page 43*)

Interviews, panels still major program source





PANEL and interview-type shows are increasingly popular, some—such as *Open Circuit* on KYW-TV, Cleveland (top) and *Call the Doctor* on WCPO-TV, Cincinnati—with high ratings



EDWARD A. GREY, BATES
sr. v.p., media dir.



HERB MANELOVEG, BBDO
v.p., media director



H. NEVIN GEHMAN, Mc-E
v.p., media services

WHAT SPONSOR LEARNED ABOUT

THE TOP 10 SPOT AGENCIES

In-depth study of media department operations at 10 giant agencies, which last year bought over $343 million in radio/tv spot, showed striking industry profiles

Last week SPONSOR published the final article in its series "Inside the top 10 spot agencies" and concluded an in-depth study of the media departments at these 10 giant shops.

The agencies covered were Bates, Y&R, JWT, BBDO, McCann-Erickson, Compton, B&B, Burnett, Esty, and Dancer-Fitzgerald-Sample. In 1961 these ten, according to SPONSOR estimates, accounted for more than $343 million in radio and tv spot billing, and some idea of their overwhelming importance in the total spot picture can be gained from the face that they racked up more than 45% of all national spot expenditures last year.

In the case of all but two of the agencies (Esty and D-F-S) the SPONSOR study involved detailed conversations with media department heads and other top media executives. Esty and D-F-S, preferred not to talk media policies and strategies, and SPONSOR pieced together a profile of their media operations from the most reliable outside trade sources.

A summary of findings for the entire "Inside the top 10 spot agencies" series shows these highlights:

- In all but one of these agencies, the prestige and importance of the media department is recognized and unquestioned.
- This prestige and importance have been increasing in recent years as media men have developed greater and greater skills, and a more complete co-ordination of their work with agency research and marketing operations.
- In all top shops the "day of hunch buying is over." There is mounting pressure for more fact-finding in every media area.
- Though c-p-m remains a basic tool in spot buying, all major agencies are looking beyond raw figures.
- Nearly every top 10 media head has a man or men on the road doing station and market research. Most will tell you they would like to have more of this activity.
- All basic decisions involving media strategy and choice of media are settled on the executive levels of the media department or by agency plans board operations.

TOPS IN SPOT

The 10 agencies covered in the SPONSOR study, with dates articles appeared:

BATES	5 February
Y&R	12 February
Mc-E	19 February
JWT	26 February
BBDO	5 March
COMPTON	12 March
B&B	19 March
BURNETT	2 April
ESTY	9 April
D-F-S	9 April

• The choice of particular stations on a spot schedule is usually made by the timebuyer, under the supervision of a media group head.

• Media procedures vary somewhat at each of the top 10 agencies, but procedural differences are far less pronounced than differences in media "personality" or "attitude." In almost every case the media tone, as well as media philosophy of the agency, is set by the media boss himself.

• Virtually every top 10 media department head is now doing homework on the subject of computers, whether or not his agency has yet installed a computer system.

• Spot tv is hailed as a major marketing instrument by all leading agencies and there are indications that, as media research becomes more and more sophisticated, the use of tv spot will be further stepped up.

• Spot radio is considered a major sales tool by some, though not all of the top 10. However, most report that they have heard important radio presentations recently, and have been impressed with what they were shown.

Here are significant points about each agency, culled from the "Inside the top 10 agencies" series.

1. *Ted Bates.* Bates, with 80% of its $150 million billings in radio and tv, operates a "cabinet-type" media department of 115 members. Under Edward A. Grey, senior v.p. in charge of media operations, are five completely autonomous media groups, each headed by a v.p. and "media director." Under the media directors are one or more group supervisors, senior timebuyers, timebuyers and space buyers.

Bates is completely sold on spot tv (see Grey's statement in box on page 31) but the agency has some strong opinions on certain tv problems. "Rate cards are a sore spot and something should be done pronto to correct the situation," says Grey. He also favors summer rates for spot tv, priced below the levels for the balance of the year. "The more ammunition we have to sell value, the more business the medium can hope for."

Bates believes strongly in reach, ("frequency is seldom more important than reach") in tv buying. It is also committed to a policy of constant improvement in spot buys and every Bates buyer is vested with authority and responsibility to improve whenever and wherever possible on current schedules.

As to the impact of tv on marketing, Grey says, "We need to consider markets as city zones or metro areas. But now the primary tv area represents a geographical market region."

2. *Young & Rubicam.* Y&R's all-media buying set-up, organized under William E. (Pete) Matthews, has six divisions headed by associate media directors, backed by media account supervisors and buyers.

Though Y&R was one of the first agencies to install a computer and uses it intensively for many statistical calculations, contracts, billing, circulation breakdowns and other chores, the key to the agency's attitude on media selection was expressed by Matthews at a recent 4A's conference: "Media selection is a response to life, not an engineering calculation. Human planning—with statistical help—not computer mechanics is the key."

Matthews was one of the few media directors who was willing to furnish SPONSOR with agency standards of cost-per-1,000 homes for tv spot. His figures for 20-second announcements: day—$1.50, night—$2.50. For minutes: day—$2.00, early evening—$2.25, late night—$2.25.

Radio is claiming significantly more attention at Y&R these days, and Matthews has organized staff meetings with presentations from RAB and other outside groups to give his buyers a better perspective on present day radio. "They had been so taken up with tv purchases they were not experienced in radio."

Asked about the rise of network spot carriers, Matthews said he expects the trend to continue "even more so." Some sponsor identification has been lost, but "nobody measures it any more."

3. *McCann-Erickson.* This agency



WILLIAM E. MATTHEWS, Y&R
v.p., dir. media relations



RICHARD P. JONES, JWT
media director



LEE RICH, B&B
sr. v.p., media and tv

which in 1961 placed $39.2 million in radio/tv spot, operates its media services division under what it calls a "functional" structure (it formerly used the group system.)

Heading up the division is v.p. H. Nevin Gehman. Top executives under him are Kelso Taeger, v.p. and manager, media departments, and Robert Coen, manager of media research. Media service is divided into two main sections. Planning, with four media planing directors and four media planners, is responsible for all media plans and account service.

The services section covers all media and is headed by John Morena. It has three fulltime broadcast supervisors plus eight broadcast buyers. Supervisors and buyers are responsible to planners on specific account assignments.

At McCann, selection of media is the responsibility of media planners, while supervisors advise and coordinate analytical work in developing recommendations with the aid of buyers. In planning spot campaigns, buyers work on individual budget allocations for markets to reach desired rating point levels. The timebuyer is responsible for execution of the approved spot plan, including rep contact and station selection.

Mc-E buyers are specialized—either broadcast or print. Media planners are members of product groups on each account, and media is represented in all plans board operation.

Asked how the agency apportions a budget among different media, Gehman said, "The effort is to do a balanced and effective job in one medium before adding another."

4. *J. Walter Thompson.* In 1961 JWT was the top spender in broadcast media among all agencies, though its dollars in spot ($36.3 million were below the Bates spot total.

Its media department, headed by v.p. Richard P. Jones, is organized to match the requirements of the agency's account group management. It has seven associate media directors, each with timebuyers reporting to them.

JWT emphasizes media research activities as part of its media department operation. Jones calls media research the "never center of our me-

SIGNIFICANT QUOTES BY TOP 10 MEDIA HEADS ABOUT SPOT

In its study of the Top 10 Agencies, SPONSOR interviewed the country's foremost media men, and reported such important spot comments as these:

"There is no better way for reaching vast numbers of consumers where you want to, when you want to, and how you want to, than through the spot medium."

Edward A. Grey, sr. v.p., Ted Bates & Co.

"We have been making, in the last two or three months, a definite effort toward developing business in radio. We have come to the conclusion that we weren't giving radio a break."

William E. Matthews, v.p., Y&R

"By the very nature of tv you're buying reach before frequency whether you want to or not. Up to a certain point reach will build faster than frequency, and then the latter takes over. Reach is the first thing you want for most products, and frequency becomes a matter of budget."

H. Nevin Gehman, v.p., McCann-Erickson

"BBDO uses radio to solve marketing problems . . . but we're not concerned with where we place, only with how we use it. Radio buying patterns are such that you must blend different stations together; you must examine station profiles."

Herb Maneloveg, v.p., media dir., BBDO

"Spot's potential for selectivity, flexibility and tonnage are its greatest assets. Spot provides for concentration of advertising power wherever the customer may be."

Ruth Jones, assoc. media director, JWT

"Numbers are very effective and necessary tools, but they measure quantity, not quality. Numbers must be liberally laced with judgment or a machine must just as well do the job. Our clients seem to appreciate our judgment as they usually approve our departures from 'the numbers.' "

Graham Hay, head buyer, Compton

"Media flexibility is very definitely a growing factor in today's scientific approach to marketing problems."

Bern Kanner, mgr. media dept., B&B

dia analysis work" and points out that this function, which in many agencies is carried on outside the media department, has achieved a much more siginficant role at JWT in recent years. ("At one time it was a peripheral operation, loosely organized on a catch-as-catch-can basis.")

A key post at JWT is held by Ruth Jones, associate media director and broadcast and station relations supervisor. A significant part of her spot buying philosophy: "This is an ever changing medium. You must know your markets as they are *today* before you plan, and know your stations as they are *today* before you buy."

5. *BBDO.* The accent is on youth in BBDO's media operations, headed by 37-year-old v.p. and media department head, Herb Maneloveg, and 39-year-old v.p. and media manager Mike Donovan.

The BBDO system employs some all-media buyers and some specialists. It is organized under eight associate media directors to whom are attached media supervisors and buyers. An important section of the department is Media Analysis, headed by 30-year-old Ed Papazian, responsible for analysis and media planning.

More than most agencies, BBDO has devoted intensive attention recently to computers, and especially linear programing techniques for solving media problems. Asked whether BBDO computers would make it easier to buy spots, Donovan said, "I doubt whether they will make it easier to buy, but they should speed up the process. "BBDO believes that basically computers can aid in estimating, printing schedules, and defining quickly the depth and characteristics of spot purchases, within budget restrictions."

6. *Compton.* This agency, which devotes 65% of its billing to tv, divides its tv dollars about evenly between network and spot.

Its 125 man New York media department, headed by veteran senior v.p. Frank Kemp, consolidates all media functions, buying, media research, and budget control. It operates with five associate media directors and a buying staff of 17 under headbuyer Graham Hay. Compton buyers are specialists, not only in print or time, but in network or spot.

Basic media plans are evolved by the associate media directors. Graham Hay reports that at Compton, timebuyers play a 10% to 20% role in media selection, 30% to 40% role in market selection, 100% role in station selection. In other factors affecting media purchases their roles range from 50% to 100%.

7. *Benton & Bowles.* With 100 media experts and 77% of its billing in radio/tv, the B&B media operation is headed by vigorous, outspoken Lee Rich, senior v.p. in charge of media and tv programing.

When the SPONSOR article was written Rich's chief aide was v.p. and media department manager Lee Currlin who last week moved into tv program manager. His place was taken by v.p. and associate media director Bern Kanner, head of the General Foods media account group.

B&B emphasizes that its media operation is part of the "total marketing process" for each brand or product. "Our buyers take a part in the various factors affecting media choice" (they are trained as all-media buyers) and, says Kanner, "I think our system is better because it makes our buyers well-rounded and knowledgeable. They have choices, rather than a bias."

(*Please turn to page* 43)



FRANK KEMP, COMPTON
sr. v.p., media dir.



JOHN PEACE, ESTY
president



TOM WRIGHT, BURNETT
v.p., media director



CLIFFORD FITZGERALD, D-F-S
board chairman



MUSICAL skills of Ken Nordine (c), exponent of the "word jazz" technique, plus imaginative copy by FRC&H, S. F., creative director, Bob Pritikin (r) went into the making of *avant garde* "visual" commercials. Shown here with them doing a recording session in Chicago is Richard Campbell (l), jazz combo leader

HOW RADIO 'PICTURES' COLOR

Long-time West Coast paint manufacturer breaks from traditional ad format and opens up heaviest radio campaign in paint industry backed up by 'visual' copy

Early this month, a West Coast paint manufacturer stacked all his advertising chips on radio's "visual" selling powers and broke the heaviest national spot radio campaign reportedly ever undertaken by a paint company. The ace in the hole: a batch of commercial copy which proves that creativity is something more than a slightly-frayed, bandied about industry word.

The advertiser is San Francisco's W. P. Fuller & Co. The radio drive, scheduled over a two-and-a-half-month period, embraces some 4,080 announcements weekly, aired over 190 stations in 90 markets throughout eight western states: Washington, Oregon, California, Arizona, Nevada, Utah, Idaho, Montana, plus Hawaii and Alaska.

The creative work that went into the making of the radio commercials was handled by the San Francisco office of Fletcher Richards, Calkins & Holden under the supervision of its creative director, Robert Pritikin. And according to enthusiastic reports from persons having had pre-campaign exposure, it would seem that the paint messages have established a new high in commercial entertainment value.

So arresting are the cleverly contrived commercials—an unusual lyrico-jazz technique developed to create images of paint colors—requests for hundreds of et's began pouring into client and agency offices from station contacts and others even before the commercials were exposed to the public. There are many who consider the Fuller messages "something of a renaissance in advertising," reports Doris Williams, FRC&H, San Francisco, media director. (For sample of commercial, see box on next page.)

When W. P. Fuller & Co. appointed Fletcher Richards, Calkins & Holden as their advertising agency last fall, they presented the agency with the challenge of creating new and sparkling advertising that would break with the traditional pattern and format common to the majority of paint advertisements.

Fuller's, and for that matter, most of the industry's advertising was concentrated in print media. Mainly it featured a standard set of product characteristics and presented them in standard visual format.

FRC&H's premise was to adapt a fresh, non-traditional medium for paint; and feature the single, most important aspect of paint—color, which surprisingly was not being emphasized by the paint companies. To communicate the emotion and

beauty of color, radio was selected, a medium once famous for such "visual" programs as *I Love a Mystery*, *Lights Out*, and *Arch Oblar Productions*—but a medium which in recent years has too often failed to use this great potential for "visualization" with programing.

FRC&H believed that radio could create stimulating, provocative and accurate graphics with its potential for etching moods and images on the listener's imagination. With this philosophy, the agency embarked upon the preparation of a series of commercials designed to create an acute public awareness of the name Fuller, and to establish W. P. Fuller Paint unequivocally as the leader in the field of color.

To best portray color, attention was focused on three vital factors:

1. *Emotion.* Because color in itself can be a highly emotional entity, it was considered appropriate to make radio commercials highly emotional in nature.

2. *Subjectivity.* Because color is a subjective value, it was felt that the commercials should be of a highly subjective character.

3. *Creativity.* Because selection and use of color is a creative process, certainly the commercials should reach a high level of creativity.

The plan, then: to create with word associations, inference, analogies, and interpretive music, a composition of elements which would incite the listener's imagination into "seeing" colors more dazzling, more subtle and more beautiful than could be achieved with a more literal technique.

With this in mind, Fuller Paint and the agency enlisted the services of Ken Nordine, a member of the University of Chicago "Think Council," and an expert in the field of communications. An entertainer and musician of repute, as well as a popular Chicago radio personality, Nordine is said to be the country's leading exponent on the "word jazz" technique; i.e., creating images by sound.

Nordine developed the musical background for the commercials and helped FRC&H's creative director, Bob Pritikin create the copy. He also voiced the announcements. Also recruited were the talents of some of the world's most skillful jazz musicians—all living in Chicago.

Nine 60-second radio commercials were produced. The recording sessions, which lasted over seven hours at the Universal Recording Studios in Chicago, were planned in such a way as to provide all performers in this project maximum freedom to express their spontaneity. No musical arrangements were used. Scripts were constructed in such a way as to permit imaginative departures to occur at the session. Four jazz musicians

(*Please turn to page* 46)

How copy combines paint and emotion



Enthusiasm over new campaign runs high in company, says Palmer Field, (l) paint ad manager, W. P. Fuller & Co., shown here listening to commercial (below) with FRC&H creative director Robert Pritikin.

BLACK

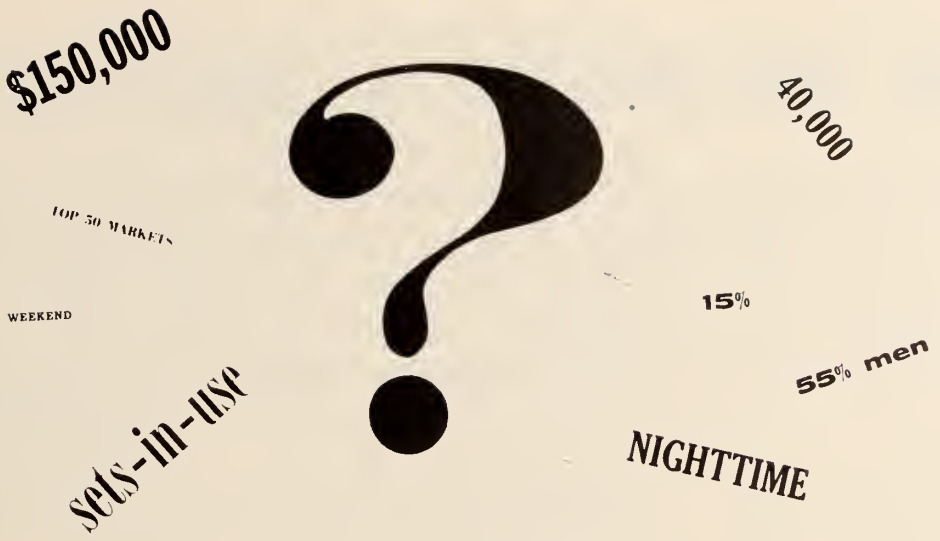
The Fuller Paint Company invites you to stare with your ears at black.

(SOUND: WHISPER BLACK FULLER PAINT THROUGHOUT COMMERCIAL IN RHYTHM)

Black can be a problem. Some people are afraid of black. Don't be. You don't have to be. Oh I know how the dark can grab you.

(SOUND: SCREAM IN BACKGROUND)

Don't be afraid. That's just the old black. Ever stop to think of black as a friend. Can be as soft as a dreamless sleep. Close your eyes (unless you're driving). See how lovely black can be. Be brave. Paint one of your walls black. Or maybe the ceiling. Or maybe the bathtub. Just think . . . no more rings!! But don't get an unblack black. For a black black—remember to remember the Fuller Paint Company. A century of leadership in the chemistry of color. Visit your Fuller Color Center today or tomorrow . . . or yesterday.



TEST YOUR MEDIA KNOWLEDGE

What are some of the figures that an advertising manager or account executive should have at his finger tips?

If he already happens to know the answers to some of these questions, we suggest he try them on his neighbor or colleague in the next office. Better still, he might try them on his wife, who happens to be a mighty hep gal. He'd be surprised to learn how much she knows about c-p-m, the cost of spot tv and split-runs. But back to our quiz!

1. Have you any notion how many homes radio reaches each week? How many daily in the daytime? How many every evening?
2. What percentage of all homes are reached by radio today?
3. Can you name the five leading network tv advertisers in the fourth quarter of 1961?
4. How many U. S. homes are now tv-equipped and what was the percentage increase in 1961 over 1960?
5. Can you estimate the audience in the average minute in television in 1961?
6. How much did advertisers spend in network television in 1961? Was this an increase or decrease of how much over 1960?
7. Approximately how much national spot gross business went into television in 1961? Was this an increase or decrease, and how much, compared with 1960?
8. As you probably know, network c-p-m homes dropped last year. Can you tell us what was the all program c-p-m in 1961? What was the c-p-m for evening programs in 1961? What was the cost for daytime programs?
9. In round figures, how much would it cost me to sponsor (time and talent) a half-hour program in nighttime network television? How much would an hour program cost? And if I decided to buy a participating minute in a nighttime program, how much would it cost?
10. What percentage of women dominate the in-home radio audience, particularly in the morning? On the average during the broadcast day there are between —— and —— listeners per home.
11. How many brands used network television in 1960? How many brands used spot television in 1960?
12. How many television stations are now on the air?
13. How many television markets are there?
14. What is the 23rd television market (metro population) (tv homes potential) (tv homes reached)?
15. What is the base cost of prime time 20s in the top 50 markets? Top 100 markets?
16. What percentage, based on one time rates, is a daytime minute of a prime time 20? Late night minute? 'Fringe' minute?
17. Using prime time rates, what percent, in general, is an I.D. of a 20? A 30? A 40?
18. What is the average discount for six announcements per week (daytime)? Twelve weeks, daytime?
19. How many am stations are now on the air? How many fm stations?
20. In traffic time, what is the average radio announcement discount from one week rates for 12 announcements per week for (a) 26 weeks (b) 52 weeks?

(Answers on page 49)

Part two of two parts

MORE ON RADIO'S CREATIVITY

New SPONSOR survey of 'radio's creative revolution' reveals stations filled with hundreds of new ideas

Sales-building devices, imaginative and unusual, range from salesman's spouse kits to trading stamps

New forms of creative selling in radio are paying off at the box office. Many station promotion managers, encouraged by their bosses, are rapidly turning old doughnuts into new and tasty crullers and giving mauve decade stunts a decidedly latter-day twist—a twist, however, that bears no ealisthenic relation to Chubby Cheekers. In some instances, the promotional endeavors have proved splendid transformations of techniques adroitly employed by the late Dexter Fellows and Harry Reichenbach.

What appears certain, however, in this period of atomic uncertainty, is the constant lure of the flagpole sitter. The flagpole sitter, as a shekel shaker, was high on the list years ago. And he is still high on the list, if one is to judge by recent goings-on in the environs of WROK, Rockford, Ill. For the benefit of its sponsor, North Towne Shopping Center, the station hired a grizzled flagpole sitter and hoisted him in the middle of the shopping center with the prime object of developing traffic for a sustained period—an object achieved with remarkable success.

Some 12,000 persons turned out to watch the flagpole sitter lifted by crane to start his sitting campaign. WROK had its call letters in neon lights on the pole. The stunt ran for 84 days and the station sold tie-ins with housing, plumbing, lumber and materials, games, camping, painting to firms outside the shopping center.

WROK sold spots to all the stores in the center. During the promotion, the flagpole sitter was heard on the station from 10 to 20 times daily in short talks, deejay chatter, cross talk with children and adults at the base of the pole. There was a 16% spurt in business at the shopping center as a result of the stunt, the station said. Said a station executive to SPONSOR: "Needless to say, the shopping center is now one of our top accounts and worth many thousands of spots each year."

WTOP, Washington, cites numerous advertisers who have gained considerably from the station's promo-





TOP VALUE Million Stamp Sweepstakes (I) KOB, Albuquerque, was an effective promotion. In a six-week period, 1 million stamps were given away. Kyle Rote, footballer and WNEW, N. Y. sports director, at 'Good Grooming for Citizenship' rally under Howard Clothes auspices



SALESMAN'S Spouse Kit was created by WIP, Philadelphia, for Harbison's Dairies and was 'a most effective promotion' for the client, according to W. S. Roberts Advertising Agency

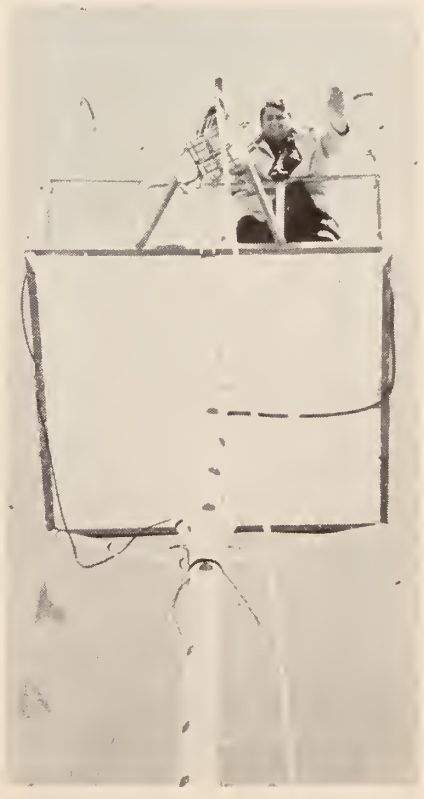
tional endeavors in their behalf. It cites a fine job for book publishers in Class C time. "The response has been most enthusiastic on the part of the book stores in the local area," Lloyd W. Dennis, Jr., v.p. and general manager of WTOP, told SPONSOR. "Nighttime radio we have always felt to be a real 'sleeper' with untapped sales value potential. In our 8 to 10 p.m. period Jaime Bragg offered, free, 12 volumes of 'CIA: The Inside Story.' All a listener had to do was write in a card saying he would like to be in on the drawing. The promotion ran for a total of four nights and drew in excess of 600 entries; this at the so-called zenith of tv viewing." Dennis also told of utilizing the all-night program to good advantage. He described a promotion which the station calls *OWLS* and *LARKS*. All a listener had to do was send in a card and state whether he was an owl or a lark. Each night the station drew suitable prizes for both groups. All a listener had to do was have his name entered in one category or the other. The station averaged better than 100 entries per night. It is Dennis' belief that radio can deliver respectable impressions and responses in all time periods, but the use of night radio combined with imaginative selling "is achieving . . . surprising results."

In the New York City area, where competition among radio stations is extraordinarily keen, there have been some outstanding examples of ingenuity in hypoing by means of exploitation the advertiser's message on the airlanes. One of many notable examples is that of WNEW, New York, which staged a "Good Grooming" project among high school seniors when Howard Clothes bought a parcel of spots on the station including time on Kyle Rote's program. With the approval of the N. Y. Board of Education, the station set out to find the 86 best-groomed students in New York. Each of the best-groomed were awarded certificates and, of course, complete Howard Clothes wardrobes. The sponsor was elated with the project which, among other things set out to "encourage good grooming habits among students and thus add another weapon to the campaign for juvenile decency."

Not always is the consumer involved in the promotional endeavors engineered by radio stations working closely with agencies and their clients. In some instances, stations have come up with splendid examples of effective promotions involving product salesmen. A first-rate example was "The Salesman's Spouse Kit" staged by Harbison Milk Co., in cooperation with the W. W. Roberts Advertising Agency in Philadelphia, and Arnold H. Katinsky, promotion director of WIP, Metropolitan Broadcasting's Philadelphia outlet.

Katinsky created the idea for the sponsor who had purchased a substantial schedule on WIP and wanted a merchandising plan to go with it. The station suggested the Spouse Kit sales contest to be held among driver-salesmen of Harbison Dairies. Dick Reynolds, WIP's all-night man, launched the contest with an on-the-air pep talk. The station also catered coffee and donuts at the company's garages while the salesmen were tuned to the pep talk. Harbison Dairies supplied WIP with names and addresses of the wives of the driver-salesmen and the station mailed the kits to the wives of the sales contestants. The promotion proved so successful that the station used this plan with its own sales force, as well as with other clients.

In the case of Continental Baking Co., the client wanted to give its big store outlets a chance to win a prize during their combined radio/tv cam-



FLAG POLE sitter proved magnet for shopping center promo by WROK, Rockford, Ill.

paign. WGN, Chicago, predetermined how many winners were to be chosen from a group of 1,200 stores. After deciding on the figure of 30 winners, the station printed up 30 cards with a picture of Jack Brickhouse and Darren McGavin plus a sufficient number of cards for each driver to have a picture of Brickhouse and McGavin in their left breast coat pocket. The station then printed 1,190 cards with a picture of Wally Phillips and Mary Jane Clark for those 1,190 grocers to wear in their left breast coat pocket or shirt pocket: As Donald A. Getz, manager of sales services, WGN, Chicago put it: "Obviously, the 30 grocers with the Brickhouse-McGavin material were going to have cards that matched with the Wonder Bread salesmen, but none of the grocers knew whether the card they had was a winner or not. The instructions on the bottom of each card were simple and, of course, WGN and WGN-TV received promotional benefit, as did Wonder Bread. As the driver salesman came across a winning card he was instructed to have the grocer write his name on the reverse side of that card and send it in to WGN. The station then gave each of the winning cards a record album as a combined gift from Wonder Bread and WGN.

A number of stations have come up with simple, albeit effective, stunts for film promotions. To excite listeners to see a science fiction film, "Gordo —The Magnificent," WPEN, Philadelphia, hid a glossy picture of Gordo somewhere in the center of the city. Rhymed clues as to the location of the picture were broadcast daily. A prize was offered to the listener who found it and returned it to the station. The amount of the prize went up each day it was not found. It was finally located and returned to the station on the fourth day. The photograph had been scotched taped beneath a telephone book ledge in a public telephone booth.

When "Fanny" (film version) was booked into the Rhodes Theatre, Atlanta, WSB provided an effective promotion. A special WSB movie party was planned to bring housewives to the theatre to create word-of-mouth advertising. Five hundred tickets

(*Please turn to page* 47)

NET TV'S 1961 HIKE

$12.3 million in new advertiser billings went to network tv last year, led by $6 million from Metrecal

Total net billings climbed 9.7% to $748.3 million as C-P-M dropped again in favor of network advertisers

Network television's $66 million advance in gross time charges last year was bolstered by the spending of $12.3 million by first-time net advertisers, according to figures released today (16 April) by Television Bureau of Advertising.

Leading the list of 47 sponsors new to net tv was Mead Johnson & Co. with expenditures of $5,902,376. The advertising was placed by Kenyon & Eckhardt for Metrecal, weight-control nutrient produced by Edward Dalton Co., a division of Mead Johnson.

The U. S. National Bank of Portland was the smallest new advertiser in terms of billings. The company spent $584 in net television last year.

Figures were compiled by Leading National Advertisers-Broadcast Advertisers Reports and released by TvB.

TvB had announced recently that total network time charges hit $748,373,000 in 1961. The change represents a 9.7% increase of $66,002,000 as compared with the 1960 tally, estimated at $682,371,000.

Spot gross time charges in 1961, however, advanced only 2.3%, from $603,294,000 to $617,398,000. This was a gain in billings of $14,104,000.

Last year was the second highest on record in the number of advertisers using network television, according to TvB. A total of 341 companies used net tv during 1961. The highest number—376—was recorded in 1960. However, says TvB, the total was boosted by the advertising activities of national political groups in an election year.

Procter & Gamble emerged once more as top net spender with $51,927,897. P&G alone accounted for slightly more than $5 million extra in billings for '61. In 1960 the company paid out $46,406,679 for network time.

American Home Products remained in second spot, spending $33,911,210, or approximately $600,000 above the 1960 level, $33,376,057.

C-P-M for network programs down in '61

	All Programs	Evening	Daytime
1961	$2.72	$4.00	$1.94
1960	2.73	4.04	1.96
1959	2.82	3.88	2.25
1958	2.96	3.78	2.44
1957	2.90	3.85	2.24

Note: All the above data is reported on a program basis. Source: A. C. Nielsen Co.

SPARKED BY 47 NEW SPONSORS

In third place was Lever Bros., with expenditures of $28,761,548. In 1960 Lever Bros. chalked up $28,613,140 in net television. The company replaced General Motors, which this year moved to fourth place. GM's total was $23,811,830, up from $22,985,033 in 1960.

R. J. Reynolds Tobacco moved into fifth place with expenditures of $21,740,922. In 1960 the company spent $15,891,416 in network tv.

More than half of all network advertisers, or 180, were under the $500,000 mark in net tv expenditures. The breakdown: less than $250,000—138; less than $50,000—47; $50,000 to $100,000—32; $100,000 to $250,000—59.

Other reports from TvB:

A slight drop (0.3%) in percentage of homes using television during the average minute was noted in the evening, although actual television homes increased by 600,000, according to A. C. Nielsen. But morning and afternoon figures showed slight gains. In the morning, percent of homes using tv rose from 12.8% to 13.1%; in the afternoon, the figure rose from 23.3% to 23.9%.

Network cost-per-1,000 for all programs drop 1 cent, to $2.72. Nighttime c-p-m fell 4 cents, to $4. Daytime c-p-m also decreased 4 cents to $1.94, marking the first simultaneous decrease for daytime and evening programs in several years.

The number of television homes in 1961 rose 4.5% to 49 million, marking a 90 percent penetration. Television homes with more than one receiver were up 10.3% to 6.4 million. (Source: A. C. Nielsen)

Average hours of television usage per home in 1961 was 5 hours and 7 minutes—a one-minute increase over 1960. Total hours of usage per day was up 4.2% to an all-time high of 240,100,000 hours. (Source: A. C. Nielsen)

The number of commercial television stations on the air in 1961 rose from 527 to 541. Vhf stations were up by seven to 458; uhf outlets increased by seven to a total of 83. (Source: FCC)

New net advertisers spent $12.3 million

Rank among new advertisers		Over-all net rank	1961 figures
1.	Mead Johnson	36	$5,902,376
2.	Food Manufacturers	122	928,420
3.	Prewitt, J. Nelson	124	841,762
4.	Martin Marietta	148	598,273
5.	Nutri Bio Corp.	152	550,270
6.	Eldon Industries	164	484,221
7.	Hertz	180	382,250
8.	Golden Grain Macaroni	183	366,900
9.	Dr. Pepper	199	271,800
10.	Merritt Chapman & Scott	219	214,600
11.	Emenee Corp.	229	175,070
12.	Bradley, Milton, Co.	234	153,600
13.	General Ins. of Amer.	235	152,748
14.	Wilson & Co.	241	140,386
15.	Houbigant	251	117,450
16.	Melnor Industries	252	115,127
17.	Buitoni Foods	254	110,000
18.	Lowenstein, M. & Sons	263	99,538
19.	Foster Grant Co.	264	98,966
20.	Merck	266	96,985
21.	Mirro Aluminum	267	96,474
22.	Dominion Electric	269	92,829
23.	Union Central Life Ins.	277	75,348
24.	Xerox Corp.	278	74,670
25.	Blumenthal Bros. Choc.	279	73,120
26.	Gulton Industries	280	72,440
27.	Plasti Kote	282	69,660
28.	Mystik Adhesive Products	289	55,640
29.	Hanes Hosiery	294	49,812
30.	Matson Navigation	296	49,220
31.	Baldwin Piano	298	49,057
32.	Chatham Mfg.	302	40,730
33.	Father John's Medicine	304	35,200
34.	Siris, A. J. Products	307	31,010
35.	Carter Ink	308	30,218
36.	Gorham Corp.	309	29,676
37.	Jiffy Products	310	29,217
38.	Stowe Woodward	311	29,019
39.	Windsor Industries	312	28,025
40.	U. S. Photo Supply	317	25,401
41.	Wiedemann Brewing	319	22,704
42.	Lober, M. & Assocs.	326	14,067
43.	Narragansett Brewing	332	9,717
44.	Int. Auto Sls. & Svc.	334	9,360
45.	Schaefer, F&M, Brewing	337	4,400
46.	Fairmont Food	338	3,780
47.	U. S. Natl. Bank of Portland	341	584
TOTAL			**$12,326,123**

Source: TvB/LNA-BAR



If you want to know if people are paying attention to you, try doing something wrong. This is an unfortunate but true fact of life, and one that children catch on to very early in life. They discover that crayoning a picture of Daddy on the dining room wall is a guaranteed way to make you the focal point of the family. Later on, when they get to be adults, people often forget this useful little fact — but not if they manage WEZE they don't!

Let one of our announcers say ex-quis-ite instead of ex-quis-ite and you can bet your life we'll hear from one English teacher in Maine, three in Massachusetts, and another in Vermont. Mispronounce Princess Radziwill's name in a news report and the mail bag bristles with letters telling you to straighten up.

Naturally, on WEZE we try to keep our errors to a minimum, but we have to admit that even the critical letters are welcome because they're a sure sign that people aren't just tuning in — they're really **listening.** And besides, we can always console ourselves with all the congratulatory letters that pour in (literally) from every corner of New England.

Our favorite letter this month was from a farmer in Vermont, who said he'd installed a portable radio in his hen house, kept it tuned to WEZE, and thereby increased egg production by about 20%. Hens having notoriously little spending money, we're not sure this is any great asset to our advertisers, but at least it's nice to know that if we occasionally lay an egg that we have to apologize for, there are an awful lot of eggs being laid that somebody's happy about.

Sincerely,

1260 WEZE BOSTON

Arthur E. Haley

Arthur E. Haley
General Manager

P.S. And if you'd like to find out about all those WEZE listeners with lots of spending money, write or phone me at WEZE, Statler Office Building, Boston, Mass., Liberty 2-1717, or contact your nearest Robert E. Eastman representative for all details.

Media people: what they are doing and saying

TIMEBUYER'S CORNER

Ed Green joined Lawrence C. Gumbinner as broadcast supervisor, leaving Benton & Bowles where he was an assistant media director . . . Howard Lelchuk has been made an assistant media buyer at Fuller & Smith & Ross . . . Ruth Supiro has been appointed assistant media research director at Kenyon & Eckhardt. She was previously director of the research department at Blair Television Associates . . . Horace Judson named media director of Hicks & Greist . . . Donald Scandlin is now a media buyer at Fuller & Smith & Ross. Formerly, he was a media supervisor at Erwin Wasey, Ruthrauff & Ryan.



SO FAR, the Blair-Tv "Rip Cords" have received no answer from Pete Matthews of Y&R or the Y&R media department to their challenge of a parachute jumping competition. But, here they are, prepping, at a New Jersey skydive field: (l-r) a.e. Bob Hemm, sales assistants Liz Magee, Jeanne Bogner, and Pat Mahoney; and a.e. Otto Ohland

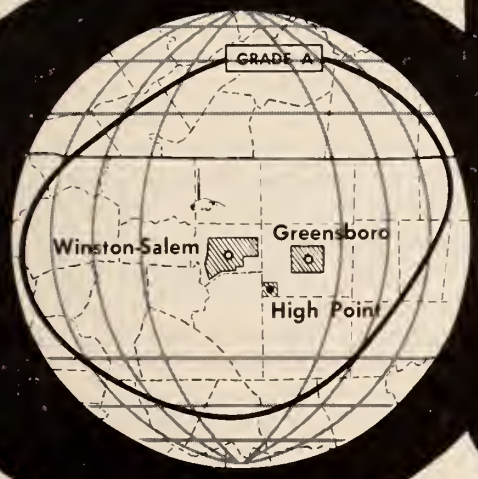
Blair-Tv's softball team plays Y&R's team each spring, and now the rep firm's staff has invaded a new sports field which it has challanged Y&R to compete in: parachute jumping. Members of its parachute team are account executives Bob Hemm and Otto Ohland and sales assistants Liz Magee, Jeanne Bogner, and Pat Mahoney.

Hemm now tells his neighbors that he's in the parachute business. Asked how's business, he says: "I don't know, it didn't open up yet."

Jeanne Bogner claims that her uncle achieved distinction as the first man to jump out of an airplane. "It took real courage in those days to do a thing like that," she says. "After all, parachutes hadn't been invented."

(*Please turn to page* 42)

a big audience



North Carolina's Grade A World

where only one station provides Grade A Coverage of 14 cities ranging in population from 11,000 to over 120,000, and City Grade Service exclusively to the state's top metropolitan market– Winston-Salem, Greensboro, High Point

Call Peters, Griffin, Woodward, Inc.

WSJS TELEVISION

NBC MST

CHANNEL 12

WINSTON-SALEM / GREENSBORO / HIGH POINT

The THIRD MAN is back!



In a NEW series



More EXCITING than ever



THE THIRD MAN

starring

MICHAEL RENNIE

Proved with top ratings

Montgomery	42.3
Rochester	31.0
Cleveland	27.7
Birmingham	27.1
Albany, Ga.	48.8
Omaha	27.0
Boston	21.6
Tallahassee	41.6
Des Moines	26.6
Albany, Troy, Schnectady	27.7

call NTA

for availabilties of these 38 new productions

OFFICES:

New York, New York
10 Columbus Circle JU 2-7300

Chicago, Illinois
612 N. Michigan Ave. MI 2-5561

Beverly Hills, California
8530 Wilshire Blvd. OL 5-7701

St. Louis, Missouri
915 Olive St. CE 1-6056

TIMEBUYER'S CORNER

(*Continued from page 4*

Paul Hennen of WGHF (FM), Brookfield, Conn., took a taxi last week to J. Walter Thompson to see Lon West. Traveling east on 54th Street, the cab careened around the corner onto Madison, narrowly missing a bus, swung across the white line and screeched in another turn to miss a car. Hennen asked the driver to be more careful.

"Don't worry, mister," said the driver. "I spent three years in the hospital after the war. I don't intend to land in another one."

"I'm sorry to hear that," Hennen said. "You must've been pretty badly hurt."

"Nah," the driver replied. "I was a mental case."



DISCUSSING markets: Joe Kilian (l), McCann-Erickson buyer, lunches with (l-r) Ker Campbell of H-R Representatives and Bill Simpson of KOL, Seattle, at the Envo

Al Parenty of Young-Tv was at the Pen & Pencil with Len Soglio las week and described the secretary who once worked for him who mis understood everything he said. Parenty said, "I told her, 'Take a lette to Dale Larsen, KTVX, Wichita, Kansas'—and I've never seen her since.

Dong Humm of Charles W. Hoyt lunched at the Dubonne Restaurant with a station man who said that the standing ova tion some broadcasters gave Newton Minow's speech at the NAI luncheon in Chicago was misleading. "They were just trying t shake the crumbs off their laps," he told Humm.

LOCAL LIVE PROGRAMS

(*Continued from page* 28)

a daily 7:30-8:30 a.m. Monday-thru-Friday run on 9 April, includes news, sports, weather, traffic, an exercise girl, comedy bits, Baltimore history, man-on-the-street interviews, etc.

That live programing can match in ratings, and in many instances outdistance, film programing is borne out by the move of KDKA-TV, Pittsburgh, which in the last year replaced three syndicated film series with three live studio productions: *Safari*, with live animals, swinging vines, etc., 6:30 p.m. Friday; *Three Star Final*, a week-end study of "news in depth," 6:30 p.m. Sunday; and the *John Reed King Show*, a 9:30 a.m. Monday-thru-Friday variety entry sponsored by such national advertisers as Kellogg, Lever Brothers, Bristol Myers and Gillette. The station reports to SPONSOR "unprecedented success" in all three instances.

Live drama and other forms of the performing arts are on the ascendent, too, according to most observers. This isn't too surprising in cities like New York, where programs such as *American Musical Theatre* (WCBS-TV) continue locally; or Los Angeles, where 90-minute dramas highlight WNXT's live programing; or Chicago, where a weekly series of all art forms from drama to music to readings runs on WBBM-TV under the title *Repertoire Theatre;* or even St. Louis, where music specials based on the culture of the city are a highmark of KMOX-TV's live ventures. But both repertory and original drama are being done in tv studios across the country, especially those aided by the proximity of colleges. Some stations, such as KXTV (TV) in Sacramento, an area bristling with colleges and universities, present full-season original drama series. Others, such as WANE-TV in Fort Wayne, incorporate original drama in regularly scheduled live programing, as per a play based on the death of Lincoln, acted by grade school children on the *Ann Colone Show*, and a play written and produced by engineering students of Purdue University for the station's *Horizon*.

In medium-sized and smaller markets, there is greater concentration on live remotes than has been previously noted. One station manager says that with modest production budgets, and often a wide area to cover, the live remote can be the chief means by which a station involves itself completely with its community, and thus thoroughly identifies itself with that community's welfare.

"To cover a church function requires the utmost taste and the least intrusion of the technical," says Joseph Baisch, general manager of WREX-TV. "For most ceremonies of this nature, we conceal a live camera at altar right. The station builds a special drapery area for it (so only the lens extrudes), and then erects another dummy drapery at altar left in the interests of symmetry. This enables us to achieve some remarkable close-ups, such as the faces of the priests at the moment of ordination and the consecration of the Host. Strategic camera placement and careful lens selection play a great part in remotes. For example, we recently telecast a mass confirmation of 1,100 adults, with 4,500 people present, and with five altars, two choruses, a narrator, five bishops conferring sacrament, and the Bishop of Rockford Diocese, all to be covered. We covered, and effectively, the entire ceremony with only three cameras and four mikes."

Indicative of the growing stature of local live programing, especially in the area of education, information and culture, is the formation of such clearing houses as Television Affiliates Corporation (TAC), a subsidiary of Trans-Lux Corporation, which distributes "exceptional" locally-produced programs to television stations across the country. With 26 member stations, TAC is headed by Richard Brandt, president; Richard Carlton, executive vice president; and Robert Weisberg, vice president, and has offices in both New York and Chicago. A seven-man broadcasters advisory committee guides the company's operation: Richard Borel, director of tv, WBNS-TV, Columbus, Ohio; Eldon Campbell, v.p. and gen. mgr., WFBM-TV, Indianapolis; Roger Clipp, v.p. and gen. mgr., radio and tv, Triangle Publications; Jack Harris, v.p. and gen. mgr., KPRC-TV, Houston; Norman Louvau, pres., KCPX-TV, Salt Lake City; David C. Moore, pres., Transcontinent Television Corp.; and A. Louis Read, executive v.p., WDSU-TV, New Orleans.

Most programs in the TAC library are half-hours, generally on tape, include such locally-produced items as these:

Great Shake, a tv memoir of the San Francisco earthquake (KRON-TV, San Francisco); *Mechanics of Sleep*, a study of sleep patterns and cycles, with particular attention to the world of dreams (WBKB (TV), Chicago); *Sex Offender*, a study of warped and twisted minds, with advice to youngsters from the Lone Ranger (KFMB-TV, San Diego); *A Walk Through the Valley*, study of a violent juvenile delinquent (WGN TV, Chicago); *Don Pasquale*, a 90-minute opera sung in English (WRAL-TV, Raleigh, N. C.); *Pony Express*, a documentary of America's early communication system, told with stills (KBTV (TV), Denver); *Whales off Vancouver Island*, deep sea adventure (KOMO-TV, Seattle); *Soviet Time Table*, revelation of Communist infiltration (KCPX-TV, Salt Lake City); and *The Second Heart*, study of open-heart surgery (WJXT (TV), Jacksonville, Fla.).

SPONSOR learned at press time that a major national advertiser is seriously considering sponsorship of a series of these programs on TAC member stations.

TOP 10

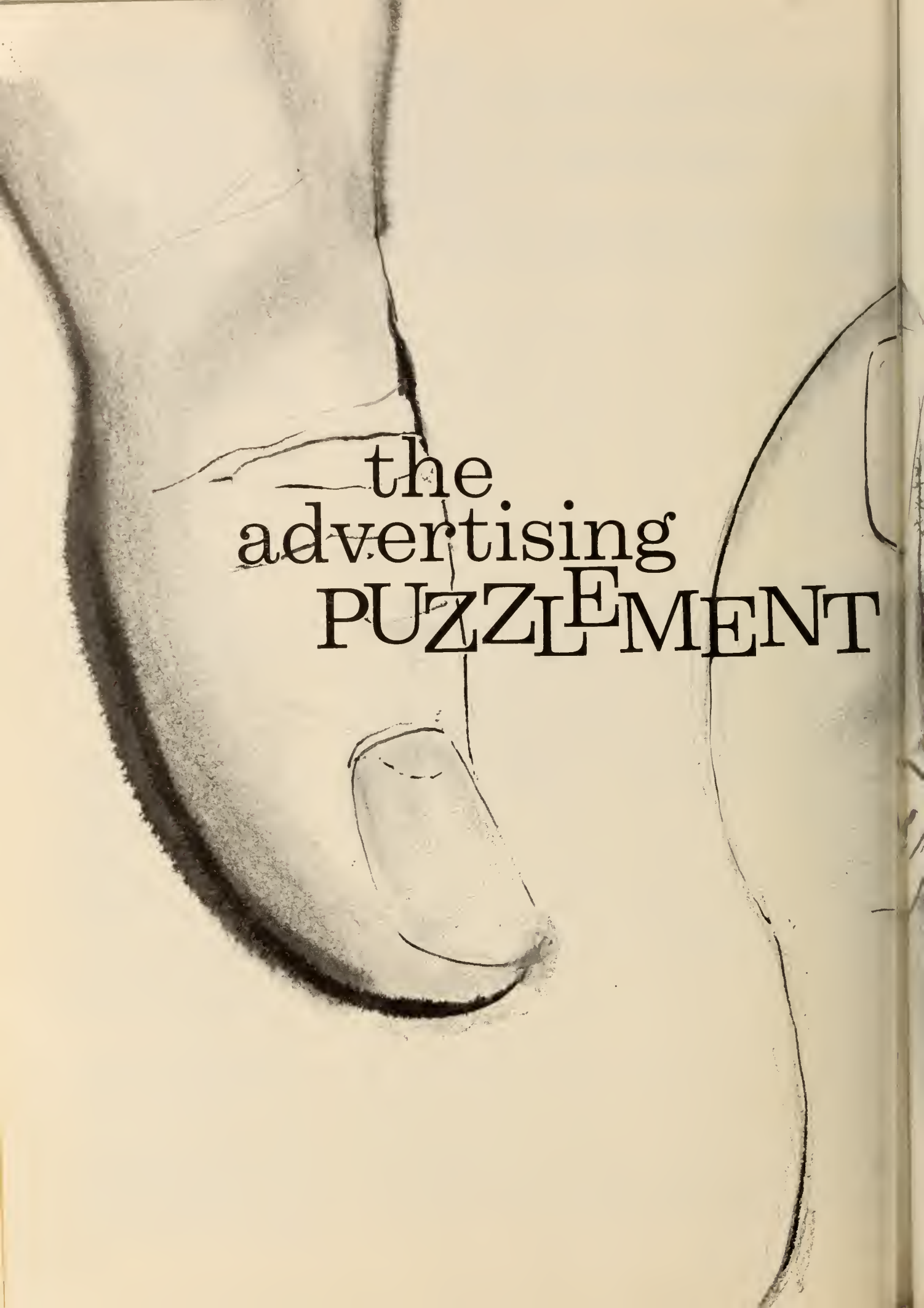
(*Continued from page* 32)

A basic part of the B&B media philosophy, "We're not in the numbers game. Obviously cost-per-1,000 is a very important factor in our choices. But we would not buy kid-time spot at $1.50 per thousand when we want to reach adults, and spots in adult time at night cost $2.50 per thousand. We are interested in the kinds of people we are going to reach and when we are going to reach them."

8. *Leo Burnett.* Media operations at the big Chicago agency are headed by v.p. and media director Thomas A. Wright, and media manager Hal Tillson.

The media organization includes supervisors, associate supervisors and timebuyers, plus a media and program research section headed by v.p. Seymour Banks.

Burnett's media plans are based on overall marketing and creative strategies, and designed for specific objectives. Responsibility for initial planning rests with one of the six


the
advertising
PUZZLEMENT



We know every broadcaster is "thumbs up" when it comes to selling national advertising. But which way does the thumb point when it comes to buying the same?

If you want some interesting figures—"thumbs down" wins by over eight to one. Less than 16% of the trade does any trade paper advertising at all. The total expenditure in all publications last year was some three-tenths of one percent of sales. Yet most stations have reps and are actively soliciting the agencies for spot business.

It appears to us that if a man does not believe advertising can work for him — why should we believe he can make it work for a client.

Everyone in this business should believe in it because he has a stake in making it work. The broadcaster's present stake is some $2,200,000,000. With proper promotion it could be more.

Therefore, we sincerely feel it's about time that agencies asked broadcasters to stand up and be counted. When a station solicits business it might be proper to use this yardstick: — ask it whether it is putting its own money where its mouth is.

JAY VICTOR & ASSOCIATES, NEWARK, NEW JERSEY

media group supervisors. Each is a member of a product group which includes account, creative, marketing and research people.

At Burnett buyers begin as either timebuyers or space buyers, but the practice at the agency is to transfer them from one assignment to another, so that, over a period of time they become versed in all media forms.

Asked how much effect such factors as cost efficiency, coverage and audience composition exert on Burnett buys, Tillson said, "They're about 90% of spot buying, but we also consider quality and type of adjacencies or participating programs. You're known by the company you keep."

9. *William Esty.* This agency, with 80% of its billings in radio/tv has a policy against outside discussion of media philosophy or strategy due probably to the fact that such a heavy share of its volume (estimated 50-60%) comes from R. J. Reynolds.

However Esty is such an important factor in the business, and so highly respected in the trade, that SPONSOR went to reliable outside sources for opinions on Esty media operations.

Most observers credit Esty president John Peace, v.p. ad media director Mark Byrne, v.p. in charge of media planning Walter G. Smith, and associate media director Harold B. Simpson as being the real architects of Esty's "media planning and spot buying sharpness."

Typical of the praise which the Esty operations receive from trade sources is this, "Esty men combine program-sense and price-sense. Many agencies are conscious of wanting quality and cost but few match Esty when it comes to marrying the two. Another thing: the feet always know what the head is doing at Esty. The operation is all of a piece, an entity."

10. *Dancer, Fitzgerald & Sample.* This $103 million agency (66% in radio/tv) also has a no-talk policy. SPONSOR editors, checking trade sources, got these reactions to D-F-S.

"This is four or five agencies under one roof. The upper echelon of executives particularly Board Chairman Clifford L. Fitzgerald, president Chester T. Birch, and senior v.p.s George Tormey and Gordon H. Johnson are all highly experienced and capable advertising men, each operates an "island agency within an agency."

"The top media people, supervisors and associate media directors, in particular—are mostly top-notch, well-trained, knowledgable, sharp, and fair. The trouble is simply at the lower level. The buyers, for example, are not only young—they're always on the move. Dancer's philosophy, you might say, is one of decentralization rather than unity."

It was generally agreed that the D-F-S buying philosophy reflects no general overall agency attitude, but rather the individual philosophies of the key men commanding top accounts.

Interestingly enough there is a striking contrast between the view of D-F-S held by station reps and that held by advertisers. While many of the former find the agency's operations "loose" and both "disconcerted and unordered" most clients report "excellent *local* service, which many other top agencies either cannot or do not give."

RADIO 'PICTURES' COLOR

(Continued from page 34)

played a total of 24 instruments, including harpsichord, electric pianos and toy cymbals.

Eight commercials dramatized one specific color as depicted in the "black" commercial shown on page 00: the ninth was a wrap-up treatment of all the spotlighted colors.

Yellow, for example, was treated like this:

The Fuller Paint Company invites you to stare with your ears at yellow.

SOUND/MUSIC: SOMETHING THAT SAYS YELLOW. HOLD UNDER

Yellow is more than just a color. Yellow is a state of mind. A way of life. Ask any taxi driver about yellow. He'll tell you. Or a banana salesman . . . or a coward. They'll tell you about yellow.

SOUND: PHONE RINGS.

Oh—excuse me.

SOUND: RECEIVER PICKS UP. PHONE SOUNDS THROUGHOUT CONVERSATION. MUFFLED VOICE COMING OVER PHONE.

Yello. Yes, I'll take your order. Dandilions a dozen; a pound of melted butter: lemon drops and a drop of lemon? And one canary who sings a yellow song. Is there anything else?

SOUND: OTHER SPEAKER HANGS UP. WE HEAR DIAL TONE THRU FILTER

Yello. Yello? Yello! Disconnected. (NORDINE HANGS UP RECEIVER)

Well—if she really yearns for yellow, she'll call back. And if you want yellow that's yellow yellow—remember to remember the Fuller Paint Company—a century of leadership in the chemistry of color. For the Fuller Color Center nearest you—check your phone directory. The yellow pages of course!

Although Fuller manufactures a vast variety of paint colors, eight basic colors were selected for commercial dramatization.

Pre-exposure of these commercials to the Fuller sales staff and to the radio profession created quite a stir and aside from ET demands mentioned earlier, inquiries came from entertainment people about the possibility of turning the commercial spots into an album for distribution in record stores.

And in radio stations scheduled to carry these spots, overwhelming response to the new campaign sparked all-out promotional support. Already scheduled in several markets are civic paint-up contests. Color of the Day contests, a Color Chip Treasure Hunt, remote broadcasts with top station personalities from dealer stores. Other promotional gimmicks: One station will have a favorite disk jockey paint the home of a contest winner: another station will run a "Paint the town red with your favorite disk jockey" contest.

At the paint manufacturing company, the radio campaign has generated much excitement. Fuller's paint advertising manager, Palmer Field, is certain the radio campaign will make a tremendous impact on the public. It is the result, he says, of a "wonderful team effort" between his company and the San Francisco FR&H people including creative director Pritikin, v.p. and account supervisor Parker Wood, media director Dori Williams, and account executive Rod Farrow.

The largest paint manufacturer and glass firm in the West, W. P. Fuller & Co. was founded in 1849 by young William Palmer Fuller, a New England painter and paperhanger who had settled in California to try his luck in the gold fields. His company progressed in spite of fires, floods

and a succession of partnerships. Sales increased steadily each year. From $9 million in 1936, the company's volume rose to more than $74 million in 1961.

Currently the company operates four factories manufacturing complete lines of paint products; distributes glass; manufactures mirrors in two West Coast factories; produces aircraft finishes and automotive finishes (through Nason Products division); manufactures aluminum building components (through Trimview Metal Products plant); maintains modern distribution depots in principal western cities; exports to dealers and distributors throughout the Pacific Basin area. Through affiliate and subsidiary companies, Fuller provides manufacturing and marketing know-how in many countries in Latin America, Europe, and the Orient.

Recently merged with Hunt Foods and Industries, Inc., the organization continues to operate as W. P. Fuller & Co., with headquarters in San Francisco.

RADIO'S CREATIVITY

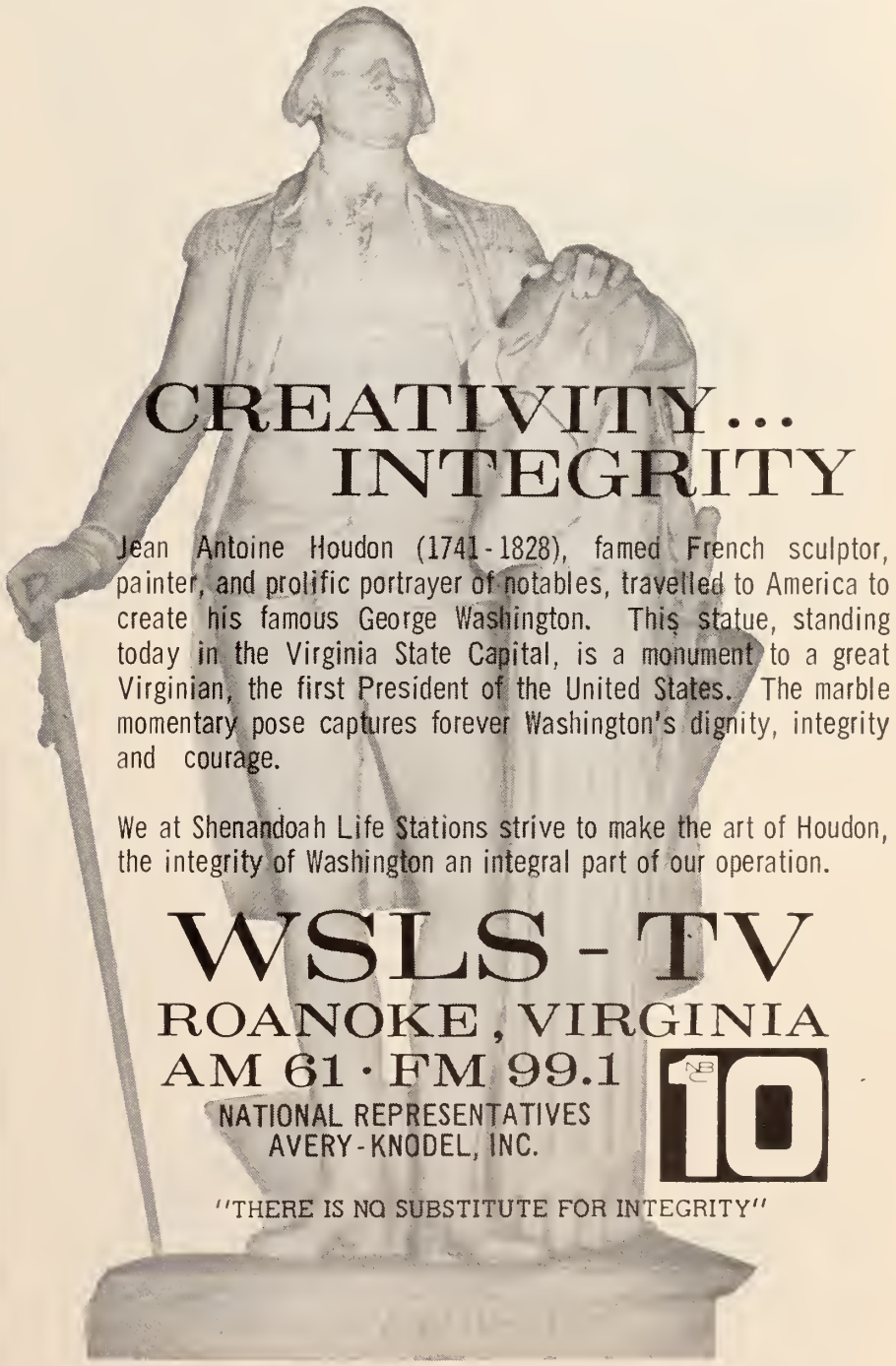
(*Continued from page 38*)

(the theater's capacity) were offered free to listeners in eight promotion spots.—six Tuesday night and two Wednesday morning during the week prior to the party. Calls were accepted only after 8:30 a.m. Wednesday, and by 9 o'clock all the tickets were gone, guaranteeing a full house in 30 minutes. Five extra operators were needed to handle the flood of calls and management credited radio with a successful movie run.

Bob Brown of KVEC, San Luis Obispo, California, maintains that radio must continually create new ideas in programing and new ideas in commercials and the use of commercials if it is to attract new business. He cites the case of the "Big Heart" contest, a promotional endeavor to find the individual with the biggest heart or the person always doing something for someone else and receiving little or no recognition in return. Russ Johns, the station's morning personality, cut the promos asking for cards or letters to make nominations for this award. Letters were read on the air and the winner announced on Valentine's Day.

Both the winner and the individual making the nomination received prizes donated by participating merchants. Said Brown in describing the contest: "Generally speaking, we found merchants reluctant to do any promotion for Valentine's Day, so this was a natural. We limited sponsorship to only one merchant in each classification. We sold a candy store, florist, drug store, stationery store, restaurant, women's store, department store, jewelry store, beauty shop and men's store. Each merchant received a group of announcements for Valentine's Day, with a tag that this store was participating in the 'Big Heart' contest. We tagged station promos on the contest with the sponsors' names and invited them to shop at the store participating in the contest. Each merchant donated a prize at about $7.50 retail value. The station derived $300 in additional revenue, plus considerable publicity and goodwill all from the creation of this idea."

How to increase foot traffic to stores was vividly demonstrated by KSDO, San Diego, in behalf of Fuller Paint Co. Working together, they staged a "Clean Up, Paint Up" campaign. Listeners were urged to get a free Fuller Paint 1962 color chart. Listeners were asked to "take the



color sample and attach it to a post card, stating why they liked that specific color and mail it to the station. At the end of the week, station judges selected the most original or creative description. The writer of the winning card was awarded enough paint in the desired color to paint the room he had selected." The contest continued for ten weeks with a winner each week. At the end of the tenth and final week, the station drew from the 10 winners one final winner who received from the sponsor a grand award chosen at their discretion.

KSDO used a large number of announcements to promote the contest. The contest had numerous public service angles since it served as a community clean-up, paint-up project. It also gave the sponsor a great deal more mileage for his budget and stimulated considerable foot traffic in all stores where Fuller Paint was sold.

The lure of trading stamps brought an avalanche of responses to the KOB, Albuquerque, promotions. The KOB Top Value Million Stamp Sweepstakes was a six-week on-the-air promotion conducted by the station in cooperation with the New Mexico Top Value Stamp Zone Office, and New Mexico Top Value accounts. During the promotion, 1 million stamps were given away to nearly 250 listeners, whose cards were drawn on the air by KOB personalities. Every day eight winners each received 1,500 stamps. Every Friday eight winners received prizes of 6,000 stamps. At the end of six weeks, four grand prize winners were drawn, each getting 100,000 stamps. An additional four winners on that day also got 18,000 stamps. Top Value provided the stamps for the promotion and made available space in their accounts' store for materials furnished by the station. KOB printed some 75,000 cards which were distributed only to Top Value accounts in the state. These cards were placed in prominent spots in the stores. The cards were picked up by entrants, filled-in, and mailed to the station. The station also printed window banners for use by accounts. Station personalities made personal appearances at various supermarkets and extensive on-the-air promotion was given to the contest. Top Value accounts were called on by station salesmen to give them a chance to place spot schedules in conjunction with the promotion. Many did so, greatly increasing the effectiveness of the promotion, according to Paul Bain, promotion manager. Grand prize winners were invited to be KOB's special guests at the studio, given a grand tour, interviewed on the air and presented with the trading stamps.

Inexpensive and effective was the support provided an advertising schedule on KPOJ, Portland, Oregon according to Gary L. Capps, promotion manager. He told SPONSOR of a special piece of merchandising done in behalf of Portland Buckaroo Hockey. KPOJ carries the final two periods of all home games and most of the road games. The broadcast were sold to Carling Beer, MJB Coffee and a local Ford dealer. To merchandise the broadcasts to brokers and buyers in the grocery field KPOJ printed a round, pressure-sensitive sticker which was attached to regulation hockey pucks. Capps observed that these hockey pucks are seldom seen up close by fans and are of great general interest. The pucks were then distributed to local food brokers and buyers to be used as paper weights.

ONE OF A SERIES

WHBF

PLUS FACTOR

Ethical standards receive attention, not lip service, and WHBF advertisers benefit...

The WHBF stations are subscribers to the NAB codes, and are meticulous in adherence to their provisions. Offensive advertising and programming, fly-by-night operators, bait and switch type business are not accepted by the WHBF stations.

WHBF quality on the air is accepted and respected in the Quad-Cities. WHBF quality provides the atmosphere for effective communication of your sales message.

This WHBF plus factor — community respect for WHBF standards and practices — is a benefit local advertisers know and appreciate. Your Quad-Cities communications can benefit at WHBF, too.

Contact Avery-Knodel for details and availabilities.

YOUR BEST BUY IN THE QUAD-CITIES

WHBF

RADIO • FM • TELEVISION

Call Avery-Knodel



MEDIA QUIZ

(*Continued from page 35*)

ANSWERS

1. 47,637,380 U. S. homes weekly. 38,717,560 daytime daily. 24,442,570, every evening.
2. 88.9%, in the home or elsewhere weekly.
3. Procter & Gamble. American Home Products. General Motors, R. J. Renolds Tobacco. General Foods.
4. 49 million with nine out of 10 homes now tv-equipped. Tv homes increased 4.5% in 1961.
5. The audience in the average minute was 13,179,000. up 4.1% over 1960.
6. Advertisers spent $745,873,000 in network tv in 1961. It was a percentage increase of 9.7 over 1960.
7. Spot tv business in 1961 came to $617,398,000. a 2.3% increase over 1960.
8. All programs cost per 1,000 (network) in 1961 was $2.72, a .4% drop from 1960. It was $4 c-p-m for evening program. Daytime program cost (c-p-m) was $1.94.
9. A half-hour program would cost approximately $110,000. An hour program would cost from $200,000 to $230,000. A participating minute would cost from $30,000 to $38,000.
10. Women dominate the in-home radio audience (47-67%) in the morning. On the average, there are between 1.5 and 1.9 listeners per home in the morning.
11. 1,458 brands used network tv in 1960. 5,566 brands used spot tv in 1960.
12. 547.
13. 271 (1 station, 131; 2 stations, 64; 3 stations, 61; 4+ stations, 15.
14. Kansas City, (metro pop.); Johnstown-Altoona (tv homes potential); Atlanta (tv homes reached).
15. Top 50 markets, $21,890; top 100 markets, $29,605.
16. Daytime minute, 34%; night minute, 48%; 'fringe' minute, 80%.
17. I.D., 50%; 30, 140%; 40, 175%.
18. Daytime, 22%; 12 weeks, 36%.
19. Am, 3,704; fm, 975.
20. (a). 13%; (b). 16%.

belong on your desk...



Designed by agency men
For agency needs

1961 TV Basics and Radio Basics are the most comprehensive publications of their kind in the field. They cover all the basic information on all subjects necessary to help finalize a buying decision. They should be on the desk of everyone involved in the purchase of time.

Copies are still available at $1.00 each. Or—get them free with a year's subscription to SPONSOR at $8.00.

SPONSOR
555 FIFTH AVE., NEW YORK 17
MURRAY HILL 7-8080

SPONSOR WEEK WRAP-UP

NBC TV sales

(Continued from page 7, col. 3)

Championship Game to Philip Morris (Burnett).

For the current season, Canada Dry (J. M. Mathes) and P&G (B&B) added a total of 29 nighttime minutes; Buick purchased all of the 8 July Open Golf Tournament; Lever Bros. (JWT) purchased 60 minutes in Shari Lewis and Quaker Oats, also JWT, 3 minutes in the same show, Whammo Manufacturing (Marlin) purchased nine additional minutes in Make Room for Daddy.

Advertisers

After reviewing seven agency presentations, Goodyear has decided to stick with its present agencies, Y&R and Kudner.

Those making bids for the account (domestic) were N. W. Ayer, Benton & Bowles, Leo Burnett, Doyle Dane Bernbach and JWT.

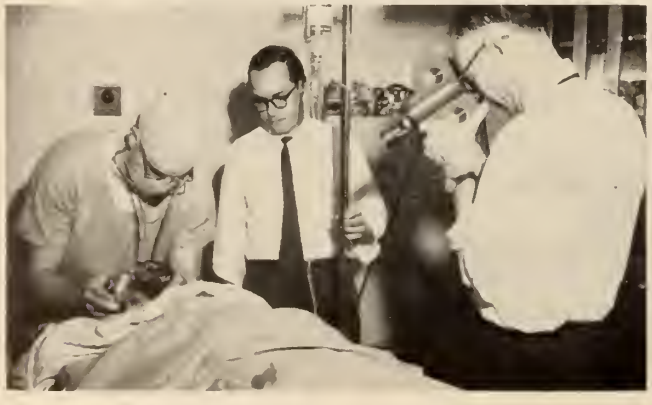
Y&R handles passenger car tire advertising and Kudner handles all other tires and general products.

Goodyear's threatened break with Y&R had been over differences with the agency's very top level management. The account bills around $10 million at Y&R.

PETRY takes over the representation of KUTV, Salt Lake City, and Intermountain Network 1 May; pictured, l to r, are Lynn Meyer, Intermountain pres.; Martin Nierman, Petry exec. v.p.; Edward Petry; Ben Holmes, Petry radio v.p.; George Hatch, Intermountain chairman



SURGERY STUDY—WFAA-TV special events dir. John Davenport (c), and cameraman Jim Goodwin probe action in a Dallas hospital for 'The Silent Army,' documentary produced by WFAA-TV, Dallas





10th ANNIVERSARY of Esso's news and weather sponsorship o WTOP-TV, Washington, is celebrated by v.p., gen. mgr. Georg Hartford (c), newsman Tony Sylvester (l), weatherman John Dougla



HELPING HAND of John Blair & Co. on radio clearances f Flite Fax Service gets thanks from Eastern Air Lines pres. Malcol MacIntyre, who congratulates Blair's Tucker Scott (l). Looking on a WLS, Chicago, pres. Ralph Beaudin and general mgr. Gene Tayl

(Goodyear's International division is at McCann-Erickson.)

Acquisition: American Bakeries, with headquarters in Chicago, takes over Atlas Baking Co. of Richmond on 22 April through a purchase of assets. Atlas distributes about $2 million worth of products annually under the trade name of "Mother Herbert."

Campaigns: Following up on last year's successful portable hair dryer promotion on the Jack Paar Show, **Dominion Electric Corp.** has doubled its tv advertising. Company is a charter advertiser on the new Tonight Show, as well as participations in the Today show. Three seasonal promotions are planned for Mother's Day, June Brides and Graduation.

Kudos: In recognition of their outstanding cooperation to Radio Free Europe Fund, **The Northeastern National Bank** and **The Globe Store** got certificates of appreciation from Cecil Woodland, general manager of WEJL, Scranton and Pennsylvania Radio-tv chairman of RFE . . . **Blue Cross** and **Blue Shield** were honored by the AFA for "Diagnostic Countdown," a medical documentary on WBNS-TV, Columbus.

PEOPLE ON THE MOVE: Les Rossi to advertising manager at S. A. Schonbrunn, makers of Savarin, Medaglia d'Oro, Brown Gold and Old Dutch Coffees . . . **Donald W. Kingsley, Jr.** to the public relations department of Corn Products as manager of internal communications . . . **Edward P. Ockenden** to the newly-created post of advertising and sales promotion manager at Schick . . . **Edward L. Jones** and **Henry M. Tovar** to advertising managers for Hamilton watches and Wallace Silversmiths, respectively at Hamilton Watch Co. . . . **William H. Collins** to advertising and market research manager for Mobil Petroleum Co., a subsidiary of Socony Mobil Oil.

MISSION MACARONI recipe contest on KOMO-TV, Seattle, paid off handsomely for Jenijoy LaBelle who won a $1,000 mink stole. Katherine Wise, station home economist presents the prize with Mission execs. Howard Sather (l), sales mgr., Paskey DeDomenico, pres.





ABOMINABLE SNOWMEN from KFRC, San Francisco, Stan Bohrman (l) and Bill Hickok (r) test out gear before the Squaw Valley 'Fun Olympics' for benefit of the International Ski Hall of Fame



SWITCHBOARD SIZZLED at WMCA, New York, where tax experts from the United States Internal Revenue service kept a constant vigil at the phones to advise listeners calling in with tax return problems. The experts, assisted by two members from the station's distaff side (standing), answered some 95 calls an hour

Agencies

Geyer, Morey, Madden & Ballard, Los Angeles, has picked up some $1.5 million worth of Max Factor billings.

Several agencies were bidding for the business but Geyer had this edge: it recently hired former K&E executive Howard M. Wilson to head up creative services and Wilson brought K&E's share of the cosmetic account over to his new shop.

Westcoast Carson/Roberts continues to participate in Factor's advertising.

Agency appointments: The regular Common Carrier Conference of the American Trucking Association to **Kuttner & Kuttner,** Chicago . . . The National Assn. of Mutual Insurance Agents ($1 million) to **C. Robert Gruver Associates,** Philadelphia. Plans for the group's first national advertising program include tv and radio spot.

New agency: G-S Associates, opened for business in Lynchburg, Va., with Robert H. Gray as president and treasurer.

New name: Galvin-Farris-Allvine, 30-year-old agency, is now called **Galvin-Farris-Sanford.** Fred D. Farris moves up from executive v.p. to president while Robert R. Sanford, v.p. and board member of Potts-Woodbury, joined the firm as executive v.p. and secretary . . . Gardner-Taylor Advertising, Memphis, is now called **Gardner, Taylor & Thomas Advertising** since the addition of David O. Thomas as a partner. Anna Jones was also named media director . . . Long-Haymes Advertising Agency of Winston-Salem is now called **Long, Haymes & Carr** and is now a corporation instead of, as formerly, a partnership.

New quarters: A. S. Black & Co. is in newly constructed offices at 3915 Essex, Houston . . . The Ft. Worth office of **Glenn Advertising** is now in suite 615 of the Ft. Worth National Bank Building . . . **The Shaller-Rubin Co.** claims title as "top ad agency" in the world since its move to the 78th floor of the Empire State Building in New York . . . **The Rifkin Company,** formerly Sherman Rifkin Advertising, has moved to new offices at 760 North La Cienega Blvd., Los Angeles.

Top brass: Jesse J. Haight from president to chairman and **Thomas R. Cox, Jr.,** from executive vice president to president at Wilson, Haight & Welch . . . **William F. X. Byrne** to the board of directors of Gardner Advertising . . . **John C. Lawton** to director and member of the executive committee of Adams & Keyes . . . **Kevin Kennedy, W. Lee Abbott** and **L. Dickson Griffith** to management supervisors at Kenyon & Eckhardt.

New v.p.'s: Barbara Bender and **Samuel Abelow** at Grey . . . **Kenneth D. Clapp** at Charles F. Hutchinson . . . **Richard V Lombardi,** radio-tv director, at Hoag & Provandie . . . **Richard B. Stockton** at Storm Advertising . . . **Edmund R. Dewing, Jr.** at Harold Cabot & Co. . . . **Ronald J. Koeper** at Erwin Wasey, Ruthrauff & Ryan . . . **William K. Foster** and **John S. Howard** at Ted Bates. New assistant v.p.'s are **Paul Reardon, Conant Sawyer** and **Frank Thompson . . . Philip R. Warner** at BBDO . . . **Leslie S. Mather** at Foote, Cone & Belding, Chicago . . . **Jack E. Rodwell** at Rumrill Co. . . . **Robert E. Field, Donald F. Mahlmeister** and **Richard P. Monley** at MacManus, John & Adams.

PEOPLE ON THE MOVE: John C. W. Daly to Geyer, Morey, Madden & Ballard as a member of the account management group in Los Angeles . . . **Edward J. Smotzer** to the creative staff of F&S&R, Pittsburgh . . . **Howard C. Schellenberg** to radio-tv director of Comstock & Co., replacing **Everett L. Thompson** who resigned . . . **Rodney D. Wicklund,** account executive of N. W. Ayer, to corporate ad manager for Fairmont Foods . . . **James O. Beavers** to radio-tv supervisor on the Chevrolet account at Campbell-Ewald . . . **Barbara Michael** and **Dr. Sidney Belanoff** to research project directors at Doyle Dane Bernbach . . . **John J. P. Odell** to account supervisor at Leo Burnett . . . **Dik W. Twedt** to director of research and marketing service at BBDO, Chicago . . . **Syd Cornell** to manager of the radio-tv department at Stockton.West.Burkhart . . . **Cecilia Odziomek** to supervisor of time buyers at Compton, Chicago . . . **Charles H. Keller** to account executive at Zimmer, Keller & Calvert . . . **Gertrude B. Murphy** has retired from full activities at Long Advertising but will retain her interest in the agency and continue as senior v.p. and radio/tv advisor.

Associations

Advertisers, agencies and media have been invited to nominate candidates to participate in AFA's Fourth Annual Harvard Seminar for Advanced Management in advertising and marketing.

Purpose of the Seminar: to expose busy executives to actual business situations for a better understanding of the over-all marketing function.

Chairman of the Seminar committee is W. Barry McCarthy (BBDO). Program will be held at the Harvard Graduate School of Business from 15-27 July.

PEOPLE ON THE MOVE: Lewis W. Shollenberger, director of special events and news at ABC, Washington, D. C., to the Board of Trustees of the National Academy of TV Arts and Sciences . . . **Harold B. Montgomery** (Aitkin-Kynett) to chairman, **David B. Arnold** (Gray & Rogers) to vice chairman and **James W. Robertson** (Erwin Wasey, R&R) to secretary-treasurer of the Philadelphia Council of the A.A.A.A.

Tv Stations

A new tool for agency management evaluation of tv markets is being prepared by ARB.

It's called "Market Digest" and it's the core of a new Media Management Series of tv research data

(Please turn to page 62)



23 YEARS AGO ON WBNS RADIO

The busiest boxer of 1939 was Joe Louis. He defended his title four times that year, each time winning by a knockout. The news of each heavyweight championship bout was flashed to Central Ohio by WBNS Radio.

While the boxing world was concerned with fancy footwork, proper footwear was the main concern of Evans & Schwartz, Inc. here in Columbus, Ohio. From one small shoe shop, Evans & Schwartz has grown to incorporate five large footwear salons, and since 1939 WBNS Radio has helped increase sales every year. WBNS has carried spot schedules for this sponsor for 276 consecutive months.

Like other local advertisers who have their feet on the ground, Evans & Schwartz knows the profit of having spots on the air, specifically on WBNS Radio. A profitable practice for advertisers everywhere — ask John Blair.



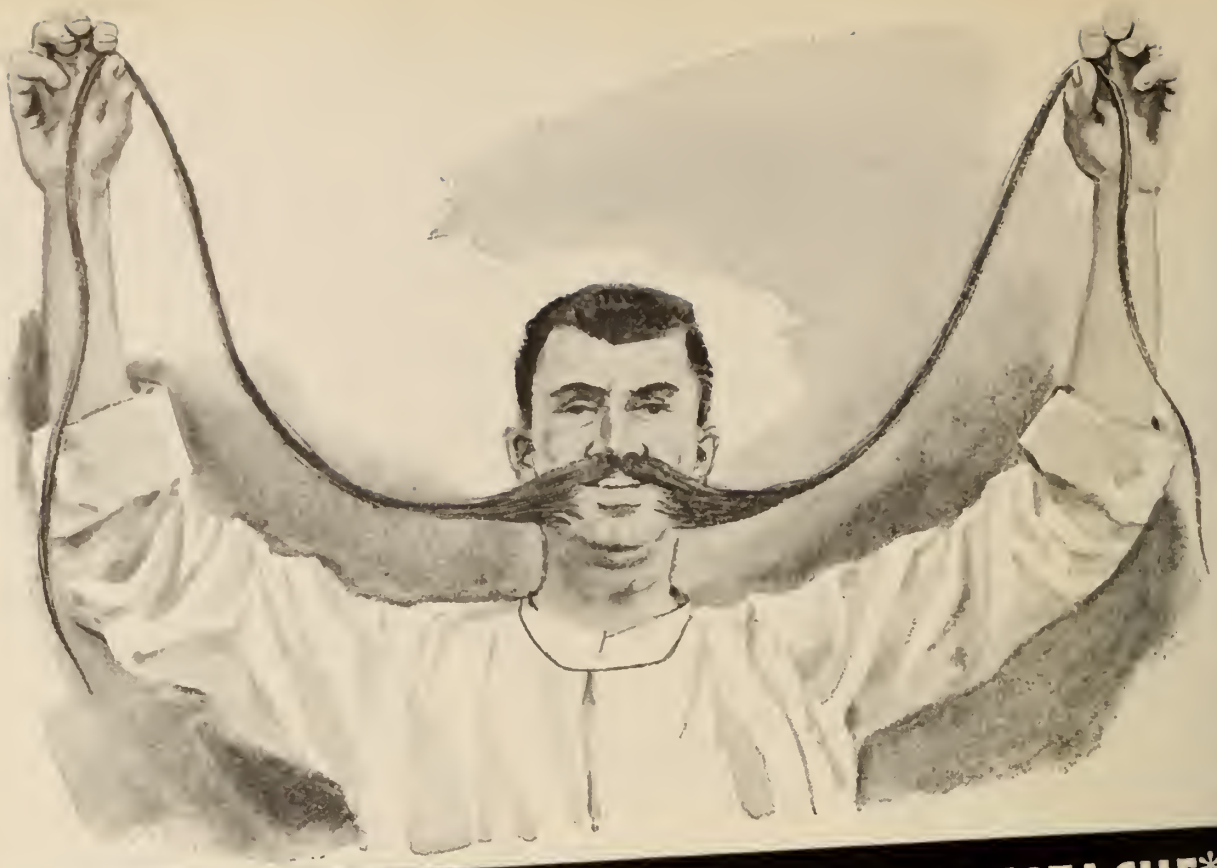
Downtown store and general offices of Evans & Schwartz, Inc. Today, WBNS Radio continues to help Evans & Schwartz gain a whopping portion of the $94,557,000 apparel sales volume made possible by our fashion-conscious Central Ohio families.

WBNS

COLUMBUS, OHIO

BLAIR GROUP PLAN MEMBER

Represented by John Blair & Company



YOU MAY NEVER GROW THE LONGEST MUSTACHE*—

BUT... With WKZO Radio You'll Cover The Face Of Greater Western Michigan!

In *every one* of 360 quarter-hours between 6 a.m.-Midnight, Mon. thru Fri., WKZO outpulls all competitors in Kalamazoo-Battle Creek and Greater Western Michigan. (Pulse, Sept., 1961.)

The 1961 NCS Advance Listing credits WKZO with reaching 40.4% more homes *than all other Kalamazoo stations combined.*

Greater Western Michigan is a fast-growing market. Kalamazoo alone is expected to outgrow all other U.S. cities in personal income and retail sales between 1960 and 1965. (Sales Management Survey, June 10, 1960.)

Ask your Avery-Knodel man for all the facts!

7-COUNTY PULSE REPORT

KALAMAZOO-BATTLE CREEK AREA — SEPTEMBER, 1961
SHARE OF AUDIENCE — MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	30	18	7
12 NOON - 6 P.M.	24	16	9
6 P.M. - 12 MIDNIGHT	34	13	13

**The mustache of Masudiya Din of India measures 8½ feet from tip to tip and is still growing.*

AM-TV-FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA

WKZO

CBS RADIO FOR KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

16 APRIL 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

An atmosphere of cordiality and compromise between members of the FCC and the industry displayed at the NAB convention could be the most glaring example of false and misleading advertising yet devised: Nothing at all has changed from this same time last year.

FCC chairman Newton Minow donned a velvet glove, but the same old iron fist was still inside. Other commissioners haven't changed their minds either. **The trend is still to tougher regulation.**

There have been no license cancellations yet on pure programing grounds, though an original license has been refused for failure of the applicant to ascertain community needs in advance. The large number of short-term license renewals cannot, however, be easily overlooked.

FCC intentions are still the same. The short-termers are in the nature of warnings and the industry is expected to take heed. Those who **fail to read the traffic signs will find the FCC easing into license cancellation in place of short-term renewals** after perhaps a full three-year license period of these warnings.

FCC commissioner Rosel H. Hyde, main advocate of a government hands-off policy with respect to station operation and programing, is disturbed about moves to cut down the number of radio stations.

Hyde says that the only way stations can remain clear of government interference in matters he believes should be the sole concern of the stations is to steer equally clear of any protected monopoly position. He holds that if you want free enterprise, you must keep it free. As long as the public has a wide choice of stations, offering different types of programs, he believes, so long will it be possible to **resist pressures for regulation of rates and programing.**

Present chairman Newton Minow and former chairman Frederick Ford appear to be very close together in their thinking. And that might be described as confused in comparison with the very positive position taken by Hyde. Other commissioners don't appear to have views even as well defined as Minow's and Ford's.

The two chairmen, past and present, both believe that the constantly multiplying numbers of radio stations is resulting in degradation of standards. But both are impressed with Hyde's arguments about **the effect which cutting off the opportunity to start new stations might have.**

Nevertheless, there is every reason to believe that if the proposed meeting of broadcasters with the FCC comes up with an idea for **tighter engineering standards as a less direct method** of cutting down on the number of stations on the air, that a majority for this idea could be built up among commission members.

Hyde firmly believes that if this happens the FCC will also go beyond current community needs and promise vs. performance commitments to require balanced programing also. This would go much farther into the field of program control, under the Hyde theory.

Control over the number of commercials, loudness or duration, is probably at least as remote as action on the number of radio stations.

At present, the FCC does look at time devoted to commercials, but only in the context of

(*Please turn to page* 57)

Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

16 APRIL 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

With the networks already loaded up with toy accounts for the fall it seems that the quest for tv kid show adjacencies in spot will spin like a speeded-up merry-go-round while the rest of the toy makers vie for placements.

One indication that getting advantageous tv spots might be as tough as plucking the lucky gold ring on a carousel: **one tv toy-time bidder has already begun lining up markets for an October start date.**

Bidder in question is Daisy Manufacturing Co. and the requests are for a fall I.D. campaign on behalf of its Air Rifles handled out of D'Arcy St. Louis. Buyer is Harvey Diekroger.

Catapulted into the national spotlight by the emphasis on cholesterol and calorie counts, several polyunsaturated products appear to be sprouting spot tv legs.

Of course, leaders in the vegatable oil-margarine field like Mazola (Corn Products) have been active for a long time, but the **significant development for spot is the emergence of the smaller independents.** Latest to join the unsaturated sweepstakes is a product called **Saffola, handled out of Garfield, Hoffman & Conner,** San Francisco.

Saffola is going into selected markets (five so far) for eight weeks starting 28 April with minutes and breaks, both day and night; the buyer is Frances Lindh.

Wheels started turning on several summer spot tv drives last week, with the heftiest market line-ups coming from the mens' wear category.

Arrow and Phillips-Van Heusen are hauling their light-weight shirts across the tv screens in 20 and 30 markets respectively. Other accounts with seasonal overtones activating include Trane Co., air conditioners, the instant varieties of tea and coffee and, with an eye to popular overdoses of picnic frankfurters, Rolaids and Pepto-Bismol.

For details of this and other spot activity of the past week see items below.

SPOT TV BUYS

Cluett, Peabody is planning a month-long campaign for Arrow Shirts. Some 20 markets will get schedules of fringe minutes and prime breaks. It starts 16 May and runs through 12 June with the buying being done out of Lennen & Newell by Mary Jane Hoey.

Phillips-Van Heusen is in 30 markets for its men's shirts. Schedules will continue for seven weeks. Spots being used in this campaign: prime breaks and nighttime minutes. Agency: Grey. Buyer: Jerry Rettig.

Norwich Pharmacal is active on behalf of Pepto-Bismol. A four-week flight starts 6 May and runs until 9 June. There are about 30 markets involved. Time segments: nighttime breaks and minutes. Agency: Benton & Bowles. Buyer: Bob Wilson.

American Chicle will promote Rolaids Antacid in a nine-week campaign which kicks off on the first of next month. The market list will number around eight and time segments will be fringe and nighttime minutes. Agency: Ted Bates. Buyer: Marty Foody.

Thomas J. Lipton starts its summer push for instant tea on 6 May. It's a 19-week campaign using schedules of prime and fringe I.D.'s in selected markets. Agency: Sullivan, Stauffer, Colwell & Bayles. Buyer: Nick Imbornone.

Corn Products is launching a new campaign in 15 markets for Nucoa margarine, via its Best Foods division. Availability requests are for daytime and prime breaks, day and night

minutes. It begins 30 April and will run from seven-12 weeks, depending on the market. Agency: Dancer-Fitzgerald-Sample. Buyer: Jim Moore.

Nestle is buying for Nescafe in addition to the placements for Decaf coffee reported here last week. This begins early in May and runs through June in selected markets. Time segments: prime breaks and fringe minutes. The agency for Nescafe is William Esty and the buyer is Phil McGibbon.

General Foods is running schedules in selected markets for Instant Maxwell House. The flight continues through the end of this month. Time segments: prime I.D.'s, breaks and minutes. Agency: Benton & Bowles. Buyer: Grace Porterfield.

Trane Company will start on the sixth of May on behalf of its air conditioning equipment. The campaign is scheduled for eight weeks in selected markets, with eight lined up so far. Requests are for prime and fringe night minutes. Agency: Campbell-Mithun. Buyer: Mary Paul.

American Home Products, Boyle-Midway division, launched a 13-week campaign for Sani-Flush in six markets. Schedules are day and night minutes. Agency: Ted Bates. Buyer: Tom Clancey.

Standard Brands kicks off in Mid-May for Tender Leaf Tea. It's a 17-week campaign in limited markets, using prime breaks and minutes. Agency: J. Walter Thompson. Buyer: Dick Macaluso.

Ivory soap schedules start this month and run through the P&G contract year. About 25 markets are set for fringe 60's. Agency: Compton. Buyer: Noel Becker.

SPOT RADIO BUYS

GMAC is going in 15 June for 16 weeks with its usual summertime runs. Schedules will be bought on 130 pre-selected stations, one station per market, using mostly five-minute news-and-public service announcements. Frequency: 10 per weekend. Stations in the top 10 or 12 markets will get weekend minutes, 20 per weekend. Agency: Campbell-Ewald, New York. Buyer: Rena Mayer.

Mennen is planning a campaign in the top 50 for its Spray Deodorant. Minutes will be placed in drive time periods, to start in May for 13 weeks. Buyer: Joe Hudak. Agency: Warwick & Legler, New York.

Liggett & Myers Brandon cigarettes is buying another eight-week run in west coast and New England markets. Drive-time minutes are being firmed up for a 14 May start. Agency: Wm. Esty, New York. Buyer: Jack Fennell.

Hills Bros. Coffee is kicking off a radio campaign in western markets this month, in addition to the tv schedules reported here last week. Day and drive time minutes will run for three weeks. Agency: N. W. Ayer, Philadelphia. Buyer: Charlie Ventura.

WASHINGTON WEEK (*Continued from page* 55)

whether an applicant has broken his promises on this score. Despite Minow convention remarks, the FCC shows no disposition to go deeper in this field, at least for the present.

While the Commission apparently firmly believes that a promise made to secure a license gives it carte blanche to consider such matters if the promise isn't kept, a **majority still tends to the belief that the percentage of time devoted to commercials and their frequency come under the heading of programing practices.**

While this could change, the matter is not getting anything like priority attention, and the **Minow speech doesn't mean anything will be done in the foreseeable future.**

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

16 APRIL 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

Look for one of the more publicized copy-oriented agencies to lose its toiletries account principally because of a series of differences with the client over copy themes.

The agency president's consistent stance with the account: our judgment on copy has withstood the test of time and **you can take it or leave it.**

Watch for the soap giants to veer their product expansion more and more toward high-profit items.

The basic reason is simply this: mounting distribution costs of the tonnage brands has tended to **narrow the per package profit to a disturbing point.**

One of the tv network's system for screening pilots of next season's schedule is causing a burn among sundry agency people.

This network's tactic is to tell the inquiring agency: **let us know what your budget is and then we'll set up a screening.**

One agency's plaint: the network put us through **four postponements before an opportunity was afforded for a look at a couple of designated pilots.**

There's random agency complaint about the Four A's-endorsed SRA promulgated system for standardizing the shipment of film commercials to tv stations.

Under that system the films are not directed to any one's attention but simply **addressed to the operations** desk.

The theory, say the dissenting agencies, is fine, but in practice the scheme doesn't work out just right because of these two factors:

1) **Quite a number of stations have downtown offices** and apparently the films are often delivered there instead of out to where things originate on the air.

2) **A goodly percentage of the "operations desks" are not acknowledging receipt of films.**

Embarrassment may be the word for one of the toprung agencies which suddenly discovered that it had bought the wrong kind of computing machine.

What it had figured on was one of those electronic calculators that can **scan data and give out with a sequence of possibilities** but what it acquired was a **mechanical bookkeeping operation.**

The result: the **lineal programing jobs have to be farmed out to outside computer organizations.**

The breeding of Black Angus cattle as a sideline is getting to be quite a thing in the ranks of admen and others involved in air media.

Among those deeply immersed in building up Black Angus herds both as an investment and hobby are **McCann-Erickson's Marion Harper, Jr., Blair's Ed Shurick** and **Henry I. Christal,** who heads the rep firm of the same name.

KTVH IS KANSAS TV

MORE KANSANS VIEW KTVH THAN ANY OTHER KANSAS TV*

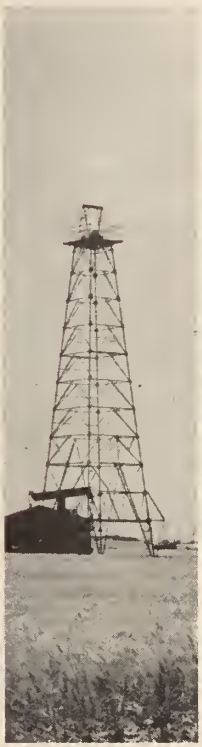
KANSAS IS A BIG MARKET



INDUSTRY



AGRICULTURE



OIL



CATTLE

Diversified economy brings stability to the rich Central Kansas market with an estimated $1,500,000,000 effective buying power . . . more than 290,000 TV families, all within the BIG COVERAGE of KTVH. And most important – these 290,000 families are Kansas families, viewing TV programmed for Kansans. KTVH dominates the hub of this rich Central Kansas area – **WICHITA, HUTCHINSON**, plus coverage over 13 other important communities with 100% unduplicated CBS programming. To sell Kansas . . . buy KTVH!

KTVH

THE WICHITA-HUTCHINSON STATION

BLAIR TELEVISION ASSOCIATES
National Representatives

CBS

KANSAS

* Nielsen, February 1961





Media budgets are like cookies. No two break alike. Nor should they. Every client problem demands a different solution. And it's your problem to be sure that your client is getting the whole cooky for his money, not just the crumbs. Often a switch in media can make the difference. If you've been in print, you'll like the way Outdoor stands up there alone—with nobody else's message competing. If you've been in TV, you'll appreciate the breathing space Outdoor gives your message—and the low cost (compare Outdoor's 36 cents per thousand with prime TV's $4.00)! *Outdoor actually reaches more people, more often at lower cost than most primary media.* Your client's story, bigger than life, in full color, is still selling prospective customers just three minutes away from the cash register. Outdoor is the marketer's medium. So, before you start planning next year's budget, be sure to call your Outdoor advertising representative or your nearest plant operator.

OUTDOOR ADVERTISING

WRAP-UP

(*Continued from page 52*)

geared to the upper-echelon of the agency shop.

Some features: tv household counts by states and counties from the January 1962 ARB estimates; station and market rankings by various criteria; individual market information, including coverage data; total retail sales based on the latest available Sales Management figures for both the metro and total "marketing area."

Financial report: As part of its financial report, **Capital Cities' Broadcasting** announced the acquisition of New York Subways Advertising Co., to be operated by CC's associates in the venture, O'Ryan & Batchelder. Other news: 1961 earnings were $1,088,197 vs. $800,285 in 1960. Sales increased from $8,421,321 in '60 to $11,803,781, and per share earnings rose from 70 cents to 93 cents.

Ideas at work: WSOC-TV Charlotte, will award the $1,000 scholarship which it won from the Thomas Alva Edison Foundation to an outstanding high school senior in the area.

Happy birthday: to WSOC-TV, Charlotte, which celebrates its fifth year on the air 28 April.

PEOPLE ON THE MOVE: Robert L. Meyer to promotion-publicity director for WISN-TV, Milwaukee . . . **John Bunham** to account executive at WJXT, Jacksonville . . . **William R. Murdoch** to director of sales services of KSL-TV, Salt Lake City . . . **Phil Cowan** to vice president, public relations for Metropolitan Broadcasting . . . **David Binder** and **Winston L. Kirby** to account executives at WJRZ, Newark . . . **Fred L. Vance** to general manager of Alvarado Television Co. . . . **John W. Davidson** to account executive with WTVJ, Miami . . . **James Fletcher** and **John Barnard** to the sales staff of WLBW-TV, Miami . . . **John J. Laux** and **Fred Weber** to vice presidents of the radio-tv division of United Printers and Publishers . . . **Anne Sylvester** to public relations coordinator for WRC-TV, Washington, D. C.

Radio Stations

The first in what will probably be a string of kudos for LeRoy Collins, who took an aggressive stance toward the FCC at the NAB convention, has come from the Missouri Broadcasters Assn. in the form of a resolution.

The resolution lauded his "strong, positive, and enlightened leadership" as a major factor "in inspiring the self-discipline that will deter unwarranted governmental control and interference."

Ideas at work: A $1,000 cash prize was given a lucky listener during the inaugural period of **KTHT,** the new station in Houston which calls itself "Demand Radio 79" . . . The **WINS,** New York listener who sent in the best new way to use NOXON Metal Polish won a food freezer filled with $500 in "cold cash" . . . Hardwick, the morning personality on **KVI,** Seattle, offered listeners copies of "Hardwick's Coloring Book" and the five winners of the contest will accompany Hardwick to Hawaii on 4 May . . . **WIND,** Chicago initiated its new "Nice Things Happen to People Who Listen to WIND" promotion with a courtesy parking day. By arrangement with the village of Elmwood Park, station personnel covered parking meters with promotional lids and paid for all meters during the busy shopping day.

Kudos: John F. Pival, president of WXYZ, Inc., got the annual "Man and Boy Award" of the Boys' Clubs of Detroit . . . **John E. Fetzer,** prominent broadcasting executive and president of the Detroit Tigers baseball team, won Muzak's Golden Ear Award for 1961 . . . **WGBS,** Miami won a Freedoms Foundation Award for its series of public service spots on the meaning of Constitution Week . . . **Lloyd E. Yoder,** NBC v.p. and general manager of WNBQ-WNAQ, Chicago, received the Chicago Business Men's Orchestra annual award for "distinguished contributions to music."

PEOPLE ON THE MOVE: Len Hornsby to west coast division manager for Community Club Awards . . . **Richard L. Gravel** to managing director of WTAG (FM) and **Herman H. Kramer** to sales manager of WTAG (AM), Worcester, Mass. . . . **Michael DeLany** to sales representative for KGO, San Francisco . . . **Neal Perlich** to account executive at WMIN, St. Paul . . . **Edward J. Peters** to assistant manager of radio for WMBD (AM & FM), Peoria . . . **Leo V. Collins** to advertising-promotion director for WXYZ, Detroit.

Fm

Latest step in what seems to be a trend among fm stations is the banding together of five outlets to form The New England FM Group.

The group is for sales only and, as each station will continue to program individually, it does not constitute a network. They will be sold as a package, however, with no sales except group sales.

Stations involved: WGHF, Brookfield, Conn.; WBMI, Meriden, Conn.; WKOX, Framingham, Mass.; WPFM, Providence, R. I.; and WMTW (FM), Portland, Me.

Networks

One striking indication that the proverbial "Golden Age" of live tv drama is definitely a thing of the past and not likely to rear its creative head in the foreseeable future is a proposed action by the Directors Guild of America.

At an emergency membership meeting tonight (16), the DGA will consider a change in the Constitution and By-Laws which would drop from membership all live tv directors.

The expulsion, if approved by written vote of majority, would also include state managers, associate directors and program assistants now being serviced through the Eastern Regional Board of the DGA.

ABC TV has won the latest race for a primary affiliate in a two station market.

Station in question is KATC-TV, Lafayette, La., which goes on the air approximately 1 September. The other station, KLFY-TV, is in the CBS stable.

Sales: NBC TV sold two thirds of the 25 April "Bob Hope Show" to Beech-Nut (Y&R) . . . the All-America Game on 29 June to Phillips Petroleum (Lambert & Feasley), Carter Products (SSC&B) and Bristol-Myers (DCS&S) . . . **ABC TV** sold an alternate half hour of "Hawaiian Eye" to Colgate (Bates) for the fall . . . Gillette and Bristol-Myers bought into **ABC TV's** summer edition of "Wide World of Sports."

Talent note: CBS Radio and TV has renewed Arthur Godfrey for another year. The tv angle: he'll do three specials during the 1962-63 season.

Financial report: AB-PT declared the second quarterly dividend of 25 cents per share on the outstanding common stock, payable 15 June to holders of record on 18 May.

Representatives

Avery-Knodel is getting in some quick plugs for its station in Southwestern Louisiana before it loses its monopoly in that tv market.

The firm reps KLFY-TV, Lafayette, for a long time the only tv station in the wealthy petroleum-gas-mining-farming area.

A qualitative and quantitative study on the market which documents the coverage of KLFY-TV (a CBS affiliate) is being circulated by A-K which will have a competitor in Lafayette come 1 September when KATC-TV signs on the air.

P.S. The new station will join the ABC TV lineup.

Rep appointments: KQV, Pittsburgh to **Robert E. Eastman** for national sales, effective 1 May . . . WHIZ (AM-FM & TV), Zanesville, to **Ohio Stations Representatives** for Ohio sales.

Kudos: Frieda Anderson, secretary to Donald C. Peterson who manages the Des Moines office of H-R Television, was elected secretary of the local advertising club.

Film

The Ziv-UA sales force is going into the field today (16) with an all-out campaign to sell its syndication leader for the fall, "The Story of . . ."

Sales prior to this drive number around 25 but Ziv-UA is touting one in particular: Marine Trust Co. of Western New York (BBDO) bought the show on WBEN, Buffalo for a firm 52 weeks.

Financial report: ABC Films reports that the first quarter of the year is almost 50% ahead of the similar period a year ago, with a good deal of the increase in the Canadian and Foreign divisions. Most active property overseas is "Ben Casey," currently in 14 countries.

Sales: ITC's "Jeff's Collie" to Ideal Toy Corp. (Grey) for 11 markets, raising the total markets to 117 . . . **Seven Arts'** volume three of post-1950 Warner Bros. features to six more stations, raising total markets on that group to 34 . . . Sales status of **MCA TV's** recently-released off-network series now stands at 40 markets for "Dragnet," 11 for "Frontier Circus" and 26 for "Thriller" . . . **UAA's** post-1948 UA features (32) to KMBC-TV, Kansas City. Lease covers the A-OK group, currently in 75 markets . . . **Seven Arts** Boston Symphony Orchestra Specials (13) to WTRF-TV, Wheeling, KFSA-TV, Ft. Smith, and KOLO-TV, Reno. SA also sold 131 post-50 features and 11 special features to WSAU-TV, Wausau, Wis. . . . **Screen Gems'** post-48 Columbia pictures to WTAR-TV, Norfolk, raising the market total to 73.

New properties: "Gadabout Gaddis—The Flying Fisherman," a new series of half-hour programs, being distributed by Gadabout-Gaddis Productions . . . **"Cain's Hundred,"** just released by MGM-TV for syndication and sold to three Metropolitan Broadcasting stations . . . Banner Films has acquired the world-wide distribution rights to the Collier Young series, **"Crime and Punishment."** First sales are to KTLA, Los Angeles, WFAA, Dallas, WNEW, New York, WTTG, Washington, WTTV, Indianapolis, KOVR, Sacramento and WTVH, Peoria . . . **MCA TV** will syndicate 70 full-hour episodes of "Checkmate," now on CBS TV . . . **Cinema-Vue Corp.** is distributing the Pathe Educational Films.

Diversification: Screen Gems and Telesistema Mexicano, S.A. have jointly purchased a half interest in Estudios Gravason, major film dubbing firm in Sao Paulo, Brazil.

Production agreement: Filmways and **Magnum Photos,** international co-operative picture agency, have formed an affiliation for tv film production, with Magnum assigned directorial and editorial capacities for specific productions.

NEW ORLEANS' ONLY STATION WITH MOVIES EVERY NITE!

BUY IT!

Represented nationally by Katz

WWL-TV

NEW ORLEANS

PEOPLE ON THE MOVE:

Bert Herbert to research manager at Buena Vista syndication division . . . **Howard M. Lloyd** to western division manager for ABC Films . . . **Harry M. Pimstein** to vice president and general counsel of Pathe News . . . **Ted Swift** to head of the northeastern territory for Universal Entertainment Corp. . . . **Philip Nicolaides** to promotion and sales development manager of Videotape Productions of New York . . . **Lawrence E. Madison** to director of the industrial and documentary film division of Filmways . . . **Steve Krantz** to head of international division sales at Screen Gems . . . **Ray Junkin** to general manager of Screen Gems (Canada) Ltd. . . . **Frederick L. Gilson** to manager of the CBS Films office in St. Louis, to be replaced in Atlanta by **Jack Waldrep** . . . **Horace W. "Buddy" Ray** to operations manager of Storer Programs, Inc. . . . **Bernard Tabakin** to president of NTA . . . **Leonard I. Kornblum** to vice president and treasurer at ITC . . . **Bradley L. Gould** to account executive for the Cellomatic division of Screen Gems . . . **Charles Barclay** and **Robert F. Briody** to vice presidents at Raymond Scott Enterprises, producers of musical and electronic commercials . . . **Milton P. Kayle** has resigned as v.p. in charge of business and legal affairs for ITC to join VIP Radio as executive v.p. . . . **Milton Rogin** and **Thomas Howell** to vice presidents of the Cellomatic division of Screen Gems . . . **Robert B. Morin** to v.p. and general sales manager of Allied Artists Tv . . . **John Shaw** to president of Mobile Video Tapes . . . **Herman Keld** to sales coordinator for MGM-TV.

Station Transactions

Leon S. Walton of Monroe, La. has increased his radio station properties to five with the purchase of WAPX, Montgomery.

The station went for $105,000 and the seller was Ralph W. Allgood.

Walton also owns KMBL, Monroe, KJET, Beaumont, Tex., KCIJ, Shreveport, and WNOO, Chattanooga.

Broker was Blackburn.

Public Service

The National Safety Council has doled out its non-competitive Public Interest Award which annually honors exceptional service to safety by mass communication.

A record of 657 awards were made for 1961 and the broadcasting industry fared very well in the distribution of honors: 243 radio and 69 tv stations, six radio networks (national and regional) and one tv network were recognized by the Council.

Public Service in Action: WTOA (FM), Trenton has initiated a weekly series of programs in cooperation with the FTC called "Advertising Alert," to inform the public of false advertising claims . . . The "Columbia Lectures in International Studies," this year's educational tv project presented by **Metropolitan Broadcasting** and Columbia U., will be syndicated to stations by Banner Films . . . A series of **WROW,** Albany, features which trace the development of New York State have been endorsed as teaching aids by the states' division of educational communications . . . **WSAZ-TV,** Huntington-Charleston is devoting a 15-minute segment of the "Good Morning Show" to interviews with lawyers on points of interest to the general viewing public . . . **WRCV-TV,** Philadelphia is urging viewers to "Do Something This Weekend" by promoting the city's scientific, historical and cultural museums.

Kudos: The Public Relations Advisory Committee of the California Teachers Assn. has selected **KABC** as the only Los Angeles radio station to receive its Annual Communications Award for outstanding contribution to promoting a better understanding of public education during 1961 . . . **WBBM,** Chicago, got a National Conference of Christians and Jews Certificate of recognition award for its "Spectrum" series of religious programs . . . **WIL** received special recognition for its efforts in the 1961-62 Greater St. Louis United Fund campaign . . . **WCAU-TV** got the Public Service award of the Philadelphia County Council of the Jewish War Veterans for "The American Image" . . . Taft Broadcasting exec. v.p. **L. H. Rogers, II** got the "Americanism" award from the Hamilton County Council of the American Legion in Cincinnati . . . **WFBM-TV,** Indianapolis won the Annual Award for outstanding service to Indiana Electronic Service Technicians . . . **WPRO-TV,** Providence won Freedoms Foundation Honor Certificate.

our clients are our best advertisements

In negotiating for broadcast properties, the reputation of a broker is your best protection. Hundreds of satisfied Blackburn clients provide eloquent proof of the reliability of our service. No lists are sent out; each sale is handled individually. Our knowledge of the market protects you from the hazards of negotiating on your own.

BLACKBURN *& Company, Inc.*

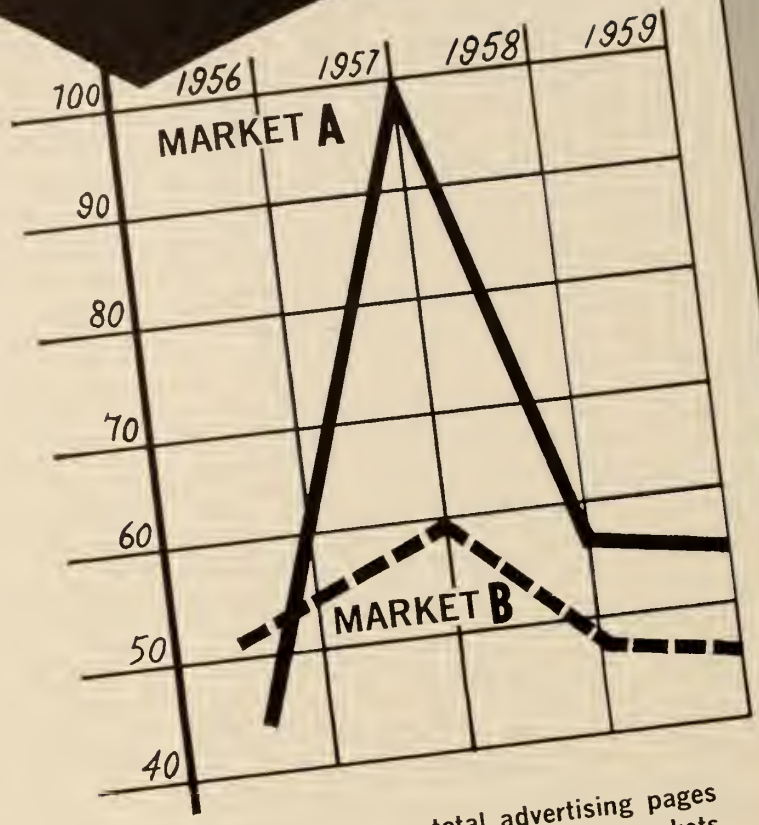
RADIO • TV • NEWSPAPER BROKERS

NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois Financial 6-6460	Clifford B. Marshall Stanley Whitaker Robert M. Baird John G. Williams 1102 Healey Bldg. JAckson 5-1576	Colin M. Selph Calif. Bank Bldg. 9441 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-2770

GO TOGETHER LIKE A 

TRADE PAPER ADVERTISING



(A) Above graph shows total advertising pages placed by all television stations in markets A and B year by year.

GO TOGETHER

We've visualized it. Now let's prove it.

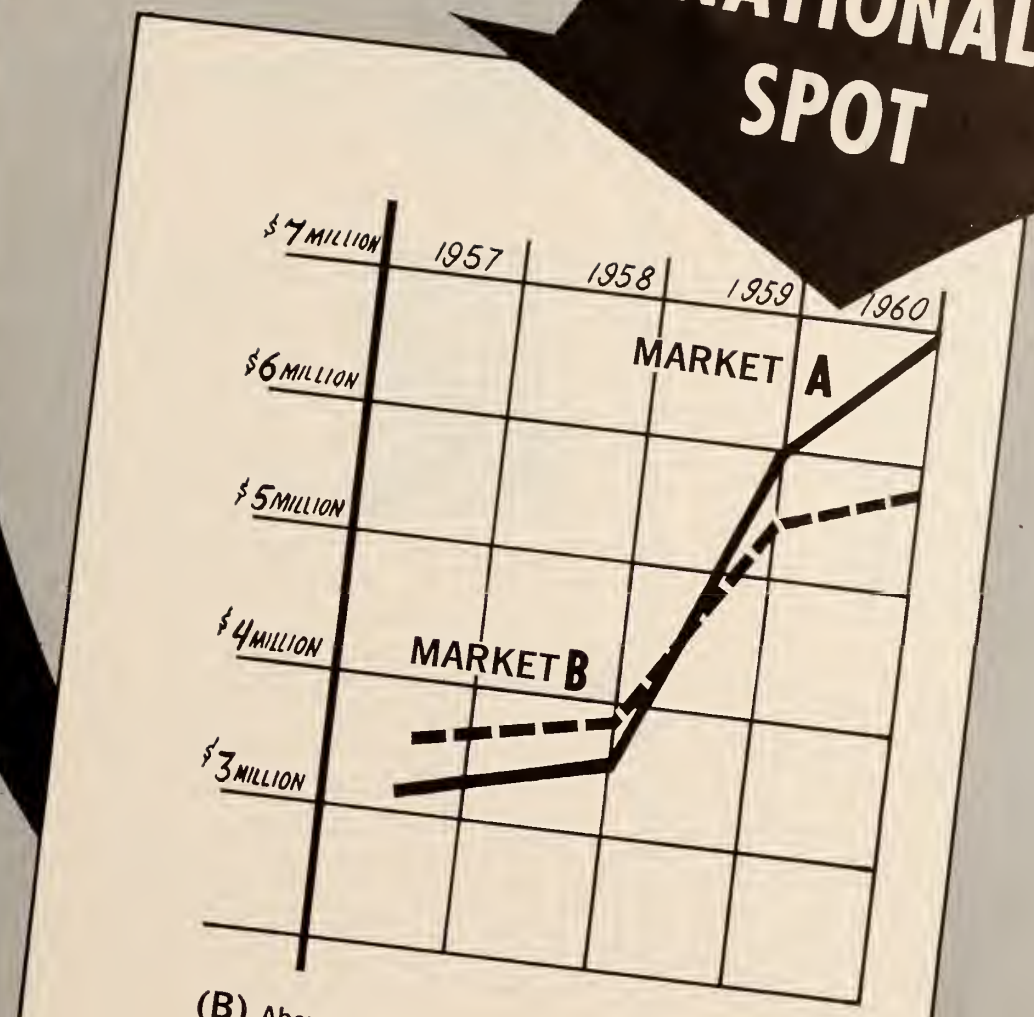
The graphs above are actual studies of two markets in the top twenty. Both are in the east. Market A is smaller than Market B. That's what makes it so interesting.

Market A is smaller in tv home potential, in metro sales, in total tv market sales, in average hom viewing, in net weekly circulation.

BUT . . . FOR THREE YEARS RUNNING, THE THREE TV STATIONS IN THE SMALLER MARKE BOUGHT MORE TRADE PAPER ADVERTISING THAN THE THREE IN THE LARGER ONE. TODAY, TH SMALLER MARKET HAS ROUGHLY $1,000,000 MORE IN NATIONAL SPOT THAN ITS BIGGE BROTHER.

Isolated case? Not at all. It happens all over the country just too frequently to be called a coincidenc

INCREASED NATIONAL SPOT



(B) Above graph shows total tv spot dollars placed in markets A and B year by year.



LIKE A

creased National Spot and Trade Paper Advertising seem to go together like a horse and carriage
nd apparently, even in broadcasting, "you can't have one without the other."

our own station may be in one of the two markets above. We'd be glad to give you all the facts, in
erson, any time at all.

SPONSOR 555 FIFTH AVENUE, NEW YORK 17

WHAT ARE YOUR PHOTO REQUIREMENTS?

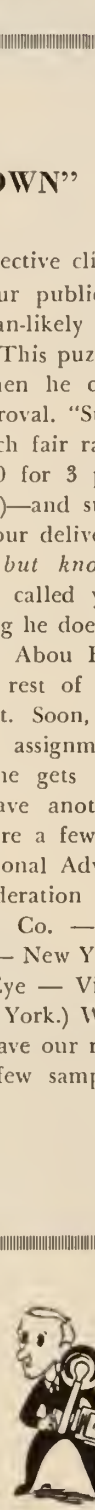
"HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only $22.50 for 3 pictures, $6 each after that?')—and such wonderful service ('one-hour delivery, you say?')—why, *had I but known* about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't *you* call now and have our representative show you a few samples of our work?

BAKALAR-COSMO PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19

212 CI 6-3476



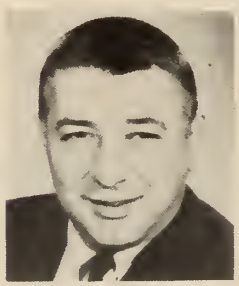
Tv and radio NEWSMAKERS



James Conley has moved up to executiv vice president and general manager of AB TV National Station Sales, succeedin Theodore Shaker who is the new presiden of the unit and also president of the t o&o's. Conley's been vice president an general sales manager since last Nover ber. He joined ABC from WCAU-TV Philadelphia, where he was general sale manager since 1958. Previously, he had been with CBS TV Spo Sales and was national sales manager of WISH-TV, Indianapolis



Channing M. Hadlock has been appointed vice president and director of radio and tv of Chirurg & Cairns. Hadlock joined James Thomas Chirurg in 1959, prior to the merger with Anderson & Cairns. Before that he was vice president and tv-radio director with Rose-Martin Advertising. Earlier he was an account executive with Quality Bakers Advertising and producer at Cunningham & Walsh. Other posts included *Parents' Magazine* a public relations director and press news editor with NB



Geno Cioe, veteran of the station re field, has been named head of the Detroi office of H-R Television, Inc., H-R Repre sentatives. Cioe has been national sale manager of Knorr Broadcasting Cor for the past two years. Prior to his tenur at Knorr, Cioe was a senior account ma with Headley Reed in Chicago. He als headed up sales development for the Head ley Reed organization in New York A native of Chicago, Cio attended Louisiana State University.



Mori Greiner has been appointed station manager for KMBC-TV, Metropolitan Broadcasting's outlet in Kansas City. Greiner joined KMBC-TV in 1953, when the station went on the air. He moves up to station manager from his former post as program manager. He first began his career in 1946 with WHB, Kansas City as editor of *Swing* magazine. He also served as promotion manager and client service manager. Between 1950-195 he was copy director and account executive at Rogers and Smith

The seller's viewpoint

tatus symbols today have changed from monetary success to cultural interests. Jack G. Thayer, vice-president and general manager of WHK, Cleveland, Ohio has used this knowledge in a "Silent Sell" approach which has paid off in increased sales from advertisers and agencies. The new approach centers around trade advertising—not novel in itself. But "how we use it, and how we merchandise it, represent a sharp departure from accepted practices." Thayer began his broadcasting career in 1942 in Rapid City, S. Dak. Afterwards he was a radio personality, salesman, and station manager.



"Silent Sell" could make industry noise

How do you capture the flavor of a broadcasting station hundreds of miles from the buying centers of advertising?

This problem faces most radio and tv station management. In many cases, it's resolved through airchecks, sample programing, flip-card presentations, voluminous words describing day-to-day station activity (its relationship to the community, its personalities, its news coverage, its sound).

There's another approach, often overlooked, which has wonderful possibilities. Call it the "Silent Sell."

In our efforts to gain new business, we spend most of the time on the immediate sale. We're occupied with budgets that are already available and usually allocated to our own medium. The big question is will it go to one station or another in the market?

We should, however, spend some time, effort and money—on the "Silent Sell." This requires long-range planning and execution—never an easy chore when you have the day-to-day sale as the first and most important order of business.

Our best approach is to look for a new avenue of expression. Program schedules, rating books and rate cards are vitally important, but the "extra something" or "Silent Sell" must come through another avenue.

We know that the client and/or agency doesn't have time to pour over lots of words, or visit each market for first-hand information.

Our new approach centers around trade advertising . . . which certainly isn't a novel technique. But how we use it and how we merchandise it to the trade, represent a sharp departure from accepted practice.

We knew there was tremendous and growing interest in culture, shared by people in advertising. Status symbols today have shifted from automobile, home and swimming pool to music, ballet, travel, theater, foreign films . . . and original art. With this in mind, we commissioned Tomi Ungerer, a well-known humor illustrator, to develop a series of ads on "The Art of Listening." Here was a man who has written and illustrated numerous children's books, and contributed to magazines such as *Esquire*, *Show*, *Holiday* and *Sports Illustrated*.

We believed Tomi would be ideal for this assignment Tomi's message was direct and colorful. It demanded attention and contained tongue-in-cheek humor. There was also an abundance of subtle selling power.

Reaction was so good that we ran a second series of trade ads centered around the theme "Earresistible" (a word coined by Tomi). We tried to impress our prospects with our "sound" approach to entertainment, service and sales know-how.

We then began to get requests for Tomi's art creations. At this point, we decided to prepare a "Tomi" portfolio which consisted of the last six ad illustrations handsomely mounted in an art portfolio, with each drawing suitable for framing. In a short introductory paragraph, we explained our reasons for issuing the portfolio. No direct sell was made for the station. Our hope was that this artistic approach would give pleasure, act as a conversation piece and, most of all, have remembrance value.

In the past few months, our "Silent Sell" has paid off in increased sales from advertisers and agencies. Many people who noted our unique Tomi Ungerer trade ads have

We believe radio stations must always be receptive to new approaches, in meeting old problems. Although the artist's paint brush, electronic sound and trade advertising may appear far moved from each other, the union of the three provided a new dimension of effectiveness for us.

Perhaps sometime you'll think about how a "Silent Sell" can give individuality to your radio or tv station.

SPONSOR SPEAKS

Enlightened self-interest

It appears likely that this session of Congress may enact the All-channel set legislation proposed by Congressman Oren Harris and his House Interstate & Foreign Commerce Committee. If this happens all television sets sold in the U. S. will be equipped to receive any "v" or "u" channel within the viewing area. And thus one of the chief barriers to uhf status as a first class citizen—the ability of all receivers in an area to view the "u" station—will be gradually eliminated.

There is little opposition to such legislation. The President, important elements of Congress, the FCC, the largest of the set manufacturers (RCA, Zenith, and GE), the NARDA (dealers' appliance assn.) as well as most broadcasters favor the television set capable of bringing in all 12 vhf and 70 uhf channels. Only the Electronics Industries Association is officially opposed.

Much credit for this amazing degree of unanimity must go to the Association of Maximum Service Telecasters (AMST), one of the most remarkable organizations in any industry, which attracted 220 delegates representing practically all of its 160 member stations to its meeting just prior to the NAB Convention. Quietly and efficiently, AMST has for years pursued a course described by a leading broadcast figure as "enlightened self interest." Since many of the nation's leading vhf stations belong to AMST, "enlightened self interest" might have meant an assault on "u" stations. But since 1959 AMST has vigorously fought for the all-channel set. Earlier it pressed to remove the excise tax on "u" sets. Currently it is expending $100,000 to research the ability of the government experimental uhf station in New York to cover its area. AMST hopes to improve uhf's opportunities and help it enjoy a better commercial status.

Much credit for setting an enlightened policy and an energetic follow-through goes to Jack Harris, head of KPRC-TV, Houston, who has served as president since its inception and Lester W. Lindow, AMST executive director. And we've noted through the years that Board Members (who include many of the best-known broadcasters) drop whatever they're doing and come running whenever there's AMST work.

10 SECOND SPOTS

Language: Abe Burrows, co-autho of "How to Succeed in Business With out Really Trying" and regular gues on WBC's PM show, was listening t Bergan Evans' comments about Noal Webster. "Webster," said Evans, "ha an amazing command of the language Audiences were spellbound by hi mastery of words. His English wa just perfect." "Mine would be too," interrupted Burrows, "if I wrote m own dictionary."

After dinner speaking: After Mo Sahl had paralyzed a banquet aud ence, Adlai Stevenson, who wa scheduled to follow him, stood u and said: "Gentlemen, I was in th lobby before, talking to Mr. Sahl, an he confessed to me that he didn't hav a speech for tonight's occasion. graciously gave him my speech. S you have just heard it."

Yankee reasoning: A New Yor media director who summers on Fi Island got a phone call during t heavy storms several weeks ago fro one of the island's Yankee-type n tives.

"The storm's hitting the islar pretty hard," he was told, "and looks like your house is going blow away."

"My rotten luck!" said the med man. "Is there anything I can do?

"Well," the caller said, "I thoug you might want to put more insu ance on the house."

Education: Interviewed by the i quiring photographer of a New Yo newspaper, a baseball fan sai "Watching tv is very educational. used to take me 10 minutes to sha Now I do it between innings."

Showbiz: An unemployed televisi actor applied for a job last week be a giant bunny in a midtown N York department store during t Easter season. He told the personn man that he had experience worki two seasons as both a bunny and Santa Claus in the largest departm store in Brooklyn. The person man said. "Well, that would be fi for an off-Broadway store, but want Broadway experience."

IMPACT
IMAGE
IMPETUS

A little extra effort is offered to all advertisers using WOC-TV. A knowledgeable sales-coordinating staff works with all the elements of the marketing structure to insure the success of the advertising campaign. Consistent program promotions, merchandising information to retail outlets, and personal contacts with reps, brokers and direct salesmen. A 2 billion dollar retail market merits attention, and it gets it willingly from WOC-TV.



WOC is more than a member of the community . . . it's a member of the family. With responsible local programming, WOC-TV has created a loyal audience that responds with enthusiasm.

Such attention carries a tremendous **impact** on the 2 billion dollar market covered by the WOC-TV signal. The average household spends $4,246 on retail sales and part of that expenditure has come about because they heard and saw it on WOC-TV.

The image and impact created by WOC-TV is given **impetus** by an effective sales co-ordinating staff that establishes constant liaison between the advertiser and his retail outlet.

For full information about WOC-TV, see your PGW Colonel . . . today!

WOC TV 6

Exclusive National Representatives — Peters, Griffin, Woodward, Inc.

DAVENPORT, IOWA

THE QUINT CITIES / DAVENPORT • BETTENDORF • ROCK ISLAND • MOLINE • EAST MOLINE



ON CHANNEL 10 IN ROCHESTER, N.Y. THE ODDS ARE ALL IN YOUR FAVOR!

No need to tell *you* that market selection and time-buying are an uncertain, tricky business. But in Rochester (New York) you have these good facts working for you, reducing the risks to a minimum:

1. The *highest* per capita income in Up-State New York; and the second highest in the entire state.
2. The *lowest* unemployment index in the entire state.
3. The *highest* percentage of home ownership in the state, and 15% above the national average.
4. Economic stability free of violent up and down cycles.

And when you select WHEC-TV as your TV vehicle, you're assured: (1) A full dollar's worth on the dollar invested. No "cheating" on time. No triple spotting. Clean production, guaranteed, or your money back. (2) Audience respect, earned by WHEC-TV through careful, skillful station devotion to local as well as network programming.

Buy Rochester—buy WHEC-TV—and rest assured your client's money is soundly invested at a minimum risk.

WHEC-TV

HR Television, Inc.

10

CBS ROCHESTER N.Y.

RECEIVED
APR 23 1962
NBC GENERAL LIBRARY

23 APRIL 1962
40c a copy / $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

'Defenders' dilemma —pull-out by sponsors dramatizes issue of advertiser influence on programing p 29

ABC's man of mystery —frank portrait of a seldom-interviewed chief of staff, Simon B. Siegel p 38



... signal the celebration, as WHB begins its second 40 years of responsible service to the Kansas City area

40 years old this month, and still innovating. That's the story of WHB with its new concepts of news, service, entertainment. The past 8 of those 40 years have been marked by a dominance that has become a byword in United States radio. If you want to dominate Kansas City, buy WHB. Talk to Blair, or v.p. and general manager George W. Armstrong.

One of the STORZ STATIONS

WHB
710 kc. 10,000 watts, Kansas City

BLAIR GROUP PLAN MEMBER

affiliated with: KXOK St. Louis • KOMA Oklahoma City • WDGY Mpls.-St. Paul • WTIX New Orleans • WQAM Miami

WHB, KXOK, KOMA, WDGY, WQAM REPRESENTED BY JOHN BLAIR & CO. WTIX REPRESENTED BY ROBERT EASTMAN

"Charlotte's WSOC-TV... an important factor in this market" —Jim Ware, McCann-Erickson



"A mixture of good programming, competent management, and follow through with respect to scheduling and merchandising makes WSOC-TV an important factor in the merchandising plan for Coca-Cola."

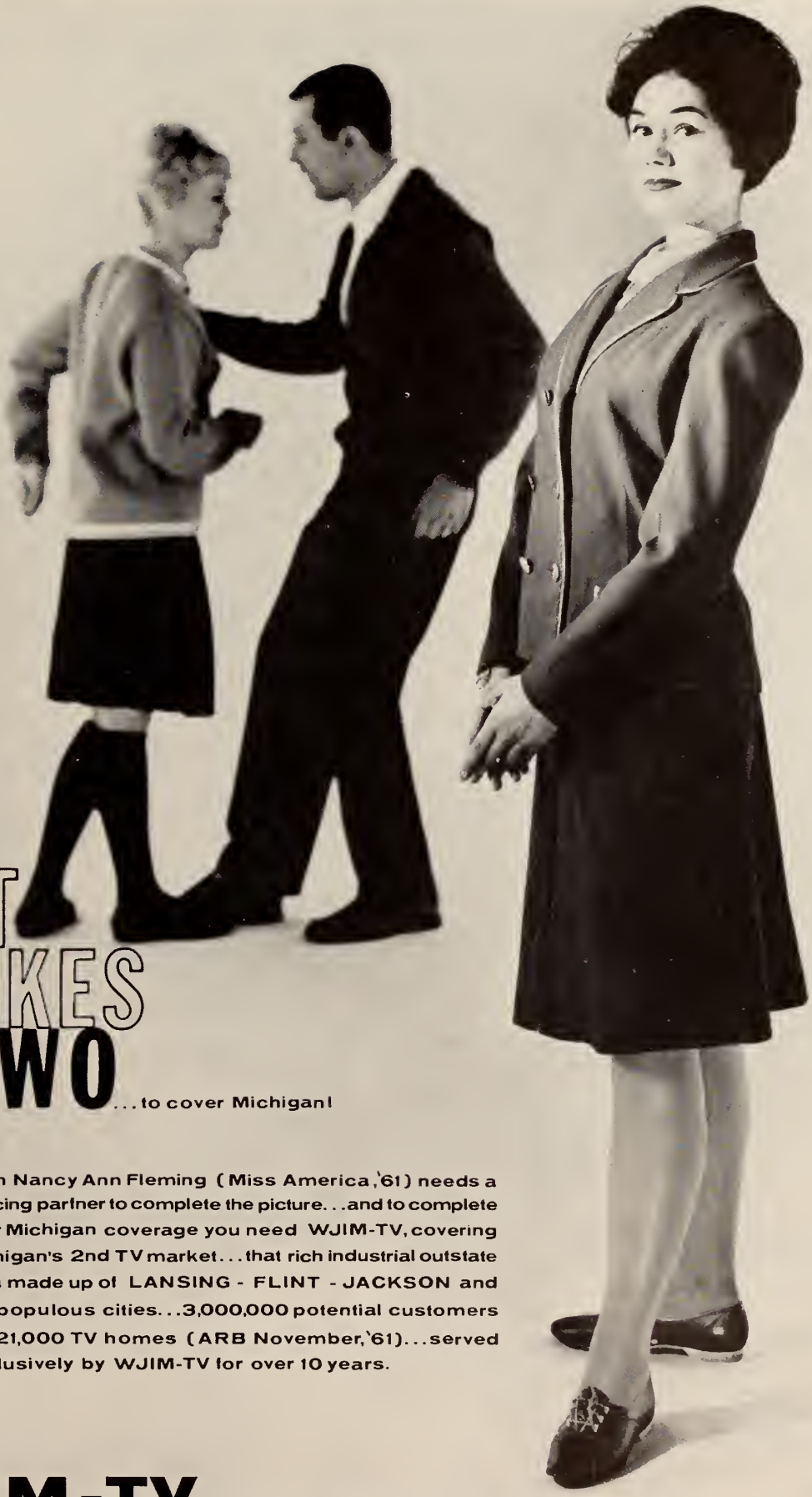
J. H. WARE
Account Executive
McCann-Erickson, Inc.

Station follow through with respect to scheduling and merchandising is something that gives advertisers a refreshing new feeling. It's a trait we practice with zest at WSOC-TV. Team it with our good programming and you come up with a performance that gives everybody a lively lift. Put a special zing into your next Carolina schedule . . . put it on WSOC-TV. A great area station of the nation.

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta, WHIO and WHIO-TV, Dayton



IT TAKES TWO ...to cover Michigan!

Even Nancy Ann Fleming (Miss America,'61) needs a dancing partner to complete the picture...and to complete your Michigan coverage you need WJIM-TV, covering Michigan's 2nd TV market...that rich industrial outstate area made up of LANSING - FLINT - JACKSON and 20 populous cities...3,000,000 potential customers ...821,000 TV homes (ARB November,'61)...served exclusively by WJIM-TV for over 10 years.

WJIM-TV

BASIC CBS TELEVISION

Strategically located to exclusively serve LANSING . . . FLINT . . . JACKSON
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA

Joe Floyd's
DICTIONARY
OF
MERCHANDISING
C

COMMON MARKET

Com'mon Mar'ket
1. In Europe, a union of contiguous nations formed to promote natural distribution flow and reduce trade barriers. **2.** In the U.S., the 103 counties popularly known as KELO-LAND, tied together by natural distribution flow and by a remarkable, single communications system (KELO-LAND TV) which matches that natural distribution flow.

Only one television medium advertises the things you sell throughout the Sioux Falls-103 County "common market." That television medium is KELO-LAND TV. To be lured into diverting your time "buys" to stations in next-door markets is to leave your wares untold and unsold within vast KELO-LAND itself.

CBS • ABC

KELOtvLAND

KELO-tv SIOUX FALLS; and interconnected
KDLO-tv and KPLO-tv

JOE FLOYD, Pres. • Evans Nord, Eecutive Vice Pres. & Gen. Mgr. • Larry Bentson, Vice-Pres.

Represented nationally by H-R
In Minneapolis by Wayne Evans



MIDCO
Midcontinent Broadcasting Group
KELO-LAND/tv & radio Sioux Falls, S.D.; WLOL/am, fm Minneapolis-St. Paul; WKOW/am & tv Madison, Wis.; KSO Des Moines

© *Vol. 16, No. 17* • **23 APRIL 1962**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

'Defenders' perplexes industry
29 Withdrawal from 28 April telecast by Lever, B&W, Kimberly-Clark amplifies the unclear issues of propriety, net autonomy, sponsor influence

Nets see bright fall season
32 Three networks report large amount of prime time sold for coming season. CBS leads with 92% sold; NBC next with 85%, and ABC 70% gone

What radio execs think of NAB conventions
36 Keystone affiliates, surveyed in Chicago, were impressed by Minow, radio presentations, but thought many sessions droned on, disliked labor talks

Portrait of a mystery man
38 ABC's Simon B. Siegel is unquestionably one of the most influential men in the broadcasting business, yet he remains a "man nobody knows"

Media savvy boosts Manoff
40 By winning the Fels account, the Richard K. Manoff agency has stepped into competition with big time agencies—the facts behind Manoff's rise

British steal a march on us
43 Report on the birth of a new selling medium tells how BOAC entertains jet passengers with music—and sells spot announcements to advertisers

NEWS: Sponsor-Week **7**, Sponsor-Scope **21**, Tv Results **49**, Washington Week **57**, Spot-Scope **58**, Sponsor Hears **60**, Sponsor-Week Wrap-Up **64**, Tv and Radio Newsmakers **70**

DEPARTMENTS: Commercial Commentary **13**, 555/5th **16**, Timebuyer's Corner **44**, Seller's Viewpoint **71**, Sponsor Speaks **72**, Ten-Second Spots **72**

Officers: *Norman R. Glenn*, editor and publisher; *Bernard Platt*, executive vice president; *Elaine Couper Glenn*, secretary-treasurer.

Editorial: executive editor, *John E. McMillin*; news editor, *Ben Bodec*; senior editor, *Jo Ranson*; Chicago manager, *Gwen Smart*; assistant news editor, *Heyward Ehrlich*; associate editors, *Mary Lou Ponsell, Jack Lindrup, Ruth S. Frank, Jane Pollak*; contributing editor, *Jack Ansell*; columnist, *Joe Csida*; art editor, *Maury Kurtz*; production editor, *Barbara Love*; editorial research, *Carole Ferster*; special projects editor, *David Wisely*.

Advertising: assistant sales manager, *Willard L. Dougherty*; southern manager, *Herbert M. Martin, Jr.*; midwest manager, *Larry G. Spangler*; western manager, *George G. Dietrich, Jr.*; production manager, *Leonice K. Mertz*.

Circulation: circulation manager, *Jack Rayman*; *Sandra Abramowitz, Lillian Berkof, John J. Kelly, Lydia Martinez*.

Administrative: business manager, *Cecil Barrie*; *George Becker, Michael Crocco, Jo Ganci, Syd Guttman, Judith Lyons, Charles Nash, Lenore Roland, Manuela Santalla, Irene Sulzbach*.

Member of Business Publications Audit of Circulations Inc. BPA

© 1962 SPONSOR Publications Inc.

SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation, and Advertising Offices: 555 5th Av. New York 17, MUrray Hill 7-8080. Chicago Offices: 612 N. Michigan Av. (11), 664-1166. Birmingham Office: 3617 8th Ave. So., FAirfax 2-6528. Los Angeles Office: 6915 Hollywood Blvd. (28), HOllywood 4-8089. Printing Office: 3110 Elm Av., Baltimore 11, Md. Subscriptions: U. S. $8 a year. Canada $9 a year. Other countries $11 a year. Single copies 40¢. Printed U.S.A. Published weekly. 2nd class postage paid at Baltimore, Md.



...and the view is better than ever! Our giant new 1,549 ft. tower, sixth tallest structure in the world, gives KOVR 37% more Television homes in the booming Sacramento-Stockton market. These are the concrete advantages to you:

GREAT PROGRAMMING: A line-up of strong ABC-TV shows and top syndicated properties which are supplemented by Metropolitan Broadcasting's quality specials and public affairs programs.

NEW STUDIO FACILITIES: The finest and most extensive in the area, including tape facilities in both our Sacramento and Stockton studios.

SUPERIOR PROMOTION: Massive, continuing on-the-air, outdoor and newspaper campaigns.

You're on solid ground when you buy KOVR for towering results in the Sacramento Valley.

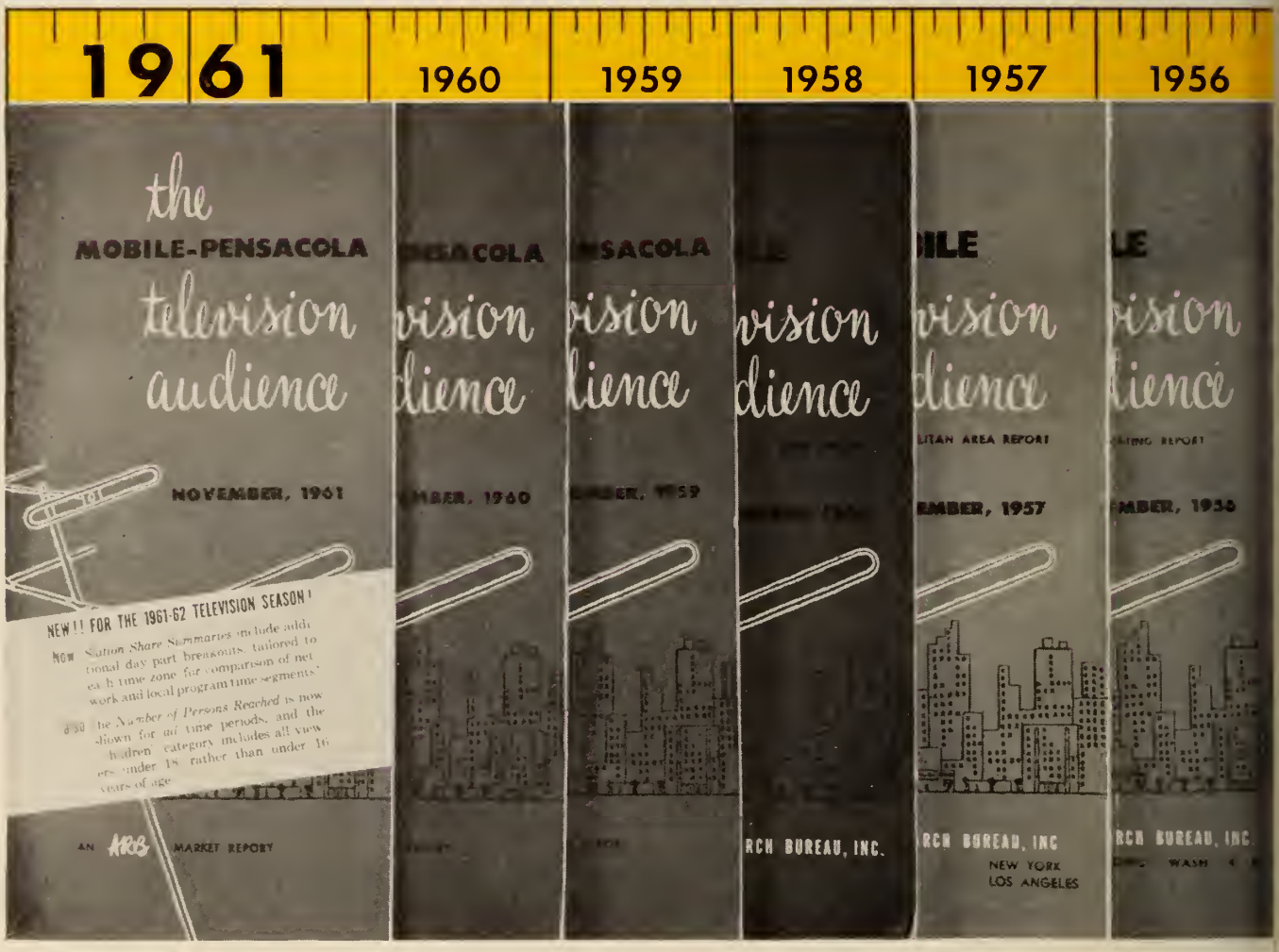
KOVR Channel 13 SACRAMENTO STOCKTON

A METROPOLITAN BROADCASTING STATION
C. GLOVER DELANEY, V. P. & GENERAL MANAGER

..... YEAR AFTER YEAR, AFTER YEAR, AFTER **YEARS** .....

WKRG-TV Mobile-Pensacola

Measures **UP**



WKRG•TV

Channel 5
Mobile
Alabama

Your **MEASURE 'MINT'** on the Gulf Coast

Call Avery-Knodel Representative
or C. P. Persons, Jr., General Manager



23 April 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

CBS TV AFFIL. PAYCUT

Affiliates board gets word of $4 mil. proposed cut and time reclassifications; pay cut to be about 6%

Los Angeles:

CBS TV last week broke the news to its Affiliates Board as to what the network wanted CBS TV stations to give up in network revenue and at first glance it figures somewhere in the neighborhood of $4 million.

The one-day meeting, which a network official described a "very pleasant session," brought forth this purported proposal:

1) As far as affiliates' revenue was concerned the afternoon was to be reclassified from C to D rate.

2) The stations would waive any income margins accruing from advertiser discounts, which in substance would mean they'd be compensated on the base of the end rate.

Here's how the $4-million loss to stations in afternoon compensation is calculated: multiplying by 30% the difference in accumulative billings with the application of the D rate instead of the C rate.

Apply the $4 million to the total share paid affiliates in 1961 (around $66 million) and the ratio loss to affiliates comes out to slightly over 6%.

The gathering here was primarily for the purpose of giving the CBS TV Affiliates board a preview of the proposition that the network plans to submit at the general affiliates meeting in New York 3-4 May at the Waldorf-Astoria.

Incidentally, it is further calculated that of the $4 million about $800,000 will be the portion yielded by the CBS TV o&o's.

In submitting the plan for revised affiliates' afternoon compensation CBS TV took the tack that by agreeing to share in the network's loss on its daytime operations the stations would accomplish something of long-range interest.

This is the second step taken by CBS TV within a year to reduce affiliate compensation. The other involved a similar switch from D to C time, that of the morning schedule. The before noon revenue readjustment was coincidental with CBS

(Continued on page 10, col. 2)

PETKER SUIT SETTLED; Y&R TO PAY $125,000

The $16 million anti-trust suit brought last January by Al Petker on behalf of his A. P. Management Corp. against Y&R and 15 station reps was reportedly settled last week.

In exchange for payment of between $120-125 thousands by Y&R on behalf of all defendants, the suit has been dropped.

Some of the reps ignored the suit. Others who hired legal aid for it are now said to be out about $4-5,000 each.

The suit arose from a meeting at Y&R 11 December said to have involved illegal restraint of Petker's exchange plan.

CBS, NBC report record 1st qtrs.

A record first quarter in CBS history was reported to the stockholders in Los Angeles last week. Said chairman William S. Paley, "I am delighted to be able to report that CBS has just completed the best first quarter in its 34-year history."

Increased sales and profits for the network and o&o's were listed.

AB-PT meanwhile reported a first quarter decline of net operating profit from $3.4 million in 1961 to $3.0 million this year.

NBC TV—like CBS—didn't give any figures but reported all time highs in first quarter sales and earnings.

Net o&o's before Chicago FCC hearing

Chicago:

Chicagoans who expected fireworks in the FCC's hearings came away disappointedly with nothing more than a fizzle to recount as the stations had their turn to testify last week.

The testimony by Lloyd Yoder, Clark George, and Sterling Quinlan, representing the respective NBC, CBS, and ABC o&o's, was bland, mild, and innocuous—in its total effect.

At one point FCC Commissioner Robert E. Lee, presiding, warned Clark George, v.p. and general manager of WBBM-TV, that the length

(Continued on page 10, col. 2)

MARX TO HEAD NEW ABC ENGINEERS UNIT

ABC has formed a new division, ABC Engineers. Frank Marx, who was v.p. in charge of engineering, has been elected president of the new unit.

The new unit will bear on all branches of ABC, "including tv, radio, films, theatres, records, publishing, and our international activities," said Simon B. Siegel, executive v.p. of parent company AB-PT.

Marx joined ABC in 1943 as director of general engineering, became v.p. in charge in 1948, and v.p. in charge of engineering for ABC in 1952. He also serves as engineering consultant to USIA and was a member of the NTSC which created color standards.



Frank Marx

TAC meetings set for 20-21 August, Chicago

TAC will analyze local public affairs programming in a meeting of programing representatives of subscriber and producer stations 20-21 August in Chicago.

A steering committee of Stan Cohen, WDSU-TV, New Orleans; Roy Smith, WLAC-TV, Nashville, and Robert Weisberg, TAC, will draw up the agenda for the meetings.

It is expected that the meeting will result in the formation of a national association of program directors.

Some subjects probably to be discussed at the meetings will include: how to determine local community needs, what happens when the FCC visits a community, producing local public affairs shows, how communities benefit from public affairs programs, and sponsorship problems regarding public affairs programs.

Fm stereo in rapid growth

By mid-April 81 fm stations had converted to stereo and were broadcasting an average of 66 hours a week, reported EIA last week.

About 70 million people, or 40% of the nation's population, are said to be within the range of these broadcasts.

There are at least 20 manufacturers now delivering fm stereo equipment.

Fm stereo broadcasting officially began in June 1961. By fall 1962 it is expected that about 300 fm stations will be transmitting in stereo.

'SALADA' TO REPLACE S-S-H COMBINATION

Salada Foods, Inc., will be the new name for Salada-Sherriff-Horsey, Inc. Grant Horsey, president, said that the old name did not describe the product line accurately. Salada Tea is one of the company's major products.

J. William Horsey Corp. was created in 1946 to process citrus fruits, merging with Shirriff's Ltd. of Canada, producer of jellies, desserts, and flavorings, in 1955, to form the Shirriff-Horsey Corp. Two years later the company purchased the Salada Tea Company and assumed the three-part name it is now dropping.

Speidel to sponsor 'Defenders' episode

Speidel (McCann-Marschalk) will fully sponsor "The Benefactors," an episode of The Defenders, 28 April. The previous sponsors of the episode dropped out when they learned that the hour deals with abortion.

Speidel will continue as an alternate-week half-hour sponsor in the fall.

Two Balaban stations to Eastman; WRIT will affiliate with ABC Radio

Two Balaban radio stations in Texas, KBOX, Dallas, and KXOL, Ft. Worth, announced last week the appointment of Robert E. Eastman, station representatives.

The two stations were charter members of the Eastman list, but left in 1960. Their return gives Eastman all four Balaban radio stations. The two others are WIL, St. Louis, and WRIT, Milwaukee.

WRIT, said to be the first major radio station to be fully automated, will replace WISN as the ABC Radio affiliate in Milwaukee on or before 6 August.

The station is owned by Radio Milwaukee, Inc., a part of Balaban Stations.

(Continued on page 64, col. 1)

Hall denies KLAC, L.A., is to be sold to WBC

Los Angeles:

Mortimer W. Hall, president of Hall Broadcasting Corp., admitted that he had talked to Donald H. McGannon, president of WBC, last week, but he termed the meeting a social visit of a long time personal friend and categorically denied that he was selling station KLAC, Los Angeles, to WBC. (See SPONSOR-WEEK, 16 April.)

Said Hall, "KLAC is definitely not for sale—quite to the contrary, Hall Broadcasting has future plans for purchases itself in various other markets."

Hall referred to his statement of last November, made when Bob Forward was appointed executive v.p. and general manager of the station, that the station was no longer for sale and had been taken off the market."

Earlier WBC had an option to buy for $4.5 million which expired be-

(Continued on page 10, col. 1)



a statement of

WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam



We take great pride in calling to your attention that the 1962 McCall's Golden Mike Award winner for service to the community is the best known lady in our home town, and the first lady of New England broadcasting, our girl Kitty.

We are deeply grateful to have this added indication of what we have long maintained—that true and intensive local service is the broadcaster's most important function. Often such devotion is its own reward and only rarely do these things come to the attention of those who do not reside in our community.

We, however, have never hesitated to have our record examined, and one of the brightest spots in that record is weekdays from 1:00-2:00 PM.

Represented nationally by HOLLINGBERY

FENNER TO MW&S AS V.P. AND A/E

Robert M. Fenner has joined Mogul Williams & Saylor as v.p. and account supervisor on Griffin shoe polish.

The account was assigned by Boyle-Midway division of American Home Products to the agency earlier this month.

Fenner was marketing brands supervisor and brand manager of Chesebrough-Pond's, responsible for Vaseline hair tonic, Pertussin products and Seaforth toiletries. He was previously group advertising manager at Vick Chemical Co., assistant v.p. for product management at Coty, Inc., and new product manager at Colgate-Palmolive.



Robert M. Fenner

CMB seminars end series

Dr. Herbert W. Robinson last week forecast new profit opportunities in the 1960s for agencies and media through the use of computers.

Robinson, president of CEIR, spoke at the last of a series of CMB seminars. (It was reported incorrectly in SPONSOR-WEEK, 16 April, that CEIR was presenting the seminars.)

KLAC

(Continued from page 8, col. 3)

fore the FCC acted on the transaction.

Hall said that since November the station had invested heavily in promotion advertising, talent, and staff.

Meanwhile, in New York, WBC was completing negotiations to acquire WINS, which would be its seventh radio station. Purchase price is reportedly almost exactly $10 million.

CBS TV PLAN

(Continued from page 7, col. 2)

TV's conversion of the morning pricing to a commercial minute concept.

It will be recalled that at last year's meeting of NBC TV affiliates Robert Sarnoff was emphatic in his premise that affiliate income was quite out of line with network profits and that a more equitable form of distribution, less favorable to stations, was in order. It can be assumed NBC TV will have something concrete to propose to its affiliates along these lines after the CBS TV affiliates have endorsed their own compensation cutback.

CHICAGO FCC

(Continued from page 7, col. 3)

of his testimony (the transcript was 115 pages) was driving him "into the arms of Morpheus."

While Lee displayed a remarkable sense of humor throughout, very few of the 99 original witnesses were curious enough to come back. One or two were seen in the courtroom.

Each of the three o&o managers insisted he had local autonomy to make decisions but relied on New York higher-ups for advice, suggestions, or approval. Of the three Quinlan, perhaps, made the most vivid case, saying of WBKB-TV, we are "iconoclastic, individualistic, indigenous."

Quinlan, calling FCC Chairman Minow "the great tree-shaker," credited Minow's efforts for attracting a sponsor to his station, Community Builders, which will spend $100,000 on a series of local public affairs documentaries.

Each of the general managers seemed to express resentment at the lost time and effort required to prepare exhibits and presentations for the FCC hearings. Quinlan noted that preparations had held up some public affairs shows by over a month.

AMA ELECTS OFFICERS FOR JULY 1963

Chicago:

William R. Davidson has been elected president of the American Marketing Association for the year beginning 1 July 1963. He is professor of business organization at Ohio State University. He will serve as president-elect for one year.

Vice presidents elected included Joseph W. Newman of Stanford University, Robert James Lavidge of Elrick & Lavidge. Sidney R. Bernstein of Advertising Publications, and Edward R. Bartley of B. F. Goodrich. They will serve as vice-presidents-elect until taking office in July 1963.

Miss Margaret L. Reid of Monsanto Chemical was re-elected secretary-treasurer and will begin her term July 1962.

The following were elected to the board of directors and will begin their service in July 1962: Perry Bliss of the Univ. of Buffalo, John Macklin Rathmell of Cornell University, Syndor V. Reiss of Graybar Electric, Alfred N. Watson of U. S. Rubber, James L. Chapman of Detroit Edison, Charles J. Tobin of Oscar Mayer, Melvin S. Hattwick of Continental Oil, J. R. Jones of Southern Services, Gerald E. Brown of Safeway Stores, Ralph C. Hook, Jr., of Arizona State University, and David S. Catton of Foster Advertising.

Collins Hails White House Study

NAB president LeRoy Collins last week commended the White House Commission on Campaign Costs for recommending a suspension during the 1964 campaign of the "equal time" provision of the Communications Act.

Collins noted that industry and commission agreed that "there is no need to require the industry to provide free time to candidates."

More SPONSOR-WEEK continued on page 64

who buys the most?

young adults buy the most!

young adults buy the most cigarettes... and most of almost everything



Young adults (under 50) buy 66% of all tobacco products. This means that when you buy young adult ABC Radio, you're buying cigarette advertising geared to the market that buys most of what you sell. That's because two years ago ABC Radio recognized the potent economic force inherent in your young adult market and did something about it. ABC Radio consistently programs for young adults; promotes to young adults; presents to the cigarette adve (and virtually every other advertiser) the most or pelling new "reason why" for network radio It young adults with Flair, Sports, The Breakfast News and Special Events on ABC Radio. Reme be when it comes to tobacco products, young a always buy the most. Your ABC Radio sales repre tative will be glad to give you the young adult ct

Source: Life Magazine Study of Consumer Expenditures

ABC RADIO FIRST WITH YOUNG ADULTS

by John E. McMillin

Commercial commentary

Appointment in Milwaukee



This week Thursday (26 April) Ernie Jones and I will be at Marquette University in Milwaukee, attempting to defend the honor of the ad business against a couple of hotshot college professors.

Ernie, of course, is president of MacManus, John and Adams, and an articulate, hard-hitting advocate if there ever was one.

Our adversaries, however, are so loaded with academic credentials, so drenched in genuine egghead accomplishments, that I've been wondering whether two benighted, misbegotten admen can even make a fight of it.

Paul Weiss, professor of philosophy at Yale, is an internationally known scholar, teacher and consultant on educational projects, whose works have been translated into Hebrew, Greek, Italian, Spanish, Portugese and Japanese.

Ernest van den Haag, professor of social philosophy at N.Y.U. and lecturer at the New School for Social Research, has contributed articles on education, psychoanalysis, and religion to a formidable list of learned American, British, French, and Italian publications.

Ernie Jones and I—well, we've written a couple of ads.

The occasion for this unequal confrontation is Marquette's Fifth Annual Advertising and Marketing Conference, held by the University's colleges of Marketing, Journalism and Speech, in co-operation with the Milwaukee Ad Club, and other business organizations.

The subject this year is a dilly; "The responsibilities of advertising people to business and society," and Professor C. Brooks Smeeton, chairman of the Conference, has thoughtfully sent me a sheaf of anti-advertising attacks including Arnold Toynbee's blast against Madison Avenue, as stern examples of the kind of deep, dark, knotty ethical problems we shall be expected to deal with.

I'm sure that Ernie and I will do our best (we will represent "the practioners of advertising" while Professors Weiss and van den Haag will speak majestically for "the consumer and society.")

It should be a thrilling, action-packed exchange, to say the least. But please, please pray for us.

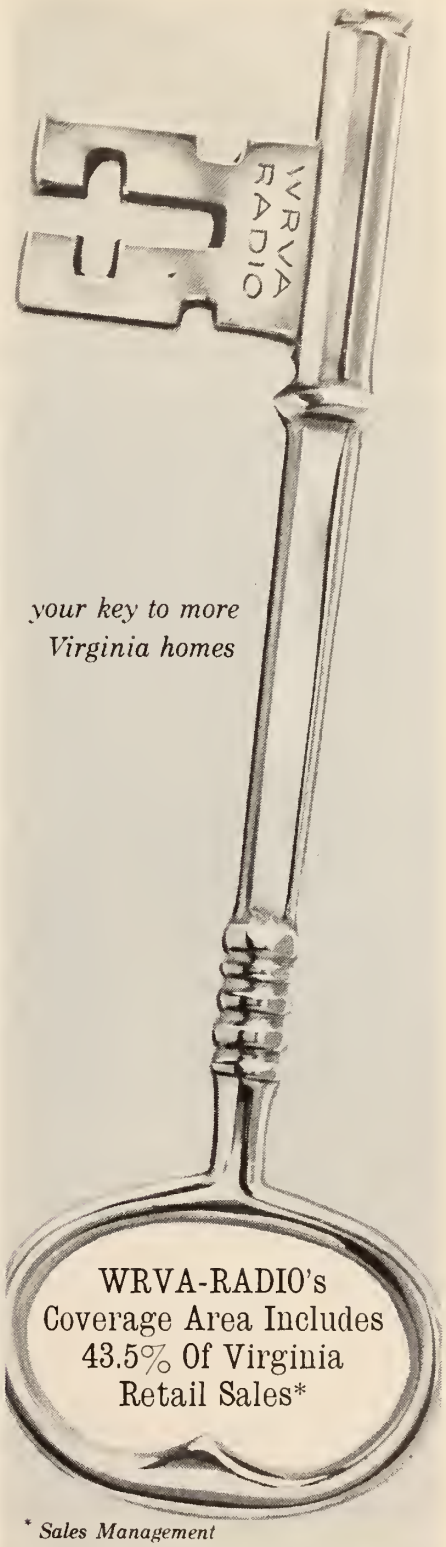
Let's not be anti-intellectual

Our Milwaukee ordeal will take place, ironically enough, on the very day when the 4As, in a closed session of its spring meeting at White Sulphur Springs, will be discussing what, if anything, to do with its "thought leader" public relations program.

You may recall that last year at the Greenbrier, the 4As split wide open over a proposed $130,000 p.r. campaign, prepared by Hill & Knowlton and already approved by the 4A Board of Directors.

Its agency members, led by such rebels as Art Tatham of Tatham-

(*Please turn to page* 54)



* *Sales Management Survey of Buying Power—1961*

WRVA-RADIO

50,000 Watts AM, 1140 KC
200,000 Watts FM, 94.5 MC
Richmond, Virginia

SUBSCRIBER N.A.B. RADIO CODE

National Representative:
PETERS, GRIFFIN, WOODWARD, INC.

JOEY AND PERRY AND ANYONE FOR GOLF? / AN EARLY MORNING TALK WITH A STATESMAN / A LO







THIS IS NB

One of a series of advertisements which reflects the balance, scope and diversity of NBC's program service.

THE PROBLEMS FACING TODAY'S WOMEN/AND MEANWHILE, BACK AT THE RANCH



RGEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD

555/5th

Burnett's NAB suite

Your reporting on the traffic, or rather lack of it, in the Leo Burnett agency's hospitality [*Sponsor-Week*, 9 April] suite leaves me somewhat perplexed.

During the NAB Convention I had the pleasure of visiting this suite, meeting with Tom Wright and his most gracious staff, and enjoying typical Burnett hospitality. Had I any complaint—and I have none—it would be that the rooms were a bit small for the number of people visiting them. But the friendship, courtesy and hospitality more than overcame the shortage of floor space.

Knowing the value of editorial space in SPONSOR, I question that such an item really rated an opening page box. Or could I be wrong on both counts?

J. J. "Chick" Kelly
dir. of advertising and promotion
Storer Broadcasting
Miami

Thank you for your thoughtful note. You must have hit the Burnett suite at the peak of the traffic hour. According to our information, and we had a considerable amount of comment to back us up, a good many people wanted to visit the Burnett suite, but didn't know where to find it.

Even though the suite was carried in the NAB issue, there was no prepublicity, which seems to be part of the trouble. (See "Sponsor Speaks" page 72, for additional comments.)

Double billing

As one of the leading spokesmen for our radio/tv industry, I feel sure you will want to take the lead in combating "double billing."

As you know, FCC has cracked down hard, and rightfully so.

However, mark my words, this is the type competition we may expect from our newspaper friends. They will bill the large advertiser at his lower lineage rate, but they will bill co-op *portions* of that ad, at the one-time, or smaller lineage rate.

I say the only way the government or advertising industry can combat this is to insist co-op advertising be billed at same rate as advertiser himself enjoys.

Walter H. Stamper, Jr.
Chattanooga

Letters on our letters

Your "Open letter to Chairman Minow." 2 April issue is excellent.

I certainly hope he reads it and then thinks seriously about everything in it.

And, in its way, your "Open letter to Governor Collins" is just as good.

Both should be helpful to an industry that needs help of this kind.

Chester MacCracken
dir. of radio and tv
Remington Advtg.
Springfield, Mass.

Diseases again

Just a quick note to say thanks for the very fine spread you gave to our Media Maladies contest ["Schizorataphobia anyone?" 26 March]. The article was certainly well written, and I hope proved to be of interest to your general readership. Also our thanks to the writer.

Roger B. Read
Taft Broadcasting
Cincinnati

An advertising education

An important aspect in advertising is education. Knowing that SPONSOR especially is interested in the future of this field we want your readers to know of the 12th annual "Inside Advertising Week," April 22-27, in New York.

Sixteen major advertising companies will be on hand to host the 78 seniors from colleges throughout the U. S.

R. Steele Sherrat
Advertising Club
New York

REACH OUT

KFMB RADIO lets you reach out, into a four county primary area where, according to Pulse, more adults listen to KFMB than any other station. Bonus audience in four additional counties, too!

KFMB RADIO SAN DIEGO

TTC Symbol of Service

Transcontinent Television Corporation

In Television: WGR-TV Buffalo • WDAF-TV Kansas City • KFMB-TV San Diego • KERO-TV Bakersfield • WNEP-TV Scranton-Wilkes Barre

Represented by Edward Petry & Co., Inc.

In Radio: KFMB & KFMB-FM San Diego • WDAF & WDAF-FM Kansas City • WGR & WGR-FM Buffalo

380 MADISON AVENUE • NEW YORK 17, NEW YORK

New...on Detroit's WJBK-TV

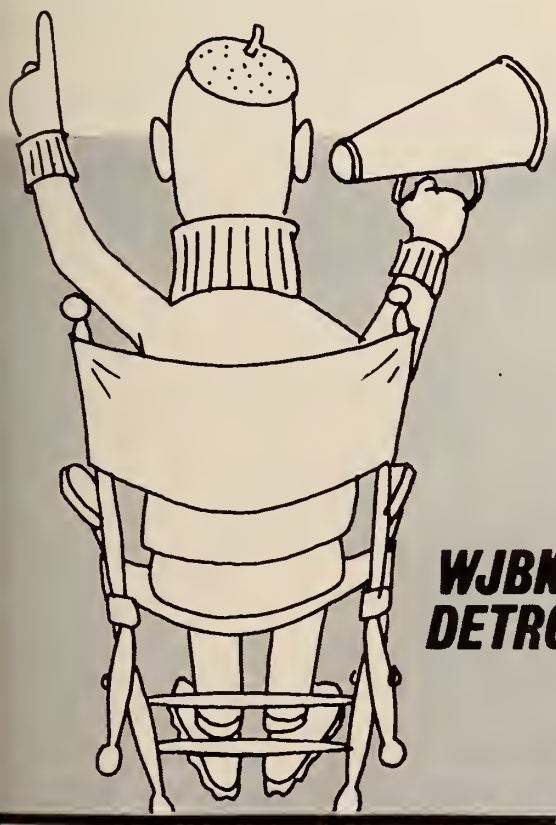
PREMIUM MOVIES IN PRIME EVENING TIME

Thursdays, 7 to 9 P.M.

THURSDAY MOVIE DATE

60-Second Announcements Now Available in the Pick of the Pictures*

Looking for prime 60's with a selling punch? Here they are, in an all-star lineup on Detroit's Channel 2. Call your Storer rep now for first choice of the avails.



WJBK-TV DETROIT 2

*TITLES AND STARS LIKE THESE, CHOSEN AND TIMED FOR FAMILY VIEWING

STRANGERS ON A TRAIN, 1951
Farley Granger, Ruth Roman
THE SEARCHERS, 1956
John Wayne, Natalie Wood
CALL NORTHSIDE 777, 1948
James Stewart, Lee J. Cobb
PRINCE OF FOXES, 1949
Tyrone Power, Orson Welles
THE WHIRLPOOL, 1949
Gene Tierney, Jose Ferrer
PINKY, 1949
Jeanne Crain, William Lundigan
ALL ABOUT EVE, 1950
Bette Davis, Marilyn Monroe
THE BLUE DAHLIA, 1946
Alan Ladd, Veronica Lake
VIVA ZAPATA, 1952
Marlon Brando, Jean Peters
THE CRIMSON PIRATE, 1952
Burt Lancaster
A STAR IS BORN, 1955
Judy Garland, James Mason
COME FILL THE CUP, 1951
James Cagney, Phyllis Thaxter
TEA FOR TWO, 1950
Doris Day, Gordon MacRae
THE DAMNED DON'T CRY, 1950
Joan Crawford, Steve Cochran
THE BIG LIFT, 1950
Montgomery Clift, Paul Douglas
HOUSE OF STRANGERS, 1949
Susan Hayward, Edward G. Robinson

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	NEW YORK WHN	TOLEDO WSPD	DETROIT WJBK	*IMPORTANT STATIONS IN IMPORTANT MARKETS*
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	*STORER BROADCASTING COMPANY*

STORER TELEVISION SALES, INC., representatives for all Storer television stations

CHECK



70 FULL HOURS

MATINEE

STARRING **ANTHONY GEORGE**

SEBASTIAN CABOT

AND DOUG McCLURE

NOW AVAILABLE FOR LOCAL PROGRAMMING

GREATEST GUEST-STAR LIST IN TV HISTORY!

Jack Benny	Dan Duryea	Mickey Rooney
Scott Brady	Joan Fontaine	Barbara Rush
Lloyd Bridges	Charles Laughton	Jane Wyman
Sid Caesar	Julie London	Keenan Wynn
Cyd Charisse	Lee Marvin	
Joseph Cotten	Ricardo Montalban	And...
Angie Dickinson	Tony Randall	Many, Many More

1st day sales to:
WPIX New York
KTTV Los Angeles
WGN-TV Chicago
WMAL-TV Washington, D.C.
WALA-TV Mobile
WPTA-TV Ft. Wayne
KVOA-TV Tucson
KLZ-TV Denver
WXYZ-TV Detroit

mca TV FILM SYNDICATION

598 Madison Ave., New York 22, N. Y.
PLaza 9-7500 and principal cities everywhere



"Run Silent, Run Deep" (25.8*) runs off with Sunday Night


Witness for the Prosecution


10 Seconds to Hell


Not As A Stranger


The Wonderful Country


The Pride and the Passion


Shake Hands with the Devil

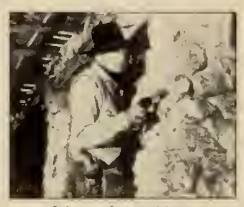

Johnny Concho


The Indian Fighter


Marty


Pork Chop Hill


Men In War


Man of the West


Moby Dick


The Kentuckian

...and look what's coming on "Hollywood Special"!

Movies are better than ever ...on ABC-TV.

Kicking off "Hollywood Special," *Run Silent, Run Deep* grabbed itself a 25.8 average rating,* outrating *every* program from 8:30 to 10:30 on Nets Y & Z.

In point of Nielsen fact, it made ABC the top-rated Network on Sunday night, with a 23.2 average.* A higher rating than any night on any other network.

A glance, above, at the up-coming schedule should leave n doubt as to this line-up's abilit to score in similar fashion o forthcoming Sunday nights.

Movies, anyone?

ABC-TV

*Source: Nielsen 24 Market TV Report, Average Audience, Monday thru Sunday, 7:30-11 PM., week ending April 8, 1962.

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

23 APRIL 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

Next to important account switches, what advertising people perhaps like to read most about are new products which are testmarketing. Here's a collection of them.

1) **P&G via its Charman Paper Co.** is moving into the **disposable diaper** sweepstakes, competing directly with **J&J's Chux** and indirectly with **International Latex** and **Kleinert. Scott Paper** also has one in the making.

2) **Boyer Labs,** of Chicago, which turns out **H-A hair arranger,** is taking a stab at the **deodorant market** through **Halt** and the aftershave field via **Hark. Allan Marin** is the agency and the testing is mainly in the southwest.

3) **DuPont** is out with a **new bleach,** with **BBDO** steering the market tests. This could become a hefty budget operation late in the year.

4) **Proctor appliances (Weiss & Geller)** has on the marketing board a **midget electric clothes drier** (it takes three pounds of wetwash and is most handy for apartments).

5) **Armstrong Cork (BBDO),** whose new floorwax, **One Step,** seems to be spreading from the east, has stirred this speculation among competitors: will it market the product **through floorcovering stores** or will it bid for the **supermarket shelf** along side the packaging of **S. C. Johnson, Simoniz, Aerowax, Continental,** etc.

BBDO seems to be having a rough time getting the air media data it wants to feed into its linear programing computer.

Latest obstruction the agency has encountered: **the refusal of tv stations to supply, per request, the engineer's logs for any sample week,** preferably the middle of March.

Responded the stations: **our policy is never to issue stats of our logs.** Some stations did advise BBDO that they'd **consent to a look at the logs on the scene,** but the agency told SPONSOR-SCOPE that for obvious reasons this wasn't what it wanted.

P.S.: Rep firms' research directors next week will get an insight into what BBDO is up to at a coffee-and-donut session to which they've collectively been invited. Meantime the stations and reps are asking themselves **where's the money coming from to pay for all that socio-economic data that BBDO wants to collect for programing the computer?**

NBC TV has beaten both ABC TV and CBS TV to the punch in trying to make a buck out of the fall elections.

The package price NBC TV quoted to agencies last week was **$900,000,** with the returns coverage starting at 7 p.m. and running to 3 or 4 a.m.

Orders will be accepted for a third of the package at $300,000.

The selling theme: whatwith the governorship races in California, Ohio and New York and possible upsets in certain key Congressional tilts it should make for an **exceptionally exciting midterm election.**

Not every product category was hotsy-totsy in the tv realm during 1961.

One area where in particular it wasn't so: the **automotive aftermarket,** such as **tires, batteries, accessories, anti-freezes,** etc.

Here's how tv fared from that aftermarket in 1961 as compared with the previous years: **in 1961 the gross billings were $13,650,000, where in '60 the tally**—both estimates are from TvB—**was $15,405,000.**

Taft Broadcasting didn't intend it that way but the group's announcement that it would delay ABC TV's 10 p.m. programs for 10 minutes of news Monday through Saturday has had the effect of throwing a scare into some of the agencies involved.

Where these agencies are worried: **the possibility of this move becoming a trend.**

One agency, which is top heavy in minute participations, **referred to the announcement involving WKRC-TV, Cincinnati, as "critical news."** What it meant was the deferred starting time for such shows as **Ben Casey, Naked City, the Untouchables** and possibly **77 Sunset Strip** (which starts at 9:30 in the fall) would give the network competition **a likely rating advantage.** (Cincinnati sets in use at 10 p.m., 61%; at 11 p.m., 41%.)

The new WKRC-TV policy takes effect 21 May, with the strip billed as **Dateline Cincinnati.** Eliminated altogether are **Gillette's Saturday Night Fights.**

Lever's Stripe toothpaste (JWT) has latched onto an appeal whose neglect has puzzled the dentifrice field ever since the product was put on the market: the tv kid audience.

The brand appears to be making up for the omission with a vengence. It's not only bought into **NBC TV's Shari Lewis** show but is seeking **kid show participations in 54 markets.** The plan is to do the commercials with live copy.

When the TvB board meets in Cincinnati this week it will have as one of the research exhibits a flow chart showing the expenditure movements of certain tv accounts during 1961.

The essential purpose of the study is to show the **cutback behavior of a key list of advertisers or brands;** that is, where the dollars went after they left network or spot. If they were pulled out of tv altogether they will be made **TvB's prime target for renewed proselytizing.**

One thing the study won't show: **whether any of the money went from spot tv into network minute participations.** It goes without saying that a study on this area of transition would be of transcendental interest to both stations and reps.

From the viewpoint of type of segment sponsorship there's a couple of surprises for the trade between the collective nighttime schedules of the tv networks for this fall and those of the fall of 1961.

The differences, which impute **a reversal of trends,** are: (1) **21 shows with a single sponsor** as compared with 19 last fall; (2) **a reduction in the number and percentage of spot carriers.** Last fall the carriers totalled 50, consuming 59% of all prime time.

Here's SPONSOR-SCOPE's breakdown of the way type of segment sponsorship looks for this fall, first by networks en mass and secondly, by individual network:

SPONSORSHIP TYPE	NUMBER OF SHOWS (%)		TOTAL HOURS (%)	
Single sponsor	21	(21%)	13	(17%)
Alternate week	39	(40%)	27	(37%)
Three or more sponsors	38	(39%)	36	(46%)
TOTALS	**98**	**(100%)**	**76**	**(100%)**

SPONSORSHIP TYPE	ABC TV TOTAL HOURS		CBS TV TOTAL HOURS		NBC TV TOTAL HOURS	
Single sponsor	3½	(14%)	4	(16%)	5½	(22%)
Alternate week	5½	(21%)	16½	(66%)	5	(19%)
Three or more sponsors	16½	(65%)	4½	(18%)	15	(59%)
TOTALS	**25½**	**(100%)**	**25**	**(100%)**	**25½**	**(100%)**

Note: Schedule involves Mon.-Sat., 7:30 to 11 p.m.; Sunday 6:30 to 11 p.m.

The peregrinations of Golden Grain macaroni (Campbell-Mithun) may be described as a case of ABC TV taking it away from spot and NBC TV taking it, in turn, away from ABC TV.

The account goes to its new daytime home for the summer, with a budget entailing about **$250,000,** and giving it a few more markets it wanted.

ABC TV has advanced a new selling pattern for nighttime minute participations that has caused some uneasiness on the buying end.

Under the latest system, effective with the 1962-63 season, there's **a fixed value put on the time portion of the minute package price,** but decision on the **markets to be included in the lineup** is left to the **network exclusively.**

The policy as interpreted by agencies: if the network **can't clear certain key markets** it is privileged to **fill in the difference with other markets so long as the total lineup adds up to the fixed price.** (That fixed price for a minute is a sixth of a gross $110,000 hourly rate.)

What disturbs some agencies: the new sales pattern not only **relieves the network from the need to maintain even a semblance of guaranteeing basic markets** but permits the buyer **no choice** in the selection of **substituted markets.**

Nighttime minute participations are now being priced by ABC TV **at prices which permit the agency to deduct its 15% commission on the talent as well as the time.**

Previously and unlike the other networks, ABC TV had set the package price to differentiate between the time portion and the program segment, making the **time commissionable** and the **program figure net.**

Following are the minute package prices for eight of ABC TV's roster of night participation shows: **Sunday Movies, $33,000; Cheyenne, $36,000; Combat, $33,000; Naked City, $38,000; Untouchables, $38,000; 77 Sunset Strip, $38,000; Gallant Men, $29,800; Circus by the Sea, $25,000.**

NBC TV packaged minutes (all gross): **Jack Paar, $35,000; Saturday Night Movies, $34,000; Sam Benedict, $32,000; Laramie, $34,000; It's a Man's World, $32,000; Wide Country, $32,000; Saints and Sinners, $34,000; the Virginians, $30,000; International Show Time, $36,000.**

(See page 32 for other prices of fall network nighttime programing.)

Sunday night has definitely lost its standing as an important one for network tv talent expenditures.

For the 1962-63 season the Sunday dominance has been taken over by the midweek nights, with **Thursday now topping them all.**

Here's SPONSOR-SCOPE's breakdown of talent outlays for regular programing each night of the week, with the grand total of close to $7.2 million for the week representing the highest level since the event of the medium:

Sunday, $950,000; **Monday,** $850,000; **Tuesday,** $880,000; **Wednesday,** $1,150,000; **Thursday,** $1,560,000; **Friday,** $1,030,000; **Saturday,** $770,000. (These figures are net.)

A rough figure of this outlay on an annual basis: **$370 million.**

(For individual prices of fall fare see chart, page 34.)

By the time the fall rolls around the daytime tv network schedules will have undergone so many changes that participating advertisers may have to resort to a beagle to find out where their commercials are.

To take them by network:

CBS: Is eliminating **Brighter Day** and converting **Secret Storm** to a **half-hour,** displacing the **Verdict Is Yours** for **To Tell the Truth** and replacing **Lucy** with the **Real McCoys** reruns. **Video Village** appears on the way out.

NBC TV: Has several changes under consideration but is **playing them close to the vest until CBS makes its revisions official** and the new programs in the NBC TV works give promise of being ready for exposure.

ABC TV: It's got thoughts about inserting another name personality **a la Ernie Ford** and a couple other items, but it too, in part, is **waiting on the competition.**

If the SRA isn't careful, certain reps may find themselves confronted by AFTRA with a demand that they apply for work cards.

What poses this possibility is the spot that the **SRA has got itself into because it failed to tape the sales presentation it put on during the recent NAB convention.**

The SRA has had a number of **requests for tapes of the presentation** and to comply with these the SRA would have to gather again such actors in the sales tableau as **Lew Avery, Adam Young, James Alpaugh and Cliff Barborka.**

Word emanated from the rep front last week that stations were grumbling to them about the added tariff ARB was asking for added socio-economic information in their ratings reports come next fall.

ARB has let it be known that the new data will be forthcoming only if enough station subscribers agree to an added charge of 15%.

Programs designed for mirth keep taking over more and more of the night-time tv network schedule and, in the process, give an added heave-ho to the who-dunits and the items which fall within the realm of mayhem.

Come the fall the network schedules will offer a total of **30 situation comedies, compared to 28 for the year before,** and **eight crime-suspense shows, which is seven less than the previous fall.**

Fanciers of **westerns will have only one less series,** while the **dramatic anthologies will have dropped from 10 to seven.**

Here's a breakdown by program type of the fall regular series lineups as now set:

CATEGORY	ABC TV	CBS TV	NBC TV	TOTAL
Situation comedy	11	12	7	30
Adventure	5	3	5	13
Westerns	4	3	5	12
Crime-suspense	4	3	1	8
Variety	1	3	4	8
Anthology	1	4	2	7
Public affairs	2	2	3	7
Quiz-panel	0	5	1	6
Music	2	0	1	3
Comedy	0	2	0	2
Feature films	1	0	1	2
Sports	1	0	0	1
TOTAL	32	37	30	99

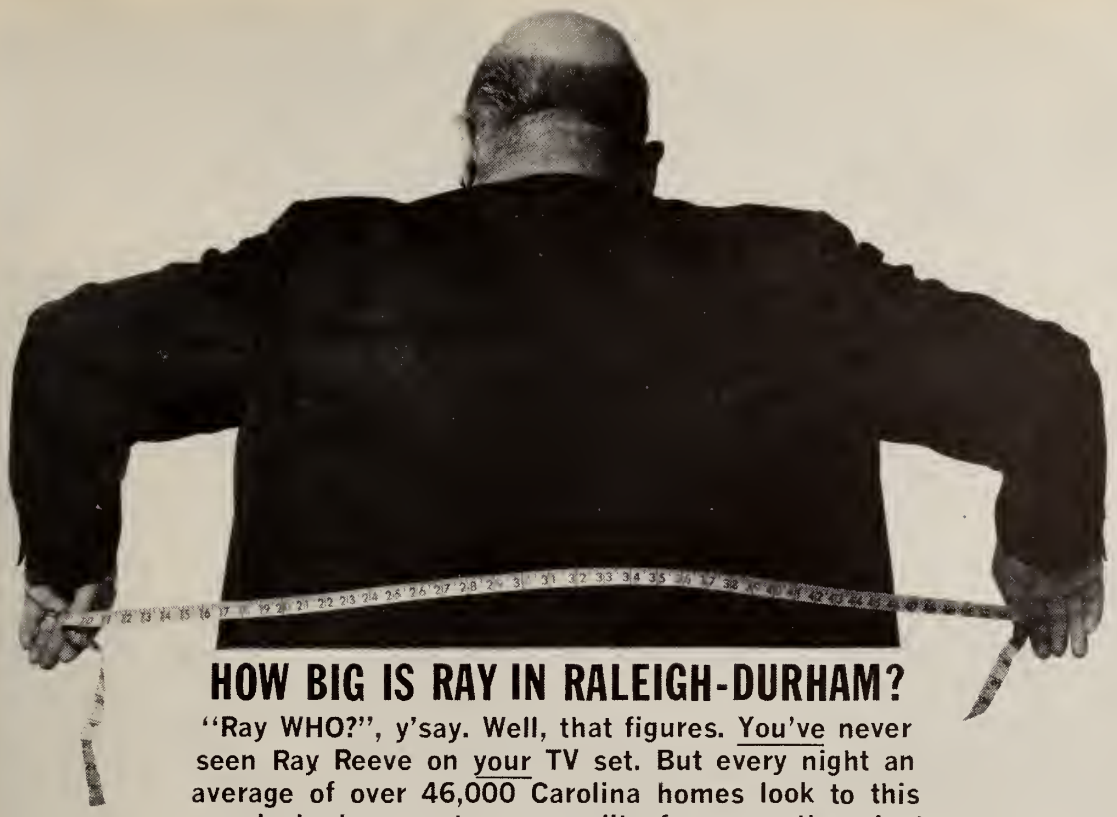
Looks like CBS TV is building cozier good-will relations with its affiliates.

The past week's significant gesture in that direction was the **transfer of CBS Reports from Thursday 10-11 p.m. to Wednesday 7:30-8:30 p.m.**

Before the start of the 1961-62 season SPONSOR-SCOPE reported that CBS TV affiliates were quite **unhappy about the documentary's location because it didn't provide the kind of rating lead-in the stations would like for their late evening news,** which, after all, serves as their prime bread-and-butter strip.

Obviously, CBS isn't hurting its own interests by the change. **It avoids contending with a staple, Wagon Train, and a 90-minute western in color, the Virginian.**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor-Week Wrap-Up, page 64; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 70; and Spot Scope, page 58.



HOW BIG IS RAY IN RALEIGH-DURHAM?

"Ray WHO?", y'say. Well, that figures. You've never seen Ray Reeve on your TV set. But every night an average of over 46,000 Carolina homes look to this award-winning sports personality for more than just ballscores. Ray's been around here for more than two decades . . . He's well-known for what he knows well: the Sports News that interests this area. ■ And how big is Ray Reeve? Your H-R man has all of Ray's measurements . . . from his 42-inch waist to his 18.0 ARB. ■■■■■■■■



NBC TELEVISION

WRAL-TV

CHANNEL 5

Raleigh-Durham, N. C.

Represented Nationally by H-R

(a based on March 1961 NSI & ARB Mon-Fri averages, plus a sworn statement from Ray's tailor.)



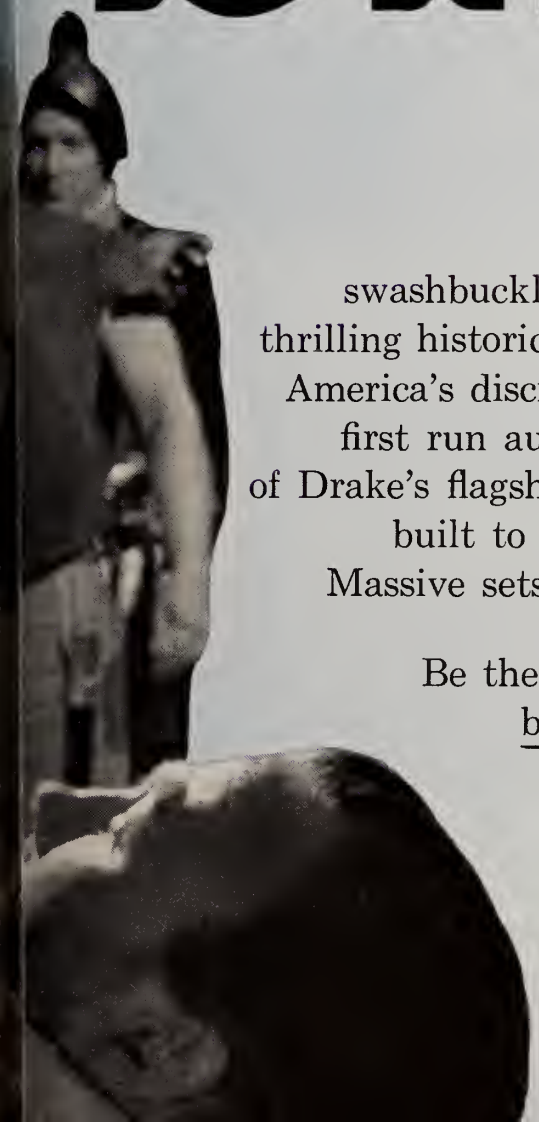

Flaming pages of history
come to life!
The sea conqueror
who discovered
San Francisco!



NOW ON TELEVISION!
MAGNIFICENT SCOPE—SUPERB PRODUCTION
TOP FEATURE MOTION PICTURE QUALITY
—CAST OF HUNDREDS!

SIR FRANCIS DRAKE

starring **TERENCE MORGAN**
"in the tradition of Errol Flynn."



The world's most famous adventurer... swashbuckling pirate...master mariner...Queen's courtier... thrilling historic action, greater than fiction, now re-created for America's discriminating prime time first run audiences. Exact replica of Drake's flagship, The Golden Hind, built to his own specifications! Massive sets! Costly authenticity!



Be the first to see this fresh, brand-new outstanding quality production in your market. Wire or phone collect.

INDEPENDENT TELEVISION CORPORATION
NEW YORK: PLaza 5-2100 / TORONTO: EMpire 2-1166 / SAN FRANCISCO: GLenwood 6-3240

ITC



The day Dad gives Jimmy his first shaving gear is a big one for both of them. The father in the backgro is one of the nation's adults, who receive and control 98% of the U.S. income. In the WBT 48-county b area, adults receive and control most of the $2,690,786,000 worth of spending money...and WBT r has the largest number of adult listeners. Clearly, the radio station to use for more sales is the one t reaches more adult listeners... **WBT RADIO CHARLOTTE.** Represented nationally by John Blair & Comp

Jefferson Standard Broadcasting Company

Sources: U.S. Dept. of Commerce, Spring 1961, Area Pulse and Sales Management's Survey of Buying Power, 1960



DEFENDERS' PERPLEXES INDUSTRY

Drop of episode by Lever, B&W, Kimberly-Clark prompts much soul-searching on difficult questions of sponsor control

On Saturday of this week, CBS TV will telecast its long-disputed *Defenders* episode, "The Benefactor," a drama whose hero, a respected physician, crusades for legalized abortion. The program's regular sponsors — Brown & Williamson, Lever Brothers, Kimberly-Clark—will be conspicuously, even glaringly, absent. "The Benefactor" is almost certain to create a storm of pro-and-con criticism among tv viewers. It is equally certain to confound industry leaders themselves. But, in the larger sense, it again raises the fundamental issue of program responsibility—network autonomy or advertiser control?

On the eve of this potentially historic telecast, SPONSOR attempted to get from prominent network and agency officials their reactions to what this *Defenders* episode might portend. The reaction of those who have viewed the show can be summarized as follows:

- On the purely creative level, it is an excellent, even extraordinary, television drama.

Lack of clear-cut analysis of sponsor-network relation compounds public misunderstanding

• The dissenting advertisers, and their agencies, contend that the program's strong emotional appeal for legalized abortion is one-sided, certain to offend large segments of the public, especially on a religious basis.

• CBS officials cite the program as a "very fine, realistic and honest dramatization," and—with or without sponsors—definitely scheduled.

On the much more complex issue of sponsor control, however, no clear-cut analysis has emerged. SPONSOR found considerable ambiguity on all fronts, which highlights more dramatically than ever that the industry has not really decided what the position of sponsors and networks actually is, or should be, in this inflammatory matter. But one thing all agree on: more than two months have passed since the last voice echoed across the much-ballyhooed platform of the FCC hearings, but the image, the stigma—call it what you will—has not departed the national scene. There are enough newspaper columnists around to keep it glowing. The tri-sponsor withdrawal from the 28 April telecast of *The Defenders* because of "conflict with corporate policy" wasn't buried in the newsprint mountains; it made national headlines. To the American public—the voluminous testimonies of such industry leaders as Frank Stanton, James Aubrey and Robert Sarnoff notwithstanding — the overwhelming influence of advertisers on tv programing is accepted as hard, cold fact. Like the after-effects of gossip, rumor and red-baiting, the truth is less enduring than the stain.

Examination of the more publicized testimonies before the Commission hearings shows why. While all three networks maintained no undue interference in programing by advertisers, the prepared statements of their leading spokesmen left confusing, often conflicting, impressions.

Said Robert Sarnoff on 29 January: "I think we are masters of our own house. Much more so than we are given credit for. However, it is only reasonable for the network to take into account the specialized interests of the advertiser when they are not harmful to the program or story line. The charge that advertisers call the tune for tv programing is invalid and academic. It may be fashionable—but it is also fanciful—to set advertising objectives in opposition to audience-interest objectives in broadcasting, as if television's role as an advertising medium were somehow hostile to its obligation to serve the public."

Said Mort Werner, vice president of NBC TV programs, during that same week: "In entertainment programs, where public issues are not at stake, we have always gone on the theory that the man who pays the bills has a right to some voice in shaping the product. Nearly every advertiser who buys television advertising reserves a measure of control in terms of 'corporate' or 'business' policy . . . the program objectives of a mass medium like television coincide, rather than conflict, with the marketing objectives of advertisers."

Said James Aubrey, president of CBS TV, the week before: "Because the sole economic support of television is revenue from advertisers, there is no doubt that advertisers and their agencies play a part in network programing. The ultimate responsibility for CBS programing fare remains with CBS. But advertisers do influence both entire programs and elements within programs."



"**NETWORKS** can feel free to run certain material," says Richard A. R. Pinkham, senior v.p. in chg. of broadcast operations, Ted Bates, "but advertisers are far more restricted"

Adding: "In most program matters, there is relatively little that is incompatible between our objectives and the objectives of the advertisers. . . . It would not be the wise course to exclude advertiser participation from the creative process in television programing. If we did so, we would eliminate some of the sources and skill that have contributed to television and in which we certainly have no monopoly."

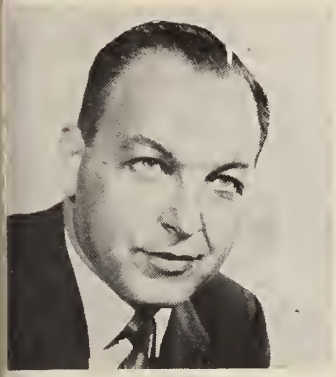
Adding again, "Advertiser taboos amount to nothing more than fly specks." While Frank Stanton, president of CBS, Inc., assured the Commision, "We decide what goes on the air and we live by our code."

Most industry observers applauded the "reasonable, logical" arguments of these television leaders, but now that the dust has cleared it is increasingly apparent that television critics, and subsequently the public, heard only what they wanted to hear.

"An honest, realistic approach to the relationship between programers and advertisers only compounded the exaggeration of sponsor influence," one agency spokesman told SPONSOR. "And it was exaggerated from the beginning. As Michael Dann of CBS told the Michigan 4A's recently, only two advertisers—Procter & Gamble and General Foods—have any real control over tv programing, and even they are fast losing it. But the P&G revelation to the Commission of its insistence on meticulous supervision of shows became, in the public mind, an industry-wide practice, while the Bell & Howell testimony (in effect, sponsor meddling is harmful) was conveniently shrugged off. Thus with the Commissioners' rather leading questions, and a handful of writers adding fuel to the flame, the testimonies by the heads of networks simply backfired. Perhaps they didn't realize it, but they kissed the hand that slapped them."

Will the CBS stand on *The Defenders* have any appreciable influence on public opinion? Is it a posi-

What networks said about sponsor control at FCC hearings

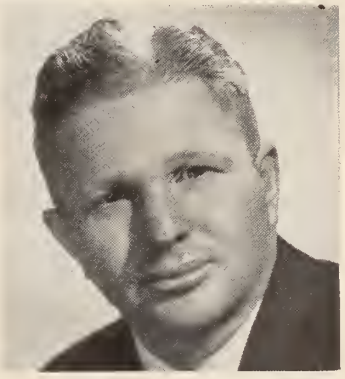


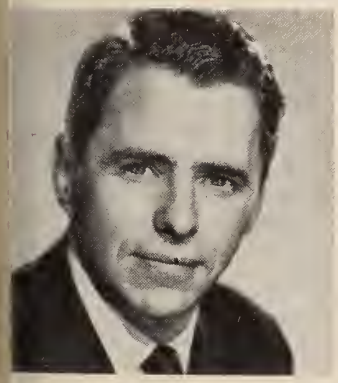
"I think we are masters of our own house. Much more so than we are given credit for. However, it is only reasonable for the network to take into account the specialized interests of the advertiser when they are not harmful to the program or story line . . . the charge that advertisers call the tune for tv programing is invalid . . . advertising objectives are not in opposition to audience-interest objectives in broadcasting."

Robert Sarnoff, chairman of the board, NBC

'In entertainment programs, where public issues are not at stake, we have always gone on the theory that the man who pays the bills has a right to ome voice in shaping the product. Nearly every advertiser who buys elevision reserves a measure of control in terms of 'corporate' or 'business' olicy . . . the program objectives of a mass medium like television coincide ather than conflict, with the marketing objectives of advertisers."

Mort Werner, vice president, programs, NBC TV





"Because the sole economic support of television is revenue from advertisers, there is no doubt that advertisers and their agencies play a part in network programing. The ultimate responsibility for CBS programing fare remains with CBS. But advertisers do influence both entire programs and elements within programs. . . . It would not be the wise course to exclude advertiser participation from tv's creative process."

James T. Aubrey Jr., president, CBS TV

ve step toward reversing the spon-or-control impression? Network of-cials apparently think so, although ie memory of ABC's "courageous" ecision to go ahead with a disputed pisode of *Bus Stop*, after both spon-or and multi-station nixes, still sits ncomfortably in many industry inds. Most agency men, however— ven those directly involved with the current sponsor withdrawals — feel that the two programs cannot be artistically compared.

"Whereas the Fabian fiasco on *Bus Stop* was just that—a fiasco," an agency program supervisor told SPONSOR, "it was not because of the network's striking a blow for freedom. It was because of creative misjudgment. If anything, it proved the advertisers in this particular situation had a greater feel for the public interest than did the network's programers. *The Defenders* problem, on the other hand, is more complex, and far more delicate."

Most who have seen "The Benefactor," as pointed out earlier, feel it is so well-written and produced that no

(*Please turn to page* 50)

Fall hour-long entries on medicine, psychiatry and the war

NBC, on medical kick, has lined up 'Eleventh Hour,' with Wendell Corey as psychiatrist. Series grew out of a 'Kildare' program





ABC is bringing in an action-adventure saga, 'Gallant Men,' on a participating basis. Drama is concerned with World War II

CBS will concentrate on female goings-on in the hospital world with its presentation of 'The Nurses.' Drama is SRO with three sponsors



NETS SEE BRIGHT FALL SEASON

Three networks report large amount of prime time sold for coming season—CBS leads with 92% of its choice hours gone, NBC next with 85% and ABC is 70% sold

Sales for '62-'63 television programs on the three networks may yet reach crowning heights. Seldom have fall nighttime schedules appeared as resplendent and zestful as the upcoming ones on CBS, NBC and ABC.

As SPONSOR went to press, it appeared that CBS was leading the tv troika in garnering sponsor signatures on a whopping array of fall programs. Conservative estimates had it that CBS was approximately 92% sold, an exceptional achievement, in the opinion of industry observers. Last year, at this time, CBS had advertiser commitments in the region of 83%.

Next in line was NBC, cocky and optimistic as Casey Stengel, with its '62-'63 prime time schedule nearly 85% sold and confident that within the next few weeks it would catch up if not surpass its Madison Avenue rival.

Low man, at the moment, appeared to be ABC with a scoreboard reading about 70% sold for the '62-'63 season. It, too, was sanguine about the box office appeal of its "most exciting and balanced schedule" of fall programs. At least, this appeared to be the view of Thomas W. Moore, vice president in charge of the ABC TV network, the man who replaced Ollie Treyz as chieftain of the video web. It was also evident along Madison Avenue that the unceremonious Treyz exit from ABC TV would, in no way, diminish the network's fall programming appeal to national advertisers. In this connection, Moore has told affiliates that advertiser interest in the network's '62-'63 plans are indeed high. "The endorsement that the advertiser and agency communities have given us is an important vote of confidence," he said.

"You can't describe the '62-'63 programing in a single sentence," Michael Dann, CBS TV vice president, programing, New York, told SPONSOR. "The fall programing structure represents more diversification in kinds of new programing since the '53-'54 season."

There was remarkable agreement among network program builders and sellers that the fall programing was in the nature of a "seller's market" with virtually all the prime time gobbled up, save for some scattered participations in hour-long attractions and several fair-sized holes in informationally-minded telementaries. The important thing to bear in mind, they insisted, was that there wasn't too much emphasis on one particular type of programing—and that a "balanced schedule" was in the making on the three networks. If anything, there was bound to be an enormous amount of experimentation this fall, accord-

ing to the educated opinions in the industry.

"There is no specific trend except for the program people to be interested in experimentation," Dann explained, and went on to cite examples wherein programers would have golden opportunities to exercise their showmanly skills.

Dann, as well as his colleagues at CBS and elsewhere, predicted rich and fresh avenues of program exploration and experimentation to be employed in such arrivals as Jackie Gleason in an hour-long variety show for Saturday nights from 7:30 to 8:30 over CBS; *The Jack Paar Show*, another hour-long variety program which NBC will spot in its Friday lineup from 10 to 11 p.m.

Other '62-'63 entries which will afford both producers and directors to emerge with exceptional entertainment values are the ABC *Circus By-the-Sea* presentation on Friday night and the one-hour situation comedy series, *Fair Exchange* with Eddie Foy Jr. scheduled for 9:30 p.m. slot on Friday over CBS. The three networks, it has been pointed out, have been hip-deep in 30-minute situation comedies, but none thus far has managed to click with hour-long situation comedies. CBS is confident it has the answer in *Fair Exchange*, a Desilu Production with Sy Howard as producer and Jerry Thorpe as executive producer. The writers are Arthur Julian and William Templeton. The above are but a few of the significant hour-long productions bursting with "fresh angles" scheduled for the fall broadcast savants pointed out. If there are any trends visible at all in the '62-'63 program arrivals it is in the multiplication of what industry wagsters describe as the "sawbone school" or "white-coated coterie" which includes the high-rated *Ben Casey* on ABC Monday from 10 to 11 and which is SRO with minute participations; *Dr. Kildare* on NBC Thursday from 8:30 to 9:30 p.m. similarly SRO; *The Eleventh Hour*, a new full-hour dramatic series, starring Wendell Corey as a psychiatrist on NBC Monday from 10 to 11 p.m. opposite *Ben Casey*, the frowning neuro-surgeon. At CBS, according to quipsters, they are about to salute the "bedpan brigade," or more properly *The Nurses* on Thursday from 9 to 10 opposite *Dr. Kildare*. *The Nurses* like its medically-oriented companions on the other networks, is SRO as one can see by the comparagraph in this issue of SPONSOR.

In some instances, production costs on upcoming war action, medical, variety and situation comedy fare have risen. It is estimated it went up from 5% to 10% over last year but time charges on networks will be substantially the same as this season. Minute participations will average from $28,000 to $40,000 depending on the popularity of the program.

With the increase of hour variety programs, it is hinted that talent agents will put on a squeeze to wangle more money for their headliners. The scramble to obtain top names for such expanded shows as the aforementioned Paar, Gleason, Red Skelton, etc. and the long-established Perry Como, Ed Sullivan, Garry Moore, etc. undoubtedly augurs a higher asking price for talent. But rumors on the street have it that producers of variety shows are showing a united front against any asking prices over the current $7,500 ceiling, although in some instance, the producers have gone and will go as high as $10,000 or more for a particularly pyrotechnic name. What seems certain is that it will be a "seller's market" in '62-'63 for the talent agencies peddling socko names.

The general feeling in the industry is that Hubbell Robinson's return to CBS means an additional spurt in the direction of better dramatic fare. In view of the fact that a good deal of CBS's '62-'63 programing was 'locked up' before Robinson's return, the end result of Robinson's return won't be heightened and brought more sharply

Networks' program builders see a balanced schedule for '62-'63 season







GREATER program balance is assured on the three networks in '62-'63 prime time hours by program chieftains. (Above) Thomas W. Moore, vice president in charge of the ABC TV network; (upper right) Grant A. Tinker, vice president, general program executive, NBC TV network, and (right) Michael Dann, CBS TV v.p., programing, N. Y.

in focus until the '63-'64 season. But the Robinson creative touch, it is asserted, will however be seen with remarkable clarity in the type of specials that CBS plans to offer in the coming fall and winter. Specials will take on special significance at CBS due largely to Robinson's re-entry, it was asserted. The Robinson touch that was so evident in such previous specials as the Mary Martin-Noel Coward production, the two-hour *Cinderella* with Julie Andrews, the *Caine Mutiny Court Martial*, etc., will once again be demonstrated in such upcoming CBS offerings as Ingrid Bergman and Sir Michael Redgrave in *Hedda Gabler* and other specials smacking of deep concern for the viewer's intellect. Robinson will emphasize more live shows, more dra-

Here's the up-to-date television network lineup for '62-'63

SUNDAY

	ABC	CBS	NBC
7:30	The Jetsons $68,000* sc	Dennis the Menace SRO Kellogg Best Foods $38,000 sc	Walt Disney's Wonderful World of Color SRO Eastman Kodak $110,000 an
8:00		Ed Sullivan Show SRO Revlon P. Lorillard $102,865 v	
8:30	Hollywood Special		Car 54, Where Are You? SRO Procter & Gamble $45,000 sc
9:00	7/12-P $33,000** ff	Real McCoys SRO American Tobacco Ralston-Purina $49,915 sc	Bonanza SRO Chevrolet $115,000 w
9:30		Jack Webb Show SRO General Electric $52,000 an	
10:00	Voice of Firestone SRO $45,000 mu	Candid Camera SRO Bristol-Myers Lever Brothers $33,000 au	DuPont Show of the Week SRO DuPont $75,000 an
10:30	Howard K. Smith News and Comment Nationwide Ins. SRO $16,500 n	What's My Line SRO J. B. Williams Kellogg $34,000 au	

MONDAY

	ABC	CBS	NBC
7:30	Cheyenne Show 3/4-P $83,575 w	To Tell the Truth SRO Whitehall R. J. Reynolds $28,000 au	It's a Man's World P Carnation $95,000 a
8:00		I've Got a Secret SRO General Foods Toni $39,149 au	
8:30	Rifleman SRO Procter & Gamble $43,000 w	Lucille Ball SRO Lever Toni $46,000 sc	Saints & Sinners P Miles Labs Warner-Lambert $93,000 a
9:00		Danny Thomas SRO General Foods $43,000 sc	
9:30	Stoney Burke 5/12-P $92,550 a	Andy Griffith SRO General Foods $42,000 sc	The Price is Right SRO P. Lorillard Whitehall $27,000 au
10:00	Ben Casey SRO/P $89,250 a	Christine's Children SRO Lever Toni $41,000 an	
10:30		Pantomime Quiz SRO Ralston-Purina $24,000 au	Eleventh Hour P S K & French Menley & James Warner-L $31,769 a

TUESDAY

	ABC	CBS	NBC
7:30	Combat 1/3 $89,875 a	Marshal Dillon (not for net sale) w	Laramie 2/3-P Brown & Williamson Miles Bristol-Myers AC Spark Plug Block Drug Colgate-Palmolive $29,384 w
8:00		Adam's Fable SRO Kaiser $39,000 sc	
8:30	Hawaiian Eye SRO Colgate $89,840 my	Red Skelton SRO Best Foods S. C. Johnson Lever Philip Morris $115,000 c	Empire SRO American Tobacco General Mills Chrysler $92,307 w
9:00			
9:30	The Untouchables 1/2 $76,000 my	Jack Benny SRO State Farm General Foods $70,000 c	Dick Powell 3/4 Reynolds Metals American Gas $97,941 my
10:00		Garry Moore SRO Oldsmobile S. C. Johnson R. J. Reynolds $105,000 v	
10:30	Bell & Howell Close-Up SRO Bell & Howell $49,000 n		Chet Huntley $19,844 n

Prices refer to average cost for programs only. These are net prices (agency commission not included). *Do not charge for reruns. **Package price per commercial minute (program and time). Program types are indicated as follows: (a) Adventure, (an) Anthology, (au) Audience Participation, (c) Comedy, (d) Documentary, (ff) Feature Film,

matic shows (a la *Playhouse 90*) and embark on a sizeable search, so it is indicated, for new and better video playwrights—writers who possess the acumen and the potent talents of, say, a Paddy Chayefsky, a Gore Vidal, a James Costigan.

At NBC, the feeling is prevalent that the network's fall program content is indeed of a better calibre than in the past. Grant A. Tinker, vice president, general program executive, NBC television network, speaking for his co-workers, cited the upcoming *Sam Benedict*, the aforementioned *The Eleventh Hour* and *Empire*, among other vehicles, as decidedly worthy contributions to the webs tv program structure. Tinker was certain that these programs contained examples of first class writing. Most

season showing new features and this season's holdovers

SUNDAY		THURSDAY			FRIDAY			SATURDAY		
BS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Reports P 00 n	Virginian P Warner-Lambert Nabisco Carnation $180,769 w	Adventures of Ozzie & Harriet 1/2-P $44,615 sc	Mister Ed 1/2 Studebaker $31,815 sc	Wide Country P $92,000 w	Gallant Men 1/6-P $89,880 a	Rawhide 5/6-P Coca-Cola Nabisco Bristol-Myers Drackett Colgate $86,307 w	International Show Time P Miles Labs Seven-Up (40%) $236,500 v	Circus By-The-Sea P $82,000 v	Jackie Gleason Show 2/3-P Philip Morris Drackett Colgate Ralston-Purina $94,301 v	Sam Benedict P Sterling Drug Quaker Oats Block Drug Polaroid $92,000 a
Gillis 1/2 lgate 7607 sc		Donna Reed Show SRO Campbell Soup Nabisco $66,250* sc	Perry Mason SRO Colgate Drackett Parliament Sterling Drug Coca-Cola $86,307 my	Dr. Kildare P Alberto-Culver Colgate-Palmolive Singer Sewing Machines Warner-Lambert Liggett & Myers Sterling Drug $39,807 a	Flintstones P $79,000* sc	Route 66 SRO Chevrolet Philip Morris Sterling $95,000 a	Sing Along With Mitch SRO P. Ballantine R. J. Reynolds Buick Motors $102,326 mu	McHale's Men P $62,500* a	Defenders SRO Brown & Williamson Lever All State $86,171 my	Joey Bishop 1/2 P. Lorillard $41,000 sc
verly billies SRO llogg Reynolds 30 sc	Perry Como's Kraft Music Hall SRO Kraft $110,000 v	Leave It To Beaver P $59,575 sc	The Nurses SRO Whitehall Johnson & Johnson Brown & Williamson $87,884 a	Hazel SRO Ford $43,000 sc	Men At Work SRO Procter & Gamble Consolidated $55,000* sc	Fair Exchange P Vicks Pillsbury $80,000 sc	Viva Judson McKay SRO Scott Paper Brown & Williamson $43.403 sc	Lawrence Welk SRO J. B. Williams $54,038 mu	Have Gun, Will Travel SRO American Tobacco Whitehall $23,867 w	Saturday Night at the Movies 3/4-P Miles Labs Thomas Leeming Kimberly-Clark Union Carbide Liggett & Myers Maybelline Schlitz Brewing Bristol-Myers $34,000** ff
Ian Dyke SRO ter & mble rillard 00 sc		My Three Sons SRO Chevrolet $71,500* sc			77 Sunset Strip 3/4-P $93,750 my		Jack Paar Show SRO P. Lorillard Kimberly-Clark Smith Kline & French Union Carbide Ronson Mogen David Polaroid $31,730 v	Fight of the Week SRO Gillette $60,000 sp	Gunsmoke SRO Johnson & Johnson General Foods Procter & Gamble $93,865 w	
U. Steel our SRO U. Steel 00 an rnates ith Theater SRO strong ork 00 an	Sealtest Show SRO Sealtest $55,000 sc	Mr. Smith Goes To Washington 1/2 R. J. Reynolds $46,942 sc		Andy Williams Show American Home Kimberley Clark Noxzema Liggett & Myers Miles Labs $33,979 v						
	David Brinkley SRO Douglas Fir Plywood Pittsburgh Plate Glass $30,434 n	Fred Astaire Premiere 5/6 Alcoa R. J. Reynolds $134,500* an	Alfred Hitchcock Presents Alberto-Culver Pillsbury $85,090 my		no net service	Eyewitness P $25,000 n		Make that Spare $11,000 sp		

(i) Interview, (mu) Music, (my) Mystery-suspense, (n) News, (sc) Situation Comedy, (sp) Sports, (v) Variety, (w) Western. Other symbols are: (P) Participations, SRO, Standing Room Only, (fraction) indicates portion of show already sold.

emphatically he intimated, these programs were not "glossy Hollywood sausages." He reiterated that *Sam Benedict*, for one, would turn into a real hit, a program filled with suspense and high ratings.

In the "balanced schedule" that will prevail at ABC this fall, there is the highly touted *Going My Way*, a new 60-minute dramatic series based on the film of the same name. It will headline Gene Kelly in his first continuing tv role.

With globs of pride, the network is also citing the return of *Voice of Firestone*. The distinguished program will be returning after a three-year absence. It will be housed in the 10 p.m. slot on Sunday. Moreover, ABC will be presenting *Gallant Men*, formerly titled *Battle Zone*, a series of hour-long dramas dealing with combat soldiers in World War II. The network also has *Combat*, a 60-minute drama concerned with an infantry platoon on French and German battlefields in World War II slated for Tuesday at 7:30 p.m. At this writing *Gallant Men* is one-sixth sold and *Combat* one-third sold. What is certain however, at ABC is that *Wagon Train*, which it raided from NBC, and is to be put in the Wednesday 7:30 p.m. slot with the SRO sign already up, will capture the attention of practically all *oater aficionados*. In the niche formerly occupied by *Wagon Train*, NBC is putting *The Virginian*, the new 90-minute series based on Owen Wister's classic of the same title. At this writing, *The Virginian* has three sponsors, namely Warner-Lambert, Nabisco and Carnation Co.

The approximately 900,000 color homes in America will receive some color attractions from ABC starting in the fall. With ABC's entry into color tv programing and with the likelihood of CBS adding more tinted programs, plus NBC's unflagging interest in the subject, evidence indicates that the possesors of color tv receivers should be getting a record expansion of color telecasting. ABC indicated last week that it would colorcast *The Flintstones, Matty's Funnies with Beany and Cecil* and the feature films in color which form part of the *Hollywood Special* Sunday night pres-

(*Please turn to page* 51)

WHAT RADIO EXECS TH

They did like Chairman Minow, RAB presentation and FM Day, according to survey of Keystone affiliates

They didn't like absence of pitch to the smaller markets, labor sessions, short length of convention

Now that convention dust has settled over NAB rostrums for another year, broadcasters may reflect whether the big trip to Chicago was worth it.

Radio station managers, in particular, had reason to ponder this convention, for the FCC Chairman, Newton Minow, gave them 45 minutes of prime time. This gesture made him the top attention-getter of the radio group—a fact which arises from an opinion survey of affiliates taken in Chicago by the Keystone Broadcasting System. Minow got a landslide vote of 65% of those surveyed.

Second to Minow in favor was the Radio Advertising Bureau presentation. RAB was cited by 20%.



SMALLER market problems in radio advertising are discussed prior to NAB Convention by Warren Bahr (l), v.p., sr. media dir., Young & Rubicam, and Sydney Wolf, pres., Keystone Bcstg.

THINK OF NAB CONVENTIONS

Third most-liked feature was FM Day, which tied for favor with management sessions—including luncheon meetings. Each picked up 10% of the vote.

In the "didn't like" category, the RAB presentation was at the top of the list for Keystone affiliates, with 25% reporting they were "disappointed." Among their reasons: 1) "They give too much for too few. . .", 2) "We've heard the same pitch for the last several years. . .", 3) "They don't take the small market into consideration."

Second in this category were discussions of labor problems. Television problems were third. Runners-up were the exhibits and the convention banquet.

Opinions expressed by Keystone station managers are representative of the feelings of broadcasters in the smaller markets.

Questioned last week about the lack of interest in labor problems by the smaller market managers, Simon Goldman, president of WJTN, Jamestown, N. Y., commented that even though many were not faced with union entanglements at their stations, there is much to be learned from the labor sessions at the NAB. "Even in the smaller areas there is much help the NAB can give the station manager concerning his relations with employees."

J. Dige Bishop, president and general manager, WCTA Andalusia, Ala., concurred with Chairman Minow's speech, noting that he understands the industry more now than a year ago.

"However," said Bishop, "what Minow doesn't understand is the problem of over-commercialization, particularly in the smaller markets. Many stations depend on Thursday, Friday and Saturday business to put them over the hump. If business is slow during the earlier part of the week, naturally they are going to try to make up for it on other days. However, there is no justification for rate-cutting and double billing practices."

How opinions line up on NAB '62

BEST-LIKED SESSIONS: 1. Newton Minow and the FCC; 2. RAB presentation; 3. FM Day.

LEAST-LIKED SESSIONS: 1. RAB presentation; 2. labor discussions; 3. television problems.

CONVENTIONS ATTENDED: 40% have attended between five and 10 NAB meetings.

CONVENTION COSTS: The majority consider the expense reasonable in terms of what they learn and time spent.

OTHER ANNUAL MEETINGS: 69% attend from one to five business or broadcast meetings a year.

REASONS FOR ATTENDING: 1. Learn how to do a job better; 2. keep up with the times.

REASONS FOR NOT ATTENDING: 1. Lack of time; 2. weak programs; 3. too costly.

DISLIKED FEATURES: 1. Program content; 2. convention time should be longer.

The Keystone survey revealed two general areas which the broadcasters dislike about conventions: 1) program content and 2) length of the convention.

Their remarks on program content: "Not enough informative seminars"; "dull speeches"; "not enough vital sessions"; "long, unbroken sessions."

On the other hand, some broadcasters felt the convention was not long enough for them to participate in all activities. These comments were noted: "There's not enough time to see the city"; "there's too much to do in too short a time"; "there's too little open time"; "conventions aren't long enough—they should be at least five days."

In relation to convention length, however, one broadcaster and former member of the NAB convention committee pointed out that the convention begins on Saturday with related meetings. "It's a five-day convention now," he said. "If it were extended it may end up as a week-long affair. I think the broadcasters have just got to decide which of the advantages the convention offers are most important to his station and seek these out."

PORTRAIT OF A MYSTERY MAN

ABC's Simon B. Siegel is unquestionably one of the most influential and powerful figures in the broadcasting field, yet he remains a "man whom nobody knows"

To some people Simon B. Siegel is the name for a man reputed to have ice water for blood and a one word vocabulary: "No."

To others he is a warm, honest, fair, and soft-spoken person, yet a shrewd and tough negotiator with a thankless job, i.e., to take care of the till at ABC.

To everyone in each of these groups he has only two objectives in life, other than his family—to protect Leonard Goldenson and to protect the company. As one man put it, "If Si Siegel thought it had to be done I'm certain he'd not hesitate to cut off his right arm to keep the company and Leonard from harm."

And since Simon B. Siegel has, in 33 years with Paramount, come from a junior auditor to executive vice president of both the American Broadcasting Company and its parent, American Broadcasting-Paramount Theatres, Inc., and did his traveling only in the field of finance-comptroller, treasurer, financial v.p. —it is not unusual that he be little known and often feared. For few are the financial aides that are known and even fewer those that are admired.

To understand Si Siegel one must first know something about the business of operating motion picture theatre chains. In that little known world, which has survived and once again begun to prosper mainly because of its auditors, comptrollers, and treasurers, almost every successful chain operation had someone like Simon B. Siegel in its hierarchy.

And invariably there was a relationship between the success of the theatre operation and the efficiency of its financial overseer. All of them were quiet spoken, poker faced, good listeners, endowed with a flair for figures and the ability to say "No."

They understood that their companies in those days literally counted profits in terms of low-overhead and high turnover. Multiply a lot of pennies by a lot of theatres and the company was profitable; but let one theatre go in the red and the infection might spread. And since many, if not most, of those chains of movie theatres were headed by individuals the relationship between the comptroller or treasurer and the president was not unlike that of the Leige Lord and his Keeper of the Privy Purse in ancient times.

The Lord would go off on crusade, or to joust, or to war for more land, while the Steward or Seneschal stayed at home, minded the castle, collected the rents and looked after the Lord's finances.

To theatre operators this was nothing unusual. To the men of Madison Avenue and Radio Row—accustomed to shifting jobs each three-to-four years and always alert to "What's In It For Me," this sort of devotion was incomprehensible.

What many a contemporary forgot, or never knew, was that this sort of devoted service was not unknown not too many years ago. In the lucra-



DESCRIBED as a poker-faced realist who is little-known and often feared, Siegel moves more and more away from detail into planning. Few people see Siegel as the same personality

ive days of network radio Ed Klauber was to Bill Paley and CBS what Si Siegel would become to Leonard Goldenson and AB-PT. And anyone doing business with William Morris knew better than to ignore Nat Lefkowitz.

Si Siegel came to New York from Denver, one of six fatherless children in search of an education, and income and security. Finding himself facile with figures he studied business and accounting, first in day school then at night, and, like many another novice accountant took the civil service examination for a position as an internal revenue agent.

And, since unemployment was not unknown in 1929 and since a civil service appointment was not immediately available, he jumped at the a junior auditor. But what he really wanted was that civil service job and, eventually, it came through.

To his surprise, when he explained why he was resigning, his chief at Paramount met the salary offer and sold him on staying with the company. He has never regreted it.

Through the years Si Siegel became most expert in analyzing the cold figures of a balance sheet and in explaining them in the language of the layman. During these post-depression years movie theatre chains went through the wringer and Si Siegel was called upon one day to look over some figures that interested a young Boston lawyer working on a reorganization plan.

That young lawyer was Leonard Goldenson.

Several years later Siegel was assigned to check out the details of another deal being considered. His summary was so succinct and logical he found himself assigned to the staff of the man considering that deal.

That man was again Leonard Goldenson.

They have been together ever since. Leonard Goldenson leading, Simon Siegel looking after the financial details. It has been said, of these two men, that "Each knows instinctively what the other will think, say, do. They are both shirt sleeve executives who have worked together so long and so intimately that they mesh like finely turned gears."

Through the years Siegel became more and more of a trouble shooter with an affinity for cutting to the nub of a critical situation and coming up with a solution. More and more he moved away from the everyday detail and into the overall position of planning ahead.

This his official title never revealed, not until recently. Thus, in 1941 he was named assistant to the comptroller of Paramount Theatres; in 1949, comptroller. In 1953 he became treasurer of AB-PT; in 1957, financial vice-president and treasurer of both AB-PT and ABC. In 1958 he joined the parent company board of directors; in 1959 the AB-PT executive committee.

When first he moved into broadcasting he was aghast at the enigmatic personal relationship that existed in that business. Among theatre people, perhaps because we knew each other so well, million-dollar deals would be sealed with a handshake and consumated to the fullest while the contracts were still being drawn."

Sie Siegel is an astute listener, a quiet talker and a supreme realist, who was raised in the rough school of practical finance. His life is his business and his family and there is a quiet contentment in his deep voice when he explains his utter lack of ostentation: "The same wife for 34 years, the same company for 33 years," as if to say 'these are the important things in my life.'

The closest thing to a hobby are his woodworking shop at home and his grandchildren; and, of course Leonard Goldenson and AB-PT. "After all," he says, "he gave me my break."

He has the wide nose of a one-time football player, a minimum of red hair, and a smile that comes from his eyes as well as his lips. He obviously has few intimates—not unusual with his kind of man—and has no tolerance for kudos or honors.

He has, for example, never been seen at a Theatre Owners of America convention, and confines his NAB appearances to private ABC functions. And what work he does in his community organizations is because it needs doing and not because someone is trying to honor him for what he represents.



CHATTING with Simon Siegel is John Mullins, president, KBTV Denver, at ABC banquet for affiliates at the NAB Convention

With his staff he respects people who fight for their crew, but gives short shrift to anyone prone to politicking or putting personal gain over company benefit. With autonomy, he reasons, must go responsibility and the ability to be part of a team.

Creative people and ideas are no problem provided they are realistic in content and execution and contribute to the growth of the company. That growth is possibly the key to the person of Simon B. Siegel.

He has had to learn what makes each new duchy valuable, and how to keep it that way, before the kingdom could expand. He learned about theatres, about radio and television and advertising, about record companies, about electronics, about farm publications, about a Florida resort, about international operations—and how these areas of expansion might complement the company as a whole.

For he is bullish on the future of AB-PT. ABC Paramount Records represented a gamble on a man and an idea that has paid off and recently moved into the field of classical music by buying the Westminster Label and catalog; Microwave Associates was a growth move into electronics that has been profitable: Weeki-

(*Please turn to page* 51)

MEDIA SAVVY BOOSTS MANOFF

How an unusual flair for packaged goods specialization and keen insight into air media usage propelled a small New York agency into big league competition

Shrewd industry observers are taking a closer look at the smaller ad agencies these days. The reason: the way some of the "little guys" have been picking off account plums, indicates there's some mighty interesting sparring matches shaping up ahead between the rough, tough, hard-fisted "infant" and his big brother agencies.

Prominent among the young agencies now attracting thought-provoking second looks from people in the business, is the six-year-old Gotham agency, Richard K. Manoff—an agency specializing in packaged goods. According to seasoned pros, Manoff represents a stratum of small agencies



RECENT breakthrough to $13 million billings after picking up $3.5 million Fels account prompted changes in executive responsibility. Today (23 April), James Harvey (r), sr. v.p. and creative dir. becomes president. Manoff, president, remains chmn. of the board, chief executive officer



ON occasion, treasurer-comptroller, Bill Blatcheley (r) acts as announcer as shown here with chief writer John Cook. Music for commercials is composed at the agency

rapidly pushing their way up into the big league.

For evidence they point to Manoff's recent acquisition of the $3.5 million Fels account—a coup which hiked the Manoff billings up around the $13 million mark (nearly 90% of that goes to tv advertising). Then there's Durkee-Mower which last June handed its Marshmallow Fluff account over to Manoff after six months spent in listening to some 20 ad agency pitches.

The reason, according to Durkee v.p., Bruce Durkee: the tremendous knowledge of the food business exhibited by the Manoff people plus a "red carpet" treatment not generally served up to smaller accounts by the larger agencies.

Addition of the new account has brought executive changes: it was announced today (23 April) that the agency's 45-year-old founder, Dick Manoff has turned the president's mantle over to James Harvey, formerly senior v.p. and creative director. Manoff retains his title of chairman of the board and function of chief executive officer.

Manoff's other clients: Bumble Bee Seafoods, Butcher Polish Co. (floor, furniture, auto waxes), Christian Brothers (wines and brandy), Charles Gulden (Gulden's mustard and Dable mustard), Laddie Boy Dog Foods, Old London Foods (melba toast, Dipsy Doodle Corn Chips, other snack items), Schrafft & Sons, (Schrafft candies, Chocolat Tobler), and Welch Grape Juice (all products).



THREE-WAY meeting finds Manoff's media director, Stanley Newman (c) checking marketing data with agency's marketing director John O'Brien (l), research analyst Marty Stolvenberg

A man of strong convictions and little reluctance to disclose them, Manoff had his earlier career sights leveled at newspaper reporting. After working his way through the City College of New York, he took a job with the now defunct *Brooklyn Examiner*. After that came short stints with *The Brooklyn Eagle* and *The New York Post* followed by a venture in the publicity business. After World War II, however, he became an advertising official of the Welch Grape Juice Co.

He later joined Kenyon & Eckhardt where he rose to v.p. and chairman of the marketing plans board. In 1956, however, when Kenyon & Eckhardt resigned the Welch account because of a product conflict, Manoff opened his own agency to serve the grape juice company.

The decision to specialize rather than dabble in diversified accounts is based on Manoff's strong feelings on what he disdains as "part-time business." "If your advertising agency handles diversified accounts, it is then a fact that your advertising agency is in the automobile business part time, in the fashion business part time, in the packaged good business part time, etc., and I don't like being in any business part time." says Manoff.

It is Manoff's conviction that if all agencies specialized, the charge of "superficiality," which is so often leveled at agency people, "and with considerable justification," would gradually disappear.

Manoff's leanings toward specialization in packaged goods stems from the know-how he picked up during his tenure at K&E was supervisor of all packaged goods accounts.

Manoff's leanings toward peddling the low-priced items, the packaged



PACKAGE designs occupy attention here of Manoff agency's tv art directors-producers standing above (l-r) Gerald Gedney and Avery Chenoweth with their assistant Thayer Brice (seated)

goods commodities, rather than high ticket items, may well have had its first ambitious flutterings back during his childhood days when his father, through peddling, earned the family bread. "In families like mine, it is traditional for the son to follow in his father's footsteps," says Manoff, adding whimsically, "yesterday's peddler is today's advertising man."

The success of the Richard K. Manoff agency is not, as Manoff is first to admit, a one-man operation. If anyone were to ask him to name the ten top ad men in the business, without a moment of hesitation Manoff points to his staff.

They are, namely: James N. Harvey, president and creative director; Robert R. Kibrick, v.p. and account supervisor; Kenneth R. Carlson, v.p. and management supervisor; John A. O'Neil, v.p. and account supervisor; John V. O'Brien, director of marketing and research; Stanley Newman, media director; William J. Blatchley, treasurer and controller; Thomas Haynes, senior art director; John R. McCann, production manager; Bunker Jenkens, radio/tv director; Mary McMahon, librarian and, Larry C. Varvaro, Michael B. Paschkes, account executives.

Coordinated teamwork from department to department, in the manner of a top-ranking baseball team, is apparently the answer to Manoff's mushrooming success. The marketing and research departments, for example, work hand in hand with both the creative and media departments: 1) With creative-in-defining customers—their personal characteristics and product attitudes—as a guide to copy strategy, and, 2) with media, in determining where customer potential locates, so that advertising dollars will work most productively.

In this last regard, some highly specialized studies have been made—in addition to those covering standard definitions of the market—which relate media closely to where merchandise is distributed and sold.

One such study involves, annually:

1) Plotting of the location of the warehouses and the stores services by these warehouses, of every major grocery factor in the country.

2) Relating this to the manufacturers sales territories.

3) Overlaying of coverage patterns for the basic local media.

Armed with these facts, the media department is then equipped to buy effective coverage of the entire area where there are stores serviced out of a central warehouse; and it permits the manufacturer's sales force to approach grocery headquarters with the assurance that its stores, wherever located, will receive additional coverage.

Manoff's creative methods, best described by Durkee-Mower's v.p. as "doing away with gimmicks and just selling" is neither "hard sell" nor "soft sell," the euphemism commonly used in the business to describe two distinct and opposed sales approaches.

He takes a dim view of the hit-them-in-the-stomach school of advertising which, he says, apparently believes that the way to sell goods is to stun the audience with a horror story delivered ad nauseum, until the consumer is either brain-washed or buys the brand in self-defense. Nor does he hold with the second type, which belongs in the fey school. Advertising by this school, says Manoff, is more interested in the arts—graphic and performance—for their own sake than how they may be used to sell goods. "This method is as easy to spot as the product it presents is hard to find in their ads." It's hallmark, according to RKM's chairman, is "self-conscious display of 'creativity' by advertising people who would rather be playwrights or poets. Frustrated, they attempt to turn advertising into an art form, but actually succeed only in producing ads that have limp wrists."

Manoff prefers rather to stick to the middle of the road. His premise: "never to offend with either brashness or dullness." "Our advertising," he says, "is always pleasant and tasteful, often amusing, and sometimes even delightful, but it never loses sight of its objectives."

Until someone comes up with a better creative method the agency intends to stick with this one, says Manoff, adding, with complete disregard to the so-called virtue of modesty, "Changes are that when a better method comes into being, we will have invented it."

All the music used in RKM commercials is created by the agency staff—a service not generally provided by the smaller agencies.

Manoff's media department is headed by Stanley Newman who, according to Madison Ave. talk is "one

(Please turn to page 51)

BRITISH STEAL A MARCH ON US

Radio now reaches a captive audience on BOAC's New York-London jet flights; pot announcements sold on broadcasts originating in plane, heard on transistor

The phrase "selling in the sky" is ormally construed in advertising rcles as a reference to sky-writing, lane-borne banners, decorated limps, and the like. But early this ionth such a connotation became ob-)lete, at the hand of British Overseas irways Corp.

BOAC, cooperating with Individual rogrammes Ltd., has launched what mounts to radio stations in the air, roviding program service for its jet assengers—and commercial time for a variety of advertisers.

By installing such a service on commercial aircraft, the firms involved have accomplished two feats.

First, the British have stolen a march on the U. S. with their experimentation in this form of communication.

Second, the sale of time to advertisers marks the first operation of commercial radio in Great Britain.

With this unique adaptation of radio as a selling power, a British-engineered electronics system called "Hi-Fli," the airline has already sold time contracts to Ford Motor, London Palladium, Alka-Seltzer, Booth's Gin, DuMaurier cigarettes, Phoenix Assurance, Yardley, and the Irish Linen Guild.



RANSISTOR radio equipped with earphones provides personal broadcast for each passenger n trans-Atlantic jet flights. Listener pushes button on light-weight receiver to select program

Hi-Fli is now operating on the New York-London jet route, will be installed later on BOAC's Boeing 707 flights from New York to the Caribbean and Lima, Peru. BOAC estimates it carries from 600,000 to 700,000 passengers a year on its jet routes.

Agencies are entitled to the customary 15% commission on billings, according to Hugh Ascoli, president of Individual Programmes, sole agents for the sale of advertising time.

"Hi-Fli is a unique form of in-flight radio entertainment," said Ascoli. "Each passenger—in both first- and economy-class cabins—has his own transistor receiving set and lightweight earphones to tune in the program of his choice. A transmitter within the jetliner beams programs via two separate tape recordings to the listener, who has his choice of two channels. The listener can hear the program of his choice without disturbing other passengers."

One channel is programed for popular music, leaning heavily on show music of the "My Fair Lady" variety. The other channel carries light, popular classics. Comedy and drama are also aired. The programing is developed and presented by Eric Robinson, English tv personality and musical conductor. The tapes provide 40 hours of unrepeated broadcasts. There are six hours of airtime per flight.

The length of each commercial allows for 35 words or 15 seconds including name and address of the advertiser. Orders for two, three or

(*Please turn to page* 55)

$ $ $ $ $

Cash Register Sales

are

PEOPLE"

TO

"PEOPLE

in Kansas City

it's

KUDL

"PERSONALITY SELL"

K.C.'s Modern Sound

for

Sound Selling

Irv Schwartz

V.P. and Gen'l. Mgr.

Media peo
what they are d
and sa

TIMEBUYER'S CORNER

Paul Benson has been appointed associate media directo at SSC&B, where he'll be in charge of the Lever Bros. accounts. Previously, he was at Benton & Bowles for many years . . Post & Morr, San Francisco, has placed Sterling Cassel and Lyn Fairweather on the Bergermeister beer account. Cassel has bee made media research manager and Fairweather media grou supervisor . . . Norman Herwood, who was a tv group head a McCann-Erickson, has joined Lawrence C. Gumbinner . . . I Los Angeles, Shirley Crowder left Donahue & Coe for Compto to become media director.



VISITING New York last week, Bill Scruggs (r) of WSOC-TV, Charlotte, lunched wit (l) Tom Hollingshead of Dancer-Fitzgerald-Sample at Vincent & Neal's Due Monc

When Tom Hollingshead of D-F-S lunched with Bill Scruggs of WSO TV, Charlotte, Scruggs pointed out that tv reaches virtually everyone an told the story about the two hipsters who were watching a cigarette com mercial with a Swiss Alps kind of background in which a skier whizze down the chute, then up into the sky. "We're in luck, man!" said th one hipster. "Our kind of cigarette has gone retail."

Visiting New York, Dick Sheppard of MacManus, John & Adams, Bloomfield Hills, Mich., spends most of his time goin to the theatre. He observed to Esther Rauch of the Better Broad cast Bureau: "The reason there are so many bald-headed men i the front rows of musicals is that they bought their tickets fro scalpers."

(*Please turn to page* 48)



NEW RCA PORTABLE AUDIO CONSOLE

Type BC-10A

SPECIFICATIONS	
Length:	44 inches
Width:	16½ inches
Height:	10 inches
Standing Height:	31 inches
Weight:	68 pounds
Frequency Response:	70 to 15,000 cycles cps ± 2 db
Output Level:	+ 6 VU

You'll find everything for handling remote programs in this handy unit! Includes two 3-speed 12-inch turntables with transistorized amplifiers and solid-state power supply. Frequency response is excellent from 70 to 15,000 cycles. Distortion is less than 3 per cent.

Mixing is provided for turntables, microphones and a remote input. Each of the turntables has individual mixing controls. Two microphones and the remote input are selectable by a three-position switch. (High Level source, such as tape recorder or remote amplifier, can be fed into remote input.)

The console is a one-piece fiberglass unit. The legs are detachable and the unit has convenient handles for carrying. Base of console is flat when legs are in storage position, permitting ease of transportation.

Order now from your RCA Broadcast Representative or write to RCA, Broadcast and Television Equipment, Dept. GD-264, Building 15-5, Camden, N.J.— for full information.

RCA®

The Most Trusted Name in Radio

THE ALL-TIME, ALL-AMERICAN DANCING STAR —

HERE'S THE GREATEST OF THE GREAT —

THE COMIC GENIUS, THE ONE-AND-ONLY, INIMITABLE

RAY

in his own, wonderful network
COMEDY VARIETY SERIES
available for the
FIRST TIME
for
TELEVISION SYNDICATION

Now YOUR AUDIENCE can see
America's favorite, the unforgettable
STAR of
"WIZARD OF OZ"
"ON YOUR TOES"
"CHARLEY'S AUNT"
"THE GREAT ZIEGFELD"
"THREE TO MAKE READY"
"BY JUPITER"
and many other great shows!

Here's the man who made "Once In Love With Amy" the sweetheart of America!

Here's the man enshrined in the all-time Dancing Hall of Fame along with Fred Astaire and Gene Kelly!

Here is the man who is the star of the current Broadway smash hit "All American"!

WIRE, WRITE, PHONE, DANCE TO

TeleSynd 136 EAST 57th STREET, NEW YORK CITY, PLaza 2-3210

BOLGER



HE'S ON TELEVISION IN 59 WONDERFUL SHOWS!

BOLGER SINGS! . . . BOLGER DANCES!

and . . . HE'S AVAILABLE IN YOUR AREA NOW!

A DIVISION OF
WRATHER
CORPORATION

The THIRD MAN is back!



In a NEW series



More EXCITING than ever



THE THIRD MAN

starring

MICHAEL RENNIE

*Proved with top ratings **

Montgomery	42.3
Rochester	31.0
Cleveland	27.7
Birmingham	27.1
Albany, Ga.	48.8
Omaha	27.0
Boston	21.6
Tallahassee	41.6
Des Moines	26.6
Albany, Troy, Schnectady	27.7

*ARB-Nielsen

call NTA

for availabilties of these 38 new productions

OFFICES:

New York, New York
10 Columbus Circle JU 2-7300

Chicago, Illinois
612 N. Michigan Ave. MI 2-5561

Beverly Hills, California
8530 Wilshire Blvd. OL 5-7701

St. Louis, Missouri
915 Olive St. CE 1-6056

TIMEBUYER'S CORNER

(*Continued from pag*

Bob Palmer of Cunningham & Walsh had lunch with Peter Theg of Mutual Broadcasting last week. They had Italian cuisine and The described a new version of Russian Roulette: it's played with mushroo pizza—and one slice has toadstools.

Paul Theriault of Y&R met with an agency man who spok of the problems of running a small shop. When the agency ma once pitched for an out-of-town account, the firm sent him telegram reading: "Would like to meet with you on Friday Bring along your media director, account man, and copy chief." He wired back: "I'll be there."



SELLING the merits of fm: Ralph Hennen (l) of WGHF (FM), Brookfield, Conn. call on JWT's Lou West (r), who buys on the Pan Am and Northeast accounts, among othe

Chuck Bernard of the Country Music Network called on Georg Perkins of Schwab, Beatty & Porter and described the wealth of one o his markets. "Today," Bernard said, "Texas cowboys get bowlegge riding on top of oil trucks."

Joe Kilian of McCann-Erickson lunched with Ken Campbel of H-R Representatives and Bill Simpson of KOL, Seattle Speaking of the Russian threat to this city, Simpson said: "Th Russians will never land in New York. They won't be able t find a parking space."

Alan Saunders of Riedl & Freede and Tom Dooley of Adam Young were talking about a media man who is extremely nervous and has a budding ulcer. "His doctor has put him on a strict diet," Saunders said "He can't touch coffee, tea, or *Playboy*."

Capsule case histories of successful local and regional television campaigns

TV RESULTS

TRAILER HOMES

SPONSOR: Beloit (Wisc.) Trailer Sales & Park AGENCY: Direct

Capsule case history: One of the leading lines of trailers carried by the Beloit Trailer Sales & Park in Beloit, Wisc., is the Richardson Homes line. Although the company has advertised all its lines on WREX-TV, Rockford, Ill., for four years, and sponsored two years of *San Francisco Beat*, the highest they ever reached in sales competition with other Richardson dealers was number four in the country. However, during a one-month period, Beloit concentrated its program strictly on Richardson. "As a result," says Hal Korst, sales manager of Beloit, "we wound up number one in the country." But this is not the whole story: "Every week we have people in from over one hundred miles away as a result of our WREX-TV advertising campaign. Over 10% of our sales are made to listeners in the Chicago metropolitan area; and many drive in from as far as Dubuque, Iowa, where they receive the Rockford station by cable. This has been our most successful campaign."

WREX-TV, Rockford, Ill. Program

CANDY

SPONSOR: Welch's Candies AGENCY: Beckman, Koblitz, Inc.

Capsule case history: Welch's Candies, running a campaign on KTVU, San Francisco-Oakland, scheduled three one-minute spots per week, placed during the *Captain Satellite Program* (4-5 p.m., Monday through Friday, and *The Three Stooges* (5-6 p.m., Monday through Friday). During this schedule, Welch's ran a month-long contest asking child viewers to guess the number of Welch's Sugar Daddies—bite-size caramel candies—that were used to spell out *WELCH'S* on a sign in view of the programs. The prizes offered were, 1st—a gas powered go-cart, 2nd—a transistor radio, 3rd-7th—Sky Sailor model airplanes, 8th-23rd—traysful of Welch's candies, and 24-25th—giant sized Sugar Daddies. KTVU drew 1,000 more entries than expected for the market, and more entries than in any other market running the contest. Welch's says sales are definitely up as a result of the KTVU spots, and as a result, continued running spots after the conclusion of the contest.

KTVU, San Francisco-Oakland Announcements

SUPERMARKETS

SPONSOR: Seaway-Foodtown, Inc. AGENCY: Wendt Advertising

Capsule case history: Imaginative program buys, capitalizing on sports events of local interest, have returned big sales dividends for Seaway-Foodtown and its 14 supermarkets in the WTOL-TV, Toledo, coverage area. This year, the promotion-minded food chain sponsored two live WTOL-TV basketball specials featuring the University of Toledo versus Bowling Green. Both games were presented in prime time—7:30 p.m. 10 January and 8:30 p.m. 7 February. The programs paid off in sales increases and good will. The chain's ad director, Irv Smilo, reports "thousands of letters, phone calls, and customer comments in appreciation of Foodtown's sponsorship" and, the pleased viewers bought merchandise. The chain had "a 21.49% increase in business for the week after the first game"; substantial increases for two weeks after the second. Sales on featured items skyrocketed—Pepsi-Cola up 350% during a slow period for soft drinks, to cite just one example."

WTOL-TV, Toledo, Ohio Programs

AUTOMATIC DOOR OPERATOR

SPONSOR: Raydor AGENCY: Rothman, Pittsburgh

Capsule case history: WIIC, in Pittsburgh, created an advertising formula for Raydor Manufacturers of automatic garage door operators that resulted in a 37% increase in sales. The company, producers of $159.95 item, considered their first tv venture a gamble, but were so pleased at the results they signed up for another flight of spots for the spring. Because of the nature of the product, Raydor bought local spots on the *Jack Paar Show*, shooting for the upper middle and higher income groups. The commercial stressed the safety and convenience of operating the garage door, and was pointed particularly at the women. Jim Hirshberg, president of the James Hirshberg Company, McKeesport distributor for Raydor, got such overwhelming results from WIIC that two additional salesmen were hired to handle the leads. "At first we were skeptical," says Hirshberg, "but our agency gave us good sound advice, and backed it up with facts and figures. WIIC really paid off in sales for us."

WIIC, Pittsburgh Announcements

'DEFENDERS'

(*Continued from page* 31)

criticism on the creative level is admissable.

"It is superbly done," Richard A. R. Pinkham, senior vice president in charge of broadcast operations of Ted Bates, one of the agencies involved in the current sponsor withdrawal, claims. "But whereas the network can feel free to run certain material, the advertiser is far more restricted. The public would hardly take a boycott against the network, but it certainly would an advertiser."

The overall industry reaction to the CBS decision is markedly diffused. Few see it as particularly meaningful to a public opinion poll. The big black giant (as Oscar Hammerstein once delineated the indeterminate audience) isn't likely, says one observer, to turn cartwheels over a network's "nobility." Especially, he adds, when one segment of it (the Catholics) could easily take the condemnation route.

SPONSOR has discovered, too—mainly in the advertiser/agency camp—considerable ambiguity: applause for the network's "creative integrity" out of one side of the mouth, reproach for "acting out of the public interest" from the other. As one agency man (who requested that he should not be quoted by name) articulated it, "They're much to be admired, and they're damned fools for doing it."

As to its ultimate relationship to the larger issue of sponsor-control, a few agency men do concede a potential influence within the industry itself, although the entire question of sponsor-control, they say, is now largely parochial, since full, and even half, sponsorship of network programs is rapidly becoming the exception rather than the rule.

Julius Barnathan, vice president and general manager of ABC TV, touched on this area of the problem in his remarks to the Academy of Television Arts and Sciences in New York, 11 April.

"Sponsor influence on programs is far less today than in the past," said Barnathan, "but it is still conditional on the amount of sponsorship. If there is complete sponsorship, naturally the sponsor has sole influence, but with hour shows there are too many sponsors to have any influence, and control is completely by the network."

Barnathan also, in essence, implied that advertisers do not deserve the right to control programs, since they are, for the most part, "cowardly" in their willingness to take on new program concepts, leaving responsibility in both the creative and financial areas to the networks. He cited such now-popular programs as *Perry Mason, Maverick, Wagon Train* and *Ben Casey* as "give-aways" in their initial stages.

Meanwhile, the public — barred from the innersanctum—isn't affected by all the industry's shades of gray. It's black-and-white to the video millions, and exceedingly more black than white since the FCC hearings.

Does the industry, unsure itself of the rights and wrongs of sponsor-influence-and-control, have an answer? In the councils of networks, agencies, advertisers, stations, SPONSOR couldn't find one. Perhaps it's as one critic of communications once proffered—*prima facie* of those incompatible twins of American belief, that the answer is just over the next horizon, and that there is no answer at all.



In 6 of America's

East, West, Up, Down—and across the middle of the country—when you sell over the stations of RKO General you get a radio-&-TV spread that puts your product in tight touch with 6 of the top 10 markets plus one of the South's richest areas. You sell in areas populated by 67 million consumers... to audiences loyal to the wide interests which each RKO General Station programs for local viewers and listeners. Wide reach... wide reaction... are what you buy with RKO General. Whether you choose 1, 2 or all RKO General target markets, you'll broaden your sales base over America's largest and most powerful broadcast chain. Start selling wide, right now. Call your local RKO General Station or your RKO General National Sales Division man.

TV SCHEDULES

(*Continued from page* 36)

ntations. At this point in the proeedings some seven-twelfths of Holywood Special has been sold.

Speaking of color, *Walt Disney's Wonderful World of Color*, was reiewed for two more seasons on NBC. The Disney organization, under the iew pact, also will make two special olor shows each of two-hour duraion for fall programing. One will e *Born to Sing*, a pictorial account f the Vienna Boys Choir, filmed in Vienna, and *The Magnificient Rebel*, pictorial biography of Ludwig Von Beethoven. Half of the regular Disiey programs will be sponsored by Eastman Kodak. According to rumors RCA will, once again, pick up its 50% share of the tab on the Disney hows thus making the program SRO igain.

Mort Werner, vice president, programs, NBC-TV, noted that some 55% of fall nighttime program hours would be in color, an increase of 19% over the '61-'62 season and a 71% spurt over '60-'61. Like Moore at ABC, and Dann at CBS, Werner placed emphasis on the "program balance" that will abound in the fall.

"The schedule lends particular emphasis to program balance and spans the entire entertainment spectrum—from situation comedy and action-adventure to musical variety and original drama," Werner said. NBC's fall picture includes 17 programs already seen and 11 new ones.

SIEGEL

(*Continued from page* 39)

Wachee Spring in Florida was an expansion into a tourist attraction that proved successful; the purchase of the Prairie Farmer Publications property was still another growth development that blended into AB-PT's financial and manpower availabilities; and ABC International, with financial stakes in television stations in 17 foreign countries, is another growth move, perhaps with the greatest potential of all.

Of all these growth activities is Si Siegel proud—although he takes no bows for them. In his book these were and are company activities, intiated by the president, in which he played a part.

If there is any pride at all it is in his ability to acquaint himself with the details of so many diverse activities and make recommendations that have succeeded, that have contributed to the growth of the company.

For Si Siegel is a poker-faced realist. He is also a push-over for anything that will good for the company. Only don't try to feed him any curves; those he hits out of the park.

MANOFF

(*Continued from page* 42)

of the brightest young men in the business." Despite the fact that something like 90% of the media budget is channeled into tv, radio sellers who do not stand to gain from heaping flowering accolades on Newman's shoulders, are nonetheless vehemently in accord that the youthful media director "just about the most intelligent guy around." Even those who feel that Newman is "oriented in tv" respect him for his astute business know-how and his open-door policy in listening to all sides of the sales pitch story.

A native New Yorker, 30-year-old Newman joined Manoff in 1958, coming from Emil Mogul where he served as a timebuyer and assistant

RKO GENERAL

Top 10 Markets

NATIONAL SALES DIVISION OFFICES

New York — Time & Life Bldg., LOngacre 4-8000
Chicago — The Tribune Tower, 644-2470
Hollywood — 5515 Melrose, HOllywood 2-2133
San Francisco — 415 Bush Street, YUkon 2-9200
Detroit — Essex Bldg., WOodward 1-7200
Atlanta — 1182 W. Peachtree N.W., TRinity 5-9539
Dallas — 1507 Southland Center, RIverside 2-5148
Denver — 1150 Delaware St., TAbor 5-7585

NEW YORK WOR-AM/FM/TV LOS ANGELES KHJ-AM/FM/TV
DETROIT CKLW-AM/FM/TV BOSTON WNAC-AM/FM/TV THE YANKEE NETWORK MEMPHIS WHBQ-AM/TV
SAN FRANCISCO KFRC-AM/FM WASHINGTON, D.C. WGMS-AM/FM

RKO GENERAL

A GENERAL TIRE ENTERPRISE

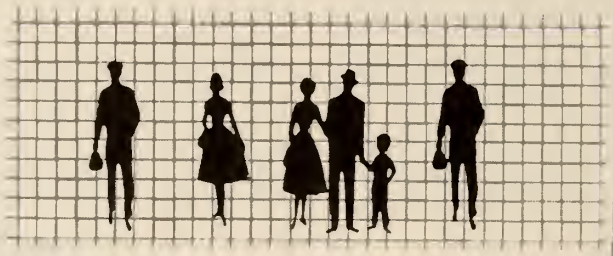
For '62-'63

—A new ARB Local Market Report with emphasis on . . .

Audience Characteristics

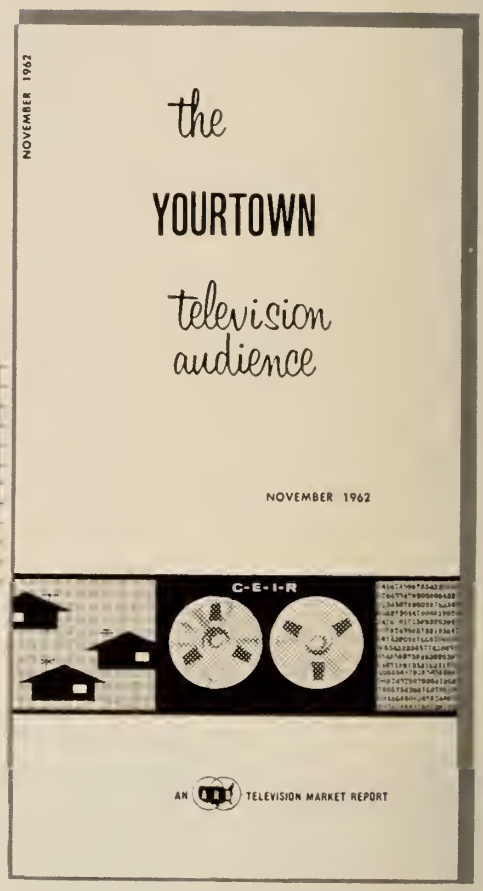
NEW . . . Viewer Age Breakouts

NEW . . . Chainbreak Audience Size



NEW . . . Audience Composition Summary

NEW . . . Computer-age Design



Remarkable in concept. Extensive in scope. Extraordinary in the type of data it provides. Only the alliance of ARB, industry leader in local television audience measurement, and C-E-I-R, world's leading corporation for electronic data processing, could have produced it. This new ARB Local Market Report contains more than twice as much data than ever before, with emphasis on all-important audience characteristics. It is an outgrowth of a spectacular ARB development—a viewing diary which identifies each viewer of each program by exact age and sex—making possible the measurement of local audiences to a depth never before achieved. Add to this the matchless computer technology of C-E-I-R, and the result is a television audience measurement service which does not merely keep pace with today's industry needs, but which brings tomorrow's audience measurement horizons within reach—*today!*

Preparing today for the television industry of tomorrow.

AMERICAN RESEARCH BUREAU

DIVISION OF C-E-I-R INC.

For further information—Washington WE 5-2600 • New York JU 6-7733 • Chicago 467-5750 • Los Angeles RA 3-8536

to the vice president for radio and tv. In 1959, he was made media director at Manoff. A bachelor, tall and athletic looking, Newman was graduated from Columbia college and has a master's degree in business administration from Columbia University Graduate School of Business.

According to Newman, there is no easy-to-buy medium. A good media buyer, he says, must possess familiarity with the client's marketing and media objectives; knowledge of the media market, and the willingness to work hard and persevere.

Merchandising does not influence the selection of station buys, says Newman. The selection is based instead on media valued offered by that station as compared with others in the market. "If the station offers merchandising services, of course we encourage the maximum application of these services for our clients," he says, "but merchandising is not however, a determinant."

A strong aura of camaraderie permeates the Manoff agency working quarters, lending credence to "teamwork" talk between president, media director and other staffers. Decorated in contemporary furniture, highlighted by bold, adventuresome dashes of color, even the decor seems in step with the agency's energy. In essence, there is no evidence of sluggishness.

The atmosphere instead conveys a rolled-up-sleeve, we're-ready-to-do-battle feeling. And in the recurring battle of the brands Manoff is something of the expert. "The survival of the national brands," he says, "imposes three demands on the manufacturer: 1) he must innovate higher qualities in his brands, 2) he must strive for production and distribution efficiencies to deliver his brand to the consumer at the lowest possible price, thus reducing the impact of the private label's only appeal, its economy price, and 3) he must exert more intensive selling efforts with the consumer to persuade him of the superior value of his brand. The way to accomplish this is through advertising."

On Dick Manoff's huge desk in his chocolate-colored carpeted office is a plaque with three words: "ideas make money." From all indications, it would seem that projected bit of philosophy is well off the ground at Manoff's.



In Cleveland, the siren song comes from Earresistible WHK, where provocative programming wins the most listeners*. In fact, advertisers find they just can't say no to that low cost per response.

WHK
CLEVELAND
A METROPOLITAN BROADCASTING STATION
V.P. & GENERAL MANAGER, JACK THAYER
*Pulse, Nov-Dec '61, Hooper, Jan-Mar '62



In Cleveland, where problems are more urban than turban, the man who wants to charm more people (an average of 1 out of 4)*, compel their interest, and make them move to his tune... uses the Earresistible

WHK
CLEVELAND
A METROPOLITAN BROADCASTING STATION
V.P. & GENERAL MANAGER, JACK THAYER
*Pulse, Nov-Dec '61, Hooper, Jan-Mar '62

NOW NUMBER

3

IN FLORIDA

ORLANDO-DAYTONA

Fastest growing market in Florida

	Nat. Mkt. Ranking*	Homes* TV
Miami	27	556,600
Tampa	42	419,500
Orlando-Daytona	65	288,000
Jacksonville	75	256,500

*Television, 1962

WESH-TV

Florida's Channel 2

REPRESENTED BY AVERY-KNODEL



Covers more of Florida than any other TV Station

Laird, just weren't buying all nine steps of the elaborate H&K campaign designed to impress "opinion makers" and "thought leaders" with a more favorable image of the ad business.

Blocked at White Sulphur was everything but a piece of in-depth research, to be undertaken to define the problem more exactly.

Preliminary results of this research were announced at regional 4As meetings last fall, and then the matter was referred to a committee for "further study."

Presumably the 4As will decide Thursday whether to fish or cut bait. But I wonder whether the attitudes of a great many 4A members toward the "thought leader" image problem haven't undergone significant changes in the past year.

For one thing, David Ogilvy, in his most well-modulated Oxford accents, has protested against the "anti-intellectualism" of many admen who try to answer the critics of advertising.

For another, both the ANA and the AFA have been engaged in substantial industry image-building programs, and I find considerable coolness within the business about both their methods and the results obtained so far.

More needed than p.r.

It is possible that when we are faced with the job of persuading hostile professors, ministers, editors, PTA presidents, congressmen and other assorted thought leaders of the virtues of the ad business, our usual techniques are not enough?

Is it possible that the classic advertising pattern of a research plan, a creative plan and a media plan, complete with all the paraphernalia of sound films and canned speeches just won't work?

I ask these questions because, in trying to prepare for the crossfire which Ernie Jones and I will face at Marquette on Thursday, I have been struck by two things:

1) Very little of what admen have already said on the subject seems of much value for this kind of direct, personal confrontation.

2) Ernie and I will stand or fall (and I think there's a good chance we'll get creamed) solely on the basis of the light, heat and power we as individuals can bring to the discussion.

One thing seems certain—we shall, both of us, learn a great deal.

And I wonder if that isn't really the key to the problem of industry public relations, not only in advertising, but in broadcasting and every other business.

What's needed is not so much an elaborate program put together by p.r. professionals, and containing blue prints for attitude research, little magazines to go out to opinion makers, seminars, conferences, contacts with "influential publications" together with a snow storm of brochures, and pamphlets and presentations.

What advertising needs, what broadcasting needs, is a greatly increased number of individuals who have studied what our critics are saying, who have learned through perhaps bitter experience how to stand up and talk to them, and who are willing to stick their necks out in any kind of company and say what they believe.

All of which, I'm afraid, sounds as if I thought Ernie and I were a couple of little tin heroes for appearing at Marquette.

I don't mean that, of course. I do mean that it is the kind of challenging experience which many, many more advertising men should have. I'm looking forward to it very much.

BOAC

(Continued from page 43)

pur messages with continuous text of 0 or more words is accepted where me is available. An advertiser can et a 10% discount for quantity.

"The advertiser's announcement is ot broadcast at the same time on oth channels," says Ascoli. "At the resent time an advertiser must buy me on both channels, but we hope o develop a plan in the future for ponsors who are interested in just ne channel."

Approximately 40 seconds during ny 10 minutes of programing on ach channel is available for commer- ial messages.

Rates for the announcements are ased on 26- and 52-week contracts. Rate plan A gives the advertiser two one on each channel) 15-second pots per flight at approximately 2,600 for 26 weeks. Rate plan B provides the same number of an- ouncements per flight, for 52 weeks, t a cost of approximately $5,000.

On the New York-London runs ow using Hi-Fli, BOAC says it runs 0 flights per week, using 16 jet lanes. After installing the system on ll its jet routes, the airline hopes to xpand it to associated carriers such s Qantas and Air India.

Individual Programmes, in cooper- tion with Airads (International) td., a sister corporation, is now in he process of interesting other air- ines in the new medium.

Hi-Fli was technically developed by Mec-test, an engineering firm affilated vith both Airads and Individual Pro- rammes. The channels used are very igh frequency am bands which ransmit signals throughout the plane nd for 20 feet outside the craft. As- oli, president of all three firms, re- orts that operation of Hi-Fli was tarted after approval from aeronau- ics authorities in the U.S. and Brit- sh governments. The British Air Registration Board and the U.S. Civil Aeronautics Board examined the equipment to determine whether it vould interfere with aircraft controls. FCC approval was dependent upon he condition that the broadcasts vould not interfere with broadcasts rom other sources.

According to BOAC, the programs re tuned in by at least half the pas- engers at any one time. Individual Programmes reports that commercial ime is 50% sold.



WAVE-TV gives you 28.8% more MOTORISTS

— 28.8% more viewers, minimum!

Since Nov.-Dec., 1957, NSI Reports have *never* given WAVE-TV *less* than 28.8% more viewers than Station B in the average quarter-hour of any average week!

And the *superiority* during those years has gone as high as 63.6% more viewers!

More viewers = more impressions = more sales! Ask Katz for the complete story.

CHANNEL 3 • MAXIMUM POWER
NBC • LOUISVILLE
The Katz Agency, National Representatives

WAVE TV



Any way you look at it...



Seeing is believing where the housewife's concerned. She responds warmly to the glow of stainless steel in this video taped "U.S. Steel" commercial.

Make-believe gains conviction and added enchantment from the video taped picture that brings the "Shari Lewis Show" to life for millions on NBC.

Picture stories come to life on SCOTCH® BRAND Live-Action Video Tape!

The same vivid sense of "it's happening now" that makes a video taped drama grip the viewer's attention, works for added believability in commercials carried on "SCOTCH" BRAND Video Tape! The reason for this exceptional sense of "presence": *compatibility* of picture source and the picture itself. Both are electronic and give the viewer an image that involves no compromise.

For black and white tv, "SCOTCH" Video Tape provides a wide, expanded gray scale for gradual transitions from absolute black to absolute white. For color, the superior picture quality of video tape is even greater. Highest fidelity sound adds to the true-to-life impression. And the sharp video tape original can be duplicated with excellent copies or with kines made from the master tape.

Tape has many favorable facets for the producer of network shows, for the advertiser and agency making commercials, for local programming and closed circuit applications. Immediate playback means mistakes can be spotted and corrected at once. An almost limitless number of special effects can be achieved instantly by push-button; others are done relatively easily, and never involve lab work and the long wait.

"Techniques of Editing Video Tape" is the name of a booklet that offers a sampling of ideas used by video tape editors to build shows from tapes, create special effects . . . tells of techniques that make editing easier. It's free . . . just write, Magnetic Products Division, 3M Company, Dept. MCK-42, St. Paul 1, Minn.

"SCOTCH" AND THE PLAID DESIGN ARE REGISTERED TRADEMARKS OF MINNESOTA MINING & MANUFACTURING CO. ST. PAUL 1, MINNESOTA. EXPORT: 99 PARK AVENUE, NEW YORK, N.Y. IN CANADA: LONDON ONTARIO. ©1962, 3M CO.

Magnetic Products Division 3M COMPANY

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

23 APRIL 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

The Justice Department suit against CBS, attacking the legality of that network's new affiliate compensation plan, ties in rather neatly with the FCC proceedings on network option time.

The plain fact is that Justice has waited to charge option time with similar illegality until the FCC has had a chance to reach its own decision.

Thus the antitrust suit against CBS **actually amounts to an assault against all networks.** This was also true of the side issue raised in the Justice Department suit against NBC over the NBC-Westinghouse sale-trade of Cleveland and Philadelphia stations. The side issue turned out to be the only one actually litigated, since, when NBC lost, it quickly accepted a **consent decree covering the issues of the case.**

It was also this issue that sets the stage for Justice Department prosecution of CBS in this case. The issue which went to the Supreme Court for decision was whether Justice could attack a practice which had the approval of the FCC—involving the "expert agency" doctrine. The **FCC joined with Justice to deny that the FCC is expert on antitrust matters,** and Supreme Court agreement opened the way for Justice to act in all future cases.

The CBS plan was **attacked before the FCC as a substitute for network option time.** This the network denied. However, **Justice is trying to establish in the courts that it is.**

There have been rumors that one commissioner will change his vote so that the new vote, when it comes, will **still retain network option time by a margin of one.** However, this time the FCC specifically excluded the question of legality under the antitrust laws. Even if the rumors should prove to be true, and they have never been proven, it is quite clear that FCC approval would almost immediately be **followed by a Justice Department assault in the courts.**

The daytime-only broadcasters may lose their newest bid for longer operating hours in a very curious way.

Prior to this year the daytimers were on the offensive for minimum 6 a.m. to 6 p.m. operating hours. Then a couple of months ago the FCC on the petition of Storer Broadcasting instituted rulemaking looking toward withdrawal of present permission under specific circumstances to operate from 4 a.m.

It appears that the **FCC will compromise on dropping the Storer idea,** and that the "compromise" will **insure against Congressional action this year.** The only drawback for the daytimers is that the compromise would leave them exactly where they were in the first place.

How about sponsored programs when the system of international tv by space satellite is in commercial operation?

Many American companies which are interested in exports would be interested. Many more foreign companies would like to beam messages to the U.S. where tv set saturation is almost complete.

The surprising fact is that nobody in authority has even thought of space commercials. **The first experimental satellite is expected to be in the air by the end of next month.** However, Congressional disagreements and asserted partial jurisdiction by five separate Congressional Committees **makes the day of full commercial operation appear somewhat more remote.** Still it is surprising that the only thought thus far has been toward U.S. Information Agency use.

(*Please turn to page* 59)

Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

23 APRIL 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

There's another windfall for spot from Billy Graham who's scouting every tv market for five consecutive one-hour clearances in prime time.

The Graham series is deemed by some stations a good deal: **he'll pay full card hourly rates.**

Agency Walter F. Bennett is **encountering no small amount of difficulty in clearances,** however, because (1) lots of stations don't accept paid religious programs, (2) **network affiliates can't clear** the five consecutive prime-time hours, (3) the **programs will all be on tape** (taping takes place the last week in May during a Graham crusade in Chicago) and several stations that can hurdle the other conditions are being by-passed because they lack facilities.

Whatever the final market list, it's sure to be substantial, with the five programs beginning on 25 June. Buyer is Jane Gunther.

Radio station registers are ringing up about half a million dollars from that General Motors Guardian Maintenance personality-backed campaign which gets rolling next month.

Newest sales spokesman for GM's service section is **Stan Freberg** and his 60-second messages will alternate with those in a talent roster which already includes **Bob and Ray, Edgar Bergen** and Charley McCarthy and the Answer Man, among others.

The 13-week campaign is slated **for 158 stations in 95 markets,** out of D. P. Brother and this above and beyond GMAC's 130-station radio splurge out of Campbell-Ewald reported here last week.

If you notice a subtle change in the atmosphere at several of the leading radio rep firms, it's not all attributable to spring fever: It's more likely that they've been adding up the accounts which have swung over to year-long committments in spot and found the list a good deal longer than at last count.

Some of the new names on the 52-week list: **R. J. Reynolds, Philip Morris, Sterling Drug, Bufferin, Bayer Aspirin, P. Lorillard. American Tobacco** is in for the long haul with a corporate buy which includes Tareyton, Pall Mall and Lucky and, adding some icing on the cake, Pall Mall is in major markets on its own for 52 weeks.

It's becoming increasingly harder, as spot tv becomes more and more of a short term business on the ordering end, to predict the billings balance very far in advance.

This circumstance has resulted in a specially **pleasant surprise for spot tv sellers of the crystal-ball-reading bent who bode a sluggish month of April.** As it turns out, this April opened with a bang which will probably sail spot through the entire spring and may even carry over into the summertime.

For details of the big orders which passed over the counter last week contributing to the bullish outlook, and other spot activity, see items below.

SPOT TV BUYS

Busch Bavarian is expanding markets into new areas, including Tennessee, Georgia, and South Carolina. They're using nighttime minutes for product introduction, with substantial budgets. However, BB is cutting back to I.D.'s for summer in other markets. Gardner St. Louis is the agency.

International Shoe is buying now for the fall, with the campaign to start mid-August. Some

70 markets are involved, for a minimum of two and a maximum of four-week schedules using minutes in top kid shows. Agency: Krupnick. Buyer: Peggy Pautler.

General Mills is using a flock of minutes in kids and adult time on behalf of Cheerios. Campaign began yesterday (22) and will run for six weeks in several major markets. Agency: Dancer-Fitzgerald-Sample. Buyer: Dave Hanson.

Procter & Gamble is buying for its Zest soap. Its a nighttime minute campaign which will run through the P&G year in 17 markets. Agency: Benton & Bowles. Buyer: Paul Halpern.

Warner-Lambert schedules for Fizzies kick off on 14 May in 17 markets. Its set to run for 16 weeks using daytime minutes in kid shows. Agency: Lambert & Feasley. Buyer: Jim Watterson.

General Foods is launching a new drive for Yuban Coffee. Time segments are prime and fringe night minutes, scheduled to start the soonest and continue through the end of next March. There are some 10 markets involved. Agency: Benton & Bowles. Buyers: Pat Brody and Tom Fald.

Chun King Foods is activating in 13 markets with 7 May the start date. It's a short-term flight (2 weeks) using minutes, both day and night. The buying's being done out of BBDO, Minneapolis and the time buyer is Betty Hitch.

American Oil is going into 15 markets starting the end of the month (30) for a three-week push. The schedules will consist of minutes and breaks. Agency: D'Arcy. Buyer: Ed Theobald.

Simoniz starts today (23) on behalf of its various automotive products. They're using day and night minutes and schedules will continue for 10 weeks in selected markets. Agency: Dancer-Fitzgerald-Sample. Buyer: John Griffin.

Thomas J. Lipton is in for nine weeks on behalf of its Golden Ladle soup, handled out of Sullivan, Stauffer, Colwell & Bayles. It's a limited-market push, starting 6 May and using minutes. Buyer: Chuck Woodruff.

SPOT RADIO BUYS

Parker Pen is launching its annual graduation gift promotion via Leo Burnett. It includes the Blair plan, plus a few extra markets and the campaign, to be aired in a.m. drive times, begins 7 May for about four weeks. The buyer is Ken Hustel.

Nescafe is going into 25 markets 1 May with a new campaign. Day minutes will be used for 8 weeks, two to three stations per market. Agency: Wm. Esty, New York. Buyer: Phil McGibbon.

Champion Sparkplugs is placing a two-week schedule to start 6 May. Drive time minutes are being bought in 75-100 markets. Agency: JWT, New York. Buyers: Hal Vetman, Eric Selch.

Humble Oil & Refining Co. is buying weekend minutes in 50-75 markets for a May start. Schedules will run for 10 to 26 weeks, depending on the market. Agency: McCann-Erickson, New York. Buyer: Mike Shor.

Note: Brandon cigarettes, referred to in the 16 April SPOT-SCOPE as a Liggett & Myers brand, is actually part of the **R. J. Reynolds** group.

WASHINGTON WEEK (*Continued from page* 57)

Questioning of key people further reveals the lack of thought given to what could be a promising new frontier for American business. There is a pretty **general recognition of the fact that commercial programs will be needed.** But there is some **resistance to the acceptance of the fact that commercial support will be needed for commercial programs.**

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

23 APRIL 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

Two among the very top rung agencies have entered into a no-raiding-of-personnel pact.

How it came about: agency A got wind of agency B's putting out feelers for two of agency A's superior account men and agency A told agency B **if you don't lay off we'll single out your choice account people for better money bids of our own.**

Reps with a flair for tongue in cheek last week charged Compton with crossing them up on the timing of a procedure.

Target of the jest: the agency issued a cutback on Duncan Hines on Thursday, **instead of holding off until late Friday afternoon,** as has been the Compton custom

One of the time barter merchants is offering to sell his packages to agencies at rates that will bring them more than the 15% commission.

His proposition, he tells them, is founded on the premise that an **agency merits more than the regulation 15% commission for handling a barter schedule.**

What he proposes: the agency **add 15%** to the rate at which the time came at barter and then, in turn, **price the time to a client at a level which would provide a healthy enough margin that could be split 50-50 between himself and the agency.**

TWA (FC&B) has evolved what might be called an offbeat policy in connection with sponsorship obligations whenever there's an airlines crash.

The common practice among airlines under such circumstances has been to **cancel out their air advertising.**

But TWA, which has just bought 10 p.m. tv news in New York, Chicago, Los Angeles and San Francisco, will do it differently. **In the event of a crash TWA will drop out the billboard but let the middle commercial remain as is.**

Two more of the older line New York agencies have defected from the ranks of those who have held fast to the buildings in which they started. (There's been a general flight of the clan to new office structures the past two or three years.)

The latest of these migrants are **Foote, Cone & Belding** and **Kenyon & Eckhardt.**

Come next spring they'll abandon **247 Park Ave.** for the **Pan Am skyscraper over Grand Central station.**

But still holding the old fort will be **Y&R, JWT, Esty, DFS and BBDO.**

Baseball's highcommissioner Ford Frick was the source that flicked the whip which forced JWT to delete the Rheingold trademark from the page ads it ran to herald the debut of the N.Y. Mets baseball team, and the broadcast of the game over WOR-TV.

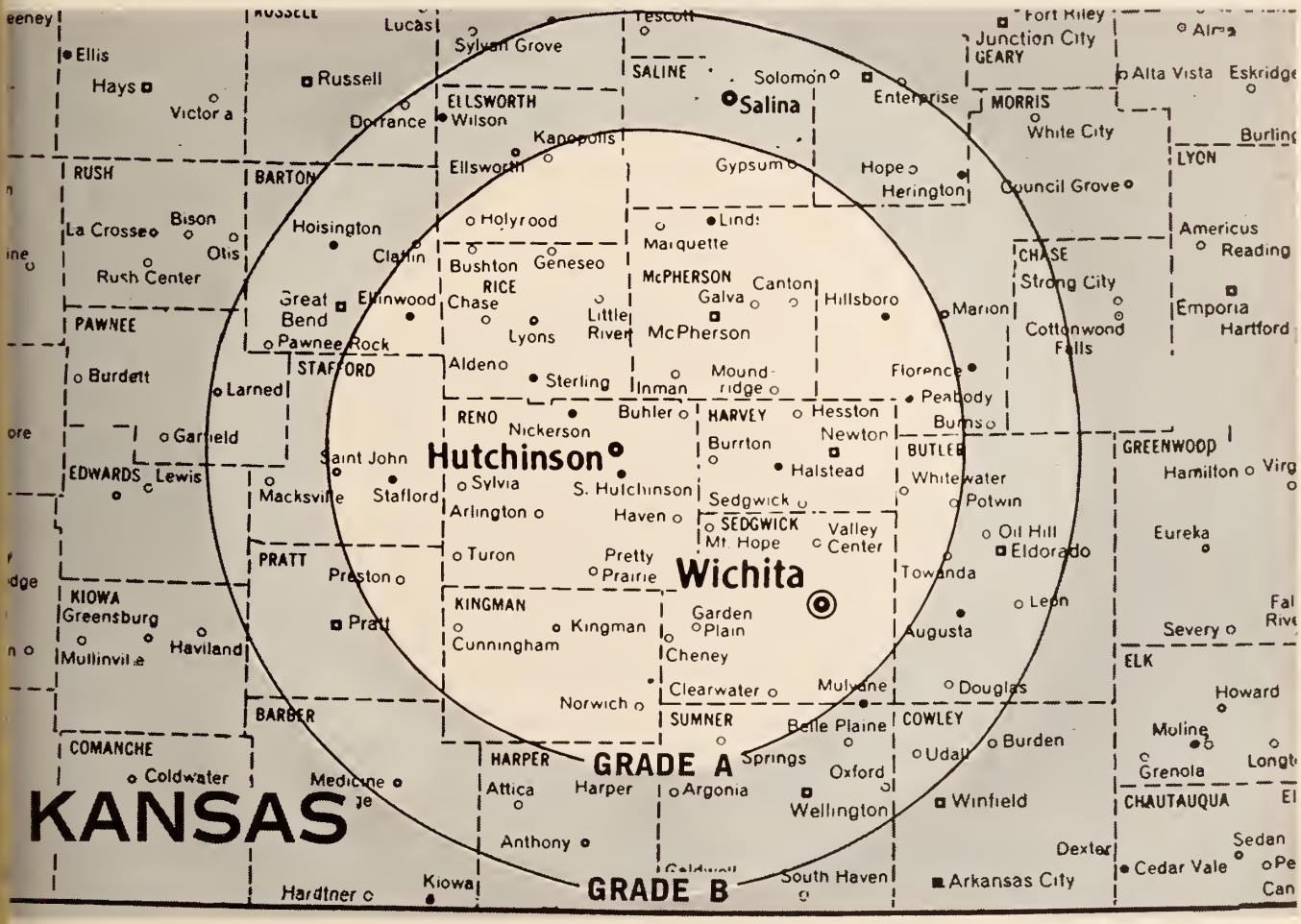
Grouped in this ad were pictures of **Miss Rheingold, Casey Stengel** and **George Weiss,** manager and president, respectively, of the Mets.

What seemingly stirred Frick's ire (perhaps aggravated by some needling he'd been getting from Sports Illustrated) **was the association in public print of baseball officials with a beer.**

A suspicion at JWT: **Ballantine** (Esty), which sponsors the Yankee games, **had added its own bit of fuel to the Frick fury.**

KTVH IS KANSAS TV

MORE KANSANS VIEW KTVH THAN ANY OTHER KANSAS TV*



BIG MARKET/BIG COVERAGE

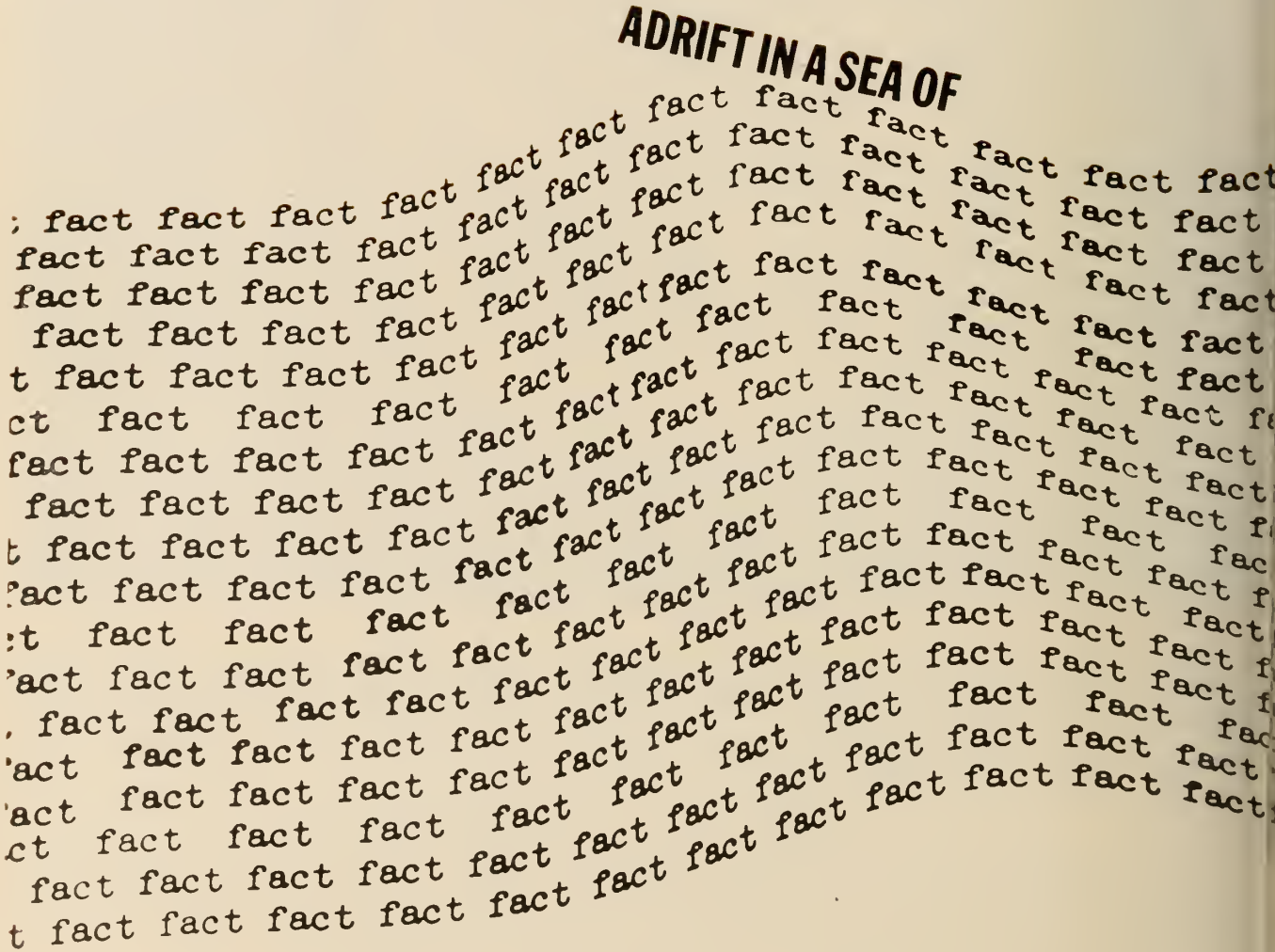
Oil, cattle, industry, and agriculture bring diversified economy to one of America's most prosperous areas. Within this rich area, the BIG 100% UNDUPLICATED COVERAGE of KTVH delivers 290,000 TV families with an estimated $1,500,000,000 buying power – but most important, these are Kansas families viewing TV programmed for Kansans. Only KTVH delivers 100% Kansas coverage of this rich Central Kansas area of Wichita, Hutchinson, plus 13 other important communities. To sell Kansas...buy KTVH!

KTVH THE WICHITA-HUTCHINSON STATION

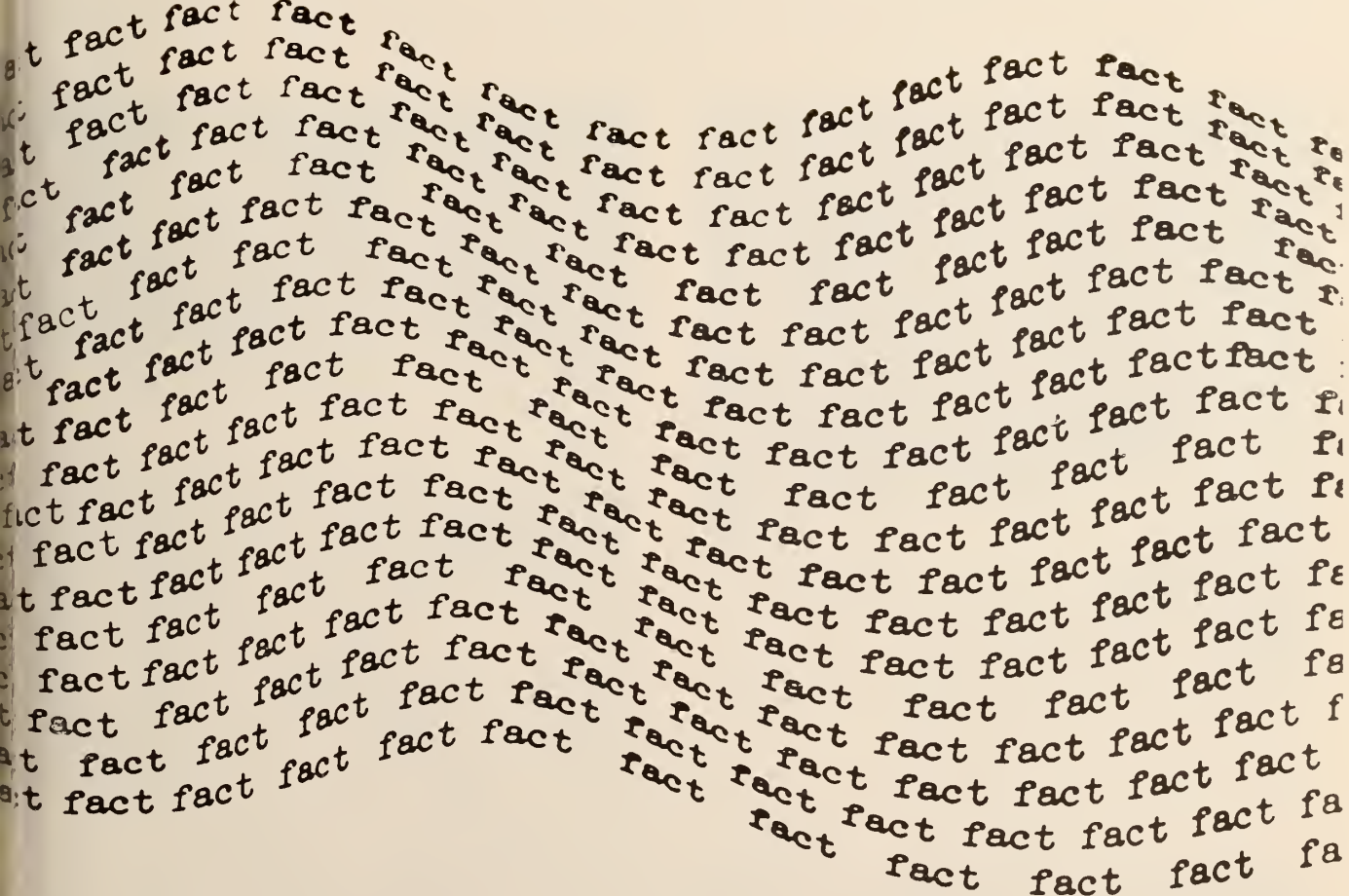
BLAIR TELEVISION ASSOCIATES
National Representatives

KANSAS

Nielsen, February 1961



Rudderless in the race for ratings and readership? N wonder. Sterile statistics are all too often nothing m than a weasel hiding under a hedge. Rating points readership scores don't necessarily mean your cli product is going to move from the shelves. This is w Approved Outdoor comes in. Of the 1500 advertising sages a shopper is exposed to daily, the biggest, most ful, and closest to the store is delivered by Outdo Because it is positioned just three minutes from the



message is worth vastly more to your clients! And
door continues to confront the shopper with "preferred
ition" for 30 days, repeating your idea to every passing
spect twenty-one times per month! Why has the smart
ney moved into Approved Outdoor? Because Outdoor
ches more people, more often at less cost than most
nary media. Ask your Outdoor advertising representa-
e or your local plant operator to steer you out of the
tistical sea and into the shopping wagon with Outdoor!

OUTDOOR ADVERTISING



SPONSOR WEEK WRAP-UP

WRIT

(Continued from page 8, Col. 3)

It's understood that ABC was dissatisfied with clearance arrangements on WISN. It's believed that the announcement, some five months in advance, will allow WRIT to make preparations, while permitting existing contracts to run out on WISN.

WRIT recently revised its format, adding more local and regional news, hour-long music segments, and Command Performance, a Balaban-produced feature presenting full length Broadway shows.

Advertisers

The industry will have its eye on Schick's new marketing program which may lead to a reorganization of the shaver firm's tv advertising from a network emphasis to spot.

Schick, which has been selling direct to retailers, has appointed 122 distributors in 35 states and the District of Columbia to service dealers in their areas.

Network radio will be the focal point of the largest spring-summer push ever scheduled by the Thos. D. Richardson Co., Philadelphia.

HOBO KELLY, star of WTVH-TV, Peoria, show wades through stacks of mail for 'All American' promotion. Winners of word game which described McDonalds stamps got original issue Project Mercury stamp



GOLDEN EAR Award from Muzak is presented to John Fetzer, Michigan broadcaster and owner of the Detroit Tigers by NAB exec. v.p. Vincent Wasilewski. FCC Commissioner Robert E. Lee (extreme l) and Muzak pres. Charles Cowley look on. Lee addressed the group





FALL sponsorship plans for 'CBS Reports' discussed by exec. prod. Fred Friendly, Jack Leener (Tidewater Oil), Sherm McQueen (FC&B)



SLICK CHICKS surround WTVJ, Miami, personality Chuck Zink, who seems inclined to cast a vote for each of the girls, competing on the 'Late Show' to reign as hostess of the Miss Universe Pageant in July

ABC's "Flair" is scheduled for 13 weeks to advertise after dinner mints, party jellies, pastel mints and party patties.

Agency is The Buckley Organization.

Campaign's: Armstrong Cork's annual salute to the soft drink industry via its CBS TV Circle Theatre will be in the form of four 75-second announcements at the opening of the show on 23 May, 4 July, 1 August, and 29 August . . . **Campbell Soup** will introduce two new soups (Cheddar Cheese and Split Pea with Ham) with a saturation campaign which includes day and night network tv and spot in selected markets.

PEOPLE ON THE MOVE: Leon N. Papernow to vice president in charge of operations at H&B American Corp. . . . **W. R. Hemrich** to advertising manager of Food Casings, Visking Co. division of Union Carbide . . . **Jan Schultz** to assistant director of advertising at Alberto-Culver . . . **C. Gus Grant** to the newly-created post of vice president of marketing for Ampex Corp . . . **Edgar M. Cullman** to chairman of the newly-created executive committee of General Cigar . . . **William W. Prout** to director of promotion services at Lever Brothers.

Agencies

A new agency has set up shop, specializing in advertising and PR for Pepsi-Cola bottlers throughout New York State.

Everett L. Thompson Co., located in Buffalo, hopes to provide uniform promotional programs for the bottlers, many of whom Thompson has serviced individually during his advertising career.

Agency appointments: The Eden Co. to the **Rumrill Co.** . . . Crown Zellerbach Corp. (Newsprint and Magazine Printing divisions) and Lane Maga-

---

TEMPERATURE rose when zany comedienne Carol Channing was 'weather girl for a day' on WSUN-TV, St. Petersburg. In town for a two-night stand, Carol stunned more than one meteorologist





PRE-EASTER 'miracle' took place on WTAE-TV, Pittsburgh, where for 10 days an egg-filled incubator was part of the mid-morning *Jean Connelly Show*. Both on-the-air and off-air arrivals were given to Charles Koester, host of WTAE's 'Tri-State Farmer' Show

FAMILY PORTRAIT—A Blair family reunion during the open house at the John Blair Building in Chicago brought together (l-r) Blake Blair, treas. of the Blair Companies; Elizabeth P. Blair, mother of the Blair brothers; Mrs. John P. Blair; John P. Blair, pres. of the firm





HOSTESSES from Cellomatic, the audio-visual division of Screen Gems, flank Ewell K. Jett, v.p. and gen. mgr. of WMAR-TV, Baltimore, in front of the Cellomobile trailer in Chicago during the NAB Convention

zine ('Sunset' magazine) to **Dancer-Fitzgerald-Sample** from Gene K. Walker Co. . . . Ideal Toy's new Book of Knowledge Educator Toys ($250,000) to Grey and ITC Modelcraft ($250,000) to **Smith/Greenland,** from Grey . . . Armour to **Fuller & Smith & Ross,** Chicago for its Miss Wisconsin cheese . . . Cranson Rambler of Washington to **Leon Shaffer Goldnick Advertising,** Baltimore.

New quarters: Erwin Wasey, Ruthrauff & Ryan has established its Central Division headquarters in Chicago, effective with the move to the Wrigley Building . . . **Botsford, Constantine & Gardner** has moved to new offices in the Pomeroy Building at 755 Sansome Street, San Francisco.

Top brass moves: Robert R. Burton to executive vice president and general manager of the Chicago office of Campbell-Mithun.

New v.p.'s: Harry J. Lazarus at Geyer, Morey, Madden & Ballard, Western division . . . **John R. Bassett** and **D. Reynolds Moore** at SSC&B . . . **Gene K. Walker** at Dancer-Fitzgerald-Sample, San Francisco . . . **Howard Eaton** at Grey for programing in the broadcast department . . . **Robert E. Eastright** at Gardner . . . **Elliott Detchon** and **Ray Marcus** at Ogilvy, Benson & Mather . . . **Alfred W. de Jonge** for international operations at Benton & Bowles.

Obit: T. Hart Anderson Jr., marketing consultant and former board chairman of Anderson & Cairns, died recently of a heart attack.

IT'S HAPPENING!

HOOPER DOUBLED!!

PULSE UP 50% BUSINESS TRIPLED!

KLAC

FIRST ON THE L. A. DIAL

Forward & upward with

THE SOUND OF LOS ANGELES

570 RADIO KLAC



ROBERT FORWARD
EXEC. VICE PRESIDENT
AND GENERAL MANAGER

CY OSTRUP,
VICE PRESIDENT IN
CHARGE OF SALES

6363 SUNSET BLVD.
HOLLYWOOD 28
CALIF. • HO 2-7271

REPRESENTED NATIONALLY by
EDMUND PETRY & CO., INC.

HALL BDCSTG. CO.
M. W. PAUL, PRES.

Associations

In what sounded like a post script to his aggressive speech to the FCC at the NAB convention, NAB president LeRoy Collins enlisted advertiser support to help avoid government interference.

Addressing the second annual Mid-South Advertising Institute in Memphis, Collins urged advertisers to, in effect, not tempt stations to defy the code in regard to objectionable copy, etc.

The Maryland-D. C. Broadcasters' Assn. has awarded its $1,000 Scholarship Award, presented every two years to a deserving graduating high school senior desiring a broadcasting career.

Winner is 17-year old Ellsworth M. Lutz, Jr., who got the scholarship in a special ceremony at WFBR, Baltimore, with Assn. president Robert B. Jones, Jr., participating.

Tv Stations

KRNT-TV, Des Moines is turning the tables on traditional tv reporting in presenting an across-the-board news show about the tv industry itself.

Called "TV News with Dick Eaton," the 5:40-5:45 p.m. strip will include: material off the news wires, TWX's and releases from the CBS Press Information Office, items about the station's schedule, special features and guest stars.

What to do with the sometimes unsold segment of a 40-second chainbreak, a problem common to many stations, has evoked an unusual solution at WNBC-TV, New York.

When a 20-second and a 10-second announcement are sold, the station, rather than slipping in a station or program promo which might lead to charges of triple spotting, runs one in a series of animated musical interludes.

The 10-second I.D.'s are color adaptations of New York scenes, fully orchestrated with the NBC theme and with the I.D. information in the final four seconds of video.

In addition to a special award to FCC chairman Newton Minow for "rescuing the wasteland from the cowboys and private eyes," the George Foster Peabody Awards last week went to:

- KSL-TV, Salt Lake City, for public service ("Let Freedom Ring").
- Capital Cities Broadcasting for "Verdict for Tomorrow: The Eichmann Trial on Television."
- WRUL, New York, for coverage of UN General Assembly proceedings in English and Spanish.
- WFMT, Chicago, for its "Fine Arts Entertainment."

Sports sale: The 25 baseball warm-ups preceding the Pittsburgh Pirates games on **KDKA-TV** to Western Pennsylvania Volkswagon Dealers Assn. and R. J. Reynolds.

Tips from TvB: In a special folder issued last week, the bureau advises on eight ways for the local advertiser to tie in with **Brand Names Week,** 17-27 May.

Kudos: KIRO-TV, Seattle, has been presented a 1962 Award of Merit for outstanding and impartial journalism and religious news coverage on behalf of all faiths by the National Religious Publicity Council.

PEOPLE ON THE MOVE: Thomas A. Welstead to general manager and **Lin Mason** to program director at WLBW-TV, Miami . . . **Bennet H. Korn** to president of Metropolitan Broadcasting Television . . . **John Hopkins** to president and general manager of KCOP, Los Angeles . . . **James L. Ritter** to station manager, **Al Saucier** to local sales manager, **Bob Wallis** to sales promotion director, **Bob Brock** and **Russell Barnett** to sales representatives at WTVW, Evansville.

Radio Stations

For the Greater Philadelphia radio market the current four-week campaign by the Dodge line has turned out to be quite a windfall.

The splurge for radio alone came to $40,000, half of it through the Dodge Dealers Association and the remainder from the Dodge Division itself.

Another $10,000 was spent on tv by the dealers' group, also within the same period.

Both factory schedules were placed through BBDO, New York.

Thirteen stations represented by Feltis/Dove/Cannon have formed a regional network for multiple-station purchase in Idaho.

Known as "Idaho Empire," the group plans to expand to other stations in the state.

Storer Broadcasting more than doubled its net earnings for the first quarter ended 31 March, compared with the like period last year.

Income rose from $1,055,418 to $2,151,596. Included in the 1962 figure was a capital gain of $912,969 resulting from the sale of WWVA, Wheeling. Other highlights of the financial report:

- Per share earnings were 88 cents for the first 1962 quarter vs. 43 cents for the 1961 period.
- Gross broadcast revenues were 20% above the 1961 quarter.

Ideas at Work: It was ladies day at **WDEE,** New Haven-Hamden recently when all programs were "manned" by the wives (or in the case of bachelor Bob Scott, mothers) of regular staffers . . . **KMOX** sponsored a breakfast which launched the 4th annual Food Brokers Week in St. Louis . . . **WFAA,** Dallas listeners will have a chance to see what radio sound looks like during a 10-day electronic display in Wynnewood Village shopping center where dancing lights will translate the sounds . . . **WJRZ,** Newark broadcast an editorial urging New Yorkers to join the age-21 liquor minimum bandwagon now moving into action in five adjoining states . . . **WEEI,** Boston will give away 190 prizes worth a total of $59,000 in its "What's the Show" contest which runs through 9 May. Entry blanks feature pictures of 20 station personalities and entrants must fill in the exact name of each of their radio shows and choose their favorite, giving reasons in 25 words or less . . . **WGAR,** Cleveland early-morning (6-6:05 a.m.) man Tom Christen made one announcement per morning for six days offering a free booklet on Lawn Care and got 1,030 requests from early risers.

Kudos: To **WCOP,** Boston, awarded the Citation of Merit of the Muscular Dystrophy Associations of America.

WTRF-TV STORY BOARD



"TV Rep?"*

PAY THRU THE NOSE! Strange, if you're a snuff salesman, you're admired for putting your business in everybody's nose! If you're a perfume authority, you're in demand for vice versa. Ordinary folks can't do either!

wtrf-tv Wheeling
FASHION SHOWS! It takes a lot more than nerve to wear a strapless dress or gown! Guts help!

Wheeling wtrf-tv
COST OF LIVING may be high but it's sure worth it!

wtrf-tv Wheeling
TEXAS RANCHER! The wealthy Texan's wife lost control of her car and smashed into ten others before stopping. No lawsuits, though, it happened in her own garage.

wtrf-tv Wheeling
TAXES RANGERS! Internal Revenue Agents saddled and rode the big salaried Western stars for the round-up of their annual haul of fame. Now? . . . low morale in the old corral!

Wheeling wtrf-tv
RECIPE FOR GOOD MIXING! Best way to make a tomato cordial? Buy her a drink!

wtrf-tv Wheeling
SUBTLE SEVERENCE! The network sent the sick comedian a get-well card and paid him off with Blue Cross!

Wheeling wtrf-tv
TWIST? All it does is put the E back in -motion!

wtrf-tv Wheeling
*BLAST OF THE BIG VENDORS! Rep George P. Hollingbery has all the good reasons why your next advertising schedule should include WTRF-TV. The big seven set'set on seven will get your go-buy loud and clear! Ask George for your frameable WTReffigies, our Adworld Zoomar Series!

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

Fm

Reflecting the rapid expansion of stereocasting by fm stations, the NAB will, for the first time, make its Radio Month jingles available in stereo as well as monaural recordings.

Two-track stereo tapes of the jingles will be sent upon request to any NAB fm radio member equipped for stereocasting.

A firm 52-week contract from Patton's Markets for the midnite-6 a.m. "Stereo 'til Dawn Show" was a windfall for KGGK, Los Angeles.

The station has gone on a full-time 24 hour a day stereo multiplex operation, claiming to be the first in Los Angeles to do so.

Networks

ABC TV daytime seems to be cornering the appliance market. It now boasts three of the industry's majors with sizeable participations in the daytime line-up.

Latest buyer is Gibson Refrigerator (Creative Group) who's got five minutes a week for 13 weeks. Gibson joins a roster which already includes Philco (four minutes a week for 10 weeks) and Proctor (10 minutes a week in five-week flights).

It's not so much the personalities in the news as the personality who presents the news that attracts the tv audience, or so it would seem from a recent ABC TV rating report.

"ABC Evening Report," after the second week of Ron Cochran's take over as anchor man, was reaching 47% more homes in the New York Metropolitan area than it did during the four weeks prior to Cochran's joining the program. Its share of audience went up 63% in the same time.

Source: the Nielsen Station Index for New York.

Sales: Nine current **NBC TV** daytime shows for the third quarter to S. C. Johnson (FC&B), Norwich Pharmacal (B&B) and P&G (Compton) . . . "The Bullwinkle Show" to General Mills (D-F-S) and Emenee Industries (Abco Advertising) for the fall . . . Participation in eight current NBC TV nighttimers to P&G (B&B) and three nighttimers to Canada Dry (J. M. Mathes) for the third quarter . . . **ABC TV's** special "60 Hours to the Moon," on 29 April (7:30-8:30 p.m.) to Olin Mathieson Chemical Corp.

Kudos: Three **NBC TV** programs honored by the Saturday Review's 1962 Awards Committee for "distinguished achievement in the public interest were "The Huntley-Brinkley Report," "NBC White Paper" and "Hallmark Hall of Fame." . . Copping coveted George Foster Peabody Awards were **"David Brinkley's Journal,"** NBC TV (tv news), **"The Bob Newhart Show,"** NBC TV (entertainment), **"Vincent Van Gogh: A Self-Portrait,"** NBC TV (tv education), **"Expedition!",** ABC TV (tv children's show), **Walter Lippmann and CBS TV** (contribution to international understanding), and CBS's **Fred Friendly** (special award).

Cuisine Exquise . . . Dans
Une Atmosphère Élégante

RESTAURANT
VOISIN

575 Park Avenue at 63rd St
NEW YORK

Lunch and Dinner Reservations
Michel : TEmpleton 8-6490

Representatives

Some of the rep organizations were pretty busy last week processing a rush of business spurred by the Detroit newspaper strike.

The greater part of this flow of orders was for radio.

(For a note on how one of the Detroit stations expanded its daily news schedule to fill in the newsprint void see Public Service in WRAP-UP.)

There was a jolt in Chicago last week on the personnel front: J. R. Fishburn, who's been national sales coordinator for Metropolitan Broadcast Sales resigned because of "policy differences" with management.

Fishburn, who's been with Metropolitan for four years, was formerly with Simmons, Petry, Walker, and Rambeau rep firms, all in Chicago.

He's not yet announced future plans.

George R. Swearingen has opened his own rep firm in Atlanta to handle selected Southern radio and tv stations.

Manager of the CBS TV Spot Sales office in Atlanta until it was moved to St. Louis, and previously manager of the network's radio station group in the same city, Swearingen has long experience in the Atlanta area.

His offices are located at 406 Henry Grady Bldg.

Congressman Walter Rogers will be the featured speaker at the SRA's fifth annual Awards Luncheon 10 May at New York's Waldorf-Astoria.

In addition to the talk by Rogers, influential member of the House Interstate & Foreign Commerce Committee, the luncheon will be highlighted by presentations of the Silver Nail Timebuyer of the Year Award and the Gold Key Award for outstanding leadership in advertising.

Film

Stan Freberg will talk on "Art for the Sake of Money" (or "Award win-

ners do move merchandise") at the 4 May American TV Commercials Festival at New York's Waldorf Astoria.

Other highlights of the day include a two-hour workshop on techniques in the morning, the presentations to and showing of the award winners in 35 product categories during the formal awards luncheon. John P. Cunningham, chairman of the council of judges, will preside.

Sales: Official Films' "Biography" to Streitmann Biscuit Co. (Ralph Jones Co.) for 15 southern markets . . . **King Features'** 220 Popeye cartoons to six more stations bringing the total to 125 . . . **Jayark Blockbuster Features** to five additional stations raising the total markets to 186 . . . **MCA TV's** "Checkmate" sold to 11 stations and "Dragnet" to 50.

Public Service

Radio and tv stations in Georgia contributed public service time valued conservatively at $170,000 in 1961 to support CARE.

This figure represents results of what may be the most extensive public service survey conducted on a state-wide level into contributions for one organization. The job was done by the GAB and CARE.

The survey reported contributions by 60 radio and six tv members which broadcast 41,553 radio spots, 2,800 tv spots and 2,188 special programs for CARE.

The estimate is conservative, says GAB, because not all stations returned their survey cards.

Public Service in Action:

• **KEWB,** in cooperation with the San Francisco Lighthouse for the Blind, is conducting an intensified campaign to send some 400 Bay Area youngsters to an educational camp for the blind this summer. As part of the campaign, local business, civic, political and social leaders have been asked to tape messages asking community support of the effort.

• **WAST-TV,** Albany has, for the second consecutive year, published "A History of Community Service." This year the station has added a special page which is devoted to its financial expenditures in this field.

• **KDKA,** Pittsburgh is distributing a 16-page booklet containing the scripts of its recent space series, "Milestones to Mars." Presented as five 10-minute features, the series was a step-by-step account of where America is going in its space exploration projects.

• **WWJ-TV,** Detroit presented a unique prime-time "Newspaper of the Air," featuring eight reporters and editors from the staff of The Detroit News to fill in during the newspaper strike in that city.

Equipment

The output of both tv and radio sets increased in February (over January), according to the latest statistics released by the EIA.

In February, 541,494 tv sets were produced (vs. 488,869) and 1,464,797 radios (vs. 1,350,630).

The situation on the factory sales side wasn't quite so good, however, at least as far as tv tubes are concerned. There were 733,670 tv picture tubes sold in February vs. 802,061 in January but year-to-date totals were ahead: 1,535,731 in '62 vs. 1,436,822 in 1961.

A total of 27,977,000 receiving tubes were sold in February vs. 29,592,000 in the month before. Cumulative sales for this year totaled 57,569,000 compared with 52,146,000 last year at this time.

The EIA has entered its formal objection to the Administration's trade bill which requests authority to reduce tariffs by 50% during the next five years.

Although the association "supports the broad objectives of the trade expansion bill," it believes reductions of more than 10% should not be made in any one year.

Also proposed by EIA to the Ways and Means Committee: give authority to either the House or Senate to reject by majority vote proposals by the President which disregard Tariff Commission recommendations and might result in injury to domestic industry and employment.

The EIA position was outlined by Robert C. Sprague, chairman of the EIA Electronic Imports Committee and board chairman of the Sprague Electric Co.

SPONSOR's NEW L.A. PAD

The new Los Angeles office of SPONSOR is now located at 6915 Hollywood Boulevard, Hollywood 28. Suite #315.

Phone: HOllywood 4-8089.

Outstanding exclusive values in broadcast properties

This daytime station is ideal for an owner-operator. Grossing over $100.000 this year. Will accept a low downpayment of $25.000 and a long payout.

NORTHWEST
$140,000

An important shipping and rail center is serviced by this fulltime property. Downpayment of 29% and balance on terms.

TEXAS
$160,000

BLACKBURN *& Company, Inc.*

RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois Financial 6-6460	Clifford B. Marshall Stanley Whitaker Robert M. Baird John G. Williams 1102 Healey Bldg. JAckson 5-1576	Colin M. Selph Calif. Bank Bldg. 9441 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-2770

facts you should know about

WTVY

DOTHAN, ALA.

TOWER:

WTVY's new tower is the tallest in Alabama . . . it stands 1209 feet above the ground; 1549 feet above sea level.

POWER:

Operating on Channel 4 with 100,000 watts WTVY serves approximately 200,000 television homes.

COVERAGE:

In WTVY's coverage area there is a population of 1,062,100 with 261,700 total homes in the area. Our signal covers 48 counties—25 in Georgia, 13 in Alabama and 10 in Florida. Retail sales in 1959 for WTVY viewers totaled $824,295,000.

SCHEDULE:

WTVY carries the best of CBS and ABC programming, plus many popular local features.

WTVY

DOTHAN, ALA.

Call: THE MEEKER CO., National Reps; SOUTHEASTERN REPRESENTATIVES, Southern Reps phone 873-5918, Atlanta; or F. E. BUSBY at SY 2-3195.

Tv and radio NEWSMAKERS



Robert R. Burton, new executive vice president and general manager of the 135-man Chicago office of Campbell-Mithun, is a 29-year veteran in advertising. Burton, most recently a senior vice president of Kenyon & Eckhardt in New York, formerly managed K&E's Chicago office and also spent several years in Chicago as vice president and account supervisor at both Needham, Louis & Brorby and Young & Rubicam. Burton started in the agency business with Gardner in St. Louis in 1933.



Leo V. Collins has been appointed advertising-promotion director for WXYZ, Detroit. Collins, who takes over the post formerly held by Allen Franco, moves to Detroit from Philadelphia where he has been audience promotion manager of WCAU for the past five years. He brings to his new post a 14-year background in advertising and promotion, having been an agency copywriter and an advertising manager in the retail department store and wholesale appliance fields. Collins attended Temple University.



Howard Eaton is joining Grey Advertising as vice president for programing in the broadcast department. Eaton has been at Lever Bros. for the past five years, first as broadcast manager and, for the past three years, as media director. For the five years prior to his Lever association, Eaton was with Young & Rubicam in tv programing. He's also been active in the Assn. of National Advertisers, serving as chairman of the broadcast committee. Eaton is currently a member of the Radio-TV Research Council.



Leo A. Gutman has been appointed advertising manager for Paramount Pictures Corp. Gutman has broad experience in the entertainment field, having most recently been director of advertising and sales promotion for Ziv-UA television. Associated with Ziv for the past 15 years, he previously operated his own advertising agency in Cincinnati. Gutman will assume all responsibility for the administration and creation of Paramount's advertising program.

The seller's viewpoint

Today's profit squeeze, says Dick Cass, tv account executive, Crosley Broadcasting Corp., Chicago, puts a burden on top management to realize maximum efficiency for every dollar spent. "How do you advertise new products in a highly competitive market, and achieve maximum impact and sales on a limited budget?" are questions he poses for advertisers. Cass cites the approach now in use by Pure Oil Co.—extensive use of spot tv—to introduce its new Firebird gasoline regionally. Cass was co-chairman last year of the Chicago Federated Advertising Club's Workshop on Radio and Tv.



How to get television mileage on a limited budget

Top management today, in a profit squeeze, needs maximum efficiency for every dollar spent. Crucial questions are being asked:

1. How do you advertise new products in a highly competitive market and build brand awareness to increase your share of the market?

2. How can you achieve maximum impact on a limited budget and still produce maximum sales response?

Advertisers are searching for a marketing tool which will answer profit problems like these. The Pure Oil Company recently faced the problem of advertising a new gasoline with a limited budget against the larger expenditures of competitors. This new "Firebird" gasoline, created after five years of research and five million miles of testing, was introduced this spring with an all-media campaign.

Pure's distribution and sales patterns were unique. Since they operated in 15 states, their problems were regional. They didn't need the prefabricated campaign of network television which delivers the same amount of advertising pressure everywhere. They needed the custom built flexibility of spot tv delivering varying kinds of programs and varying amounts of advertising pressure anywhere, in markets and on stations of their own choosing.

In a recent radio/tv workshop session of the Chicago Federated Advertising Club, students learned more about Pure's advertising and marketing problems, and especially how spot tv helped Pure Oil reach large audiences with maximum impact and low cost. Here's how spot tv went to work for Pure Oil in one market.

Market flexibility. Pure Oil needed to build brand awareness fast in terms of its distribution and sales problems. Cincinnati, Ohio, was an important market for Pure products. It has a population of one million and $4.5 billion in retail sales. Spot tv's flexibility allowed Pure to concentrate its advertising pressure in varying amounts based on this market's potential.

Sight, sound and motion. To do this, Pure had to capture the drama and excitement of this new product and the "Firebird" name. The audio-visual dynamics of spot tv offered person-to-person salesmanship to stimulate maximum response to their selling messages.

Intense market coverage. Signals of the Cincinnati tv stations cover this portion of Pure's market adequately for day or night. On a weekly basis, each of them delivers over half a million homes during any week of the year, or 70% of all homes in the market. Besides maintaining great popularity within the city, their signals extend beyond to the suburban and rural areas where Pure's customers—the bigger families with the higher incomes—are found. Here Pure's gasoline sales are concentrated and thus, their sales messages have maximum impact.

Versatility of programs. Pure's commercials had impact and believability in a wide variety of quality programs on Cincinnati tv stations. Balanced shows produced a quality selling image—measuring tv's ability to sell for Pure Oil. News and weather shows are presented authoritatively, staffed by competent newscasters and meteorologists, specialists doing a quality job. Top ABC, CBS, and NBC tv shows, as well as the best syndicateds, outstanding features, and popular sports events such as bowling, boxing, and wrestling, produced top rated adjacencies for Pure commercials insuring maximum nighttime reach in different homes.

Spot tv costs less to reach people. Spot tv is the only major medium which costs less to reach people today compared to 10 or even five years ago. According to a *Printers' Ink* survey of 1960, the cost of reaching people on tv declined 40% in the past decade. Thus, spot tv had the audio-visual impact, and Cincinnati tv stations the coverage, to reach the greatest number of Pure's customers and stimulate maximum response at low cost.

SPONSOR SPEAKS

An apology to Leo Burnett

A couple of weeks ago, an item in our *Sponsor-Week* section noted that the Burnett agency's hospitality suite at the NAB Convention was "far from a total success."

The item was based upon reports from Chicago that the Burnett suite (first agency suite ever at the NAB) was unmarked, unlisted, and that many visitors couldn't find it.

All of which was true, but our story greatly distressed Burnett media people who tell us that they did have a lot of traffic in their suite, that they consider it a highly successful venture, and have received many compliments for it.

We're glad to set the record straight on this, and apologize to the Burnett company for any embarrassment our item may have caused.

At the same time, we do want to raise this question. Why was Burnett forbidden by NAB and hotel authorities to put up any signs indicating the location of its suite, and denied any listing on the Convention board?

Surely, one of America's great agencies, and a leading user of air media deserves more consideration. It smells to us like needless, bureaucratic red tape.

A better break for "services"

While we're still on the subject of Chicago, we'd like to bring up the matter of "services."

One important reason why broadcasters go to an NAB Convention is to catch up on broadcast equipment and services. The equipment phase is always well handled in an exhibit hall. But "services" are so well hidden that it would take an early-bird broadcaster with built-in radar and fatigue-resistance to ferret out and visit all the film and radio services he'd like to see.

We suggest that the NAB consider a return to the practice of having a "services" floor at the convention.

We're certain that the present NAB staff, administratively headed by experienced and capable Gene Revercomb, can cope with the problem of setting up ground rules for such a "services" floor and avoiding the honky-tonk practices by certain exhibitors which marred some earlier conventions.

Such a floor would be a great boon to broadcasters.

10 SECOND SPOTS

Introduction: Johnny Carson introduced a Park Avenue matron to an official of the radio and tv actors' union, to help her organize a charity affair. "This is Mr. Dennis from AFTRA," said Carson. The woman gushed: "I'm delighted to meet you. I've always wanted to visit your country."

Dining: Bennett Cerf reports that a noted agency man visiting Paris this month turned practical joker and created untold havoc at the world-famous Tour d'Argent restaurant, where pressed duck and exquisite soup are the *specialities de la maison*. Mr. Twombley (his name is changed since he isn't very proud of his exploit) was at the restaurant with two other well-known admen and when the soup was served, he emptied the pepper shaker into his portion, tasted it, coughed ostentatiously, and summoned the proprietor.

"So this is your famous soup," he scoffed. "It's terrible. Taste it yourself." The proprietor sampled the soup and went into a frenzy. "The chef has gone mad," he decided. "Let me make an investigation in the kitchen." He came back a few moments later wringing his hands. "It is worse than I thought," he said. "I've had the whole evening's supply of soup—enough for two hundred portions—poured down the drain. I have discharged the chef who has been with me 30 years. Can Monsieur forgive us?"

Somehow the joke had lost its savour for Twombley. He fidgeted through the rest of the dinner, then squared his shoulders, and confessed. "I didn't expect the consequences to be so drastic," he explained. "I trust you'll rehire the chef, and give him this $100 traveler's check to make up for his embarrassment. And I insist on paying for every portion of soup poured and thrown away."

The proprietor and chef allowed themselves to be placated. Twombley paid the bill, and made for the door, considerably wiser and infinitely poorer. As he got into the cab, the proprietor tugged at his sleeve and whispered, "Monsieur Twombley, I saw you empty the pepper into the soup."

KRON is TV in SF



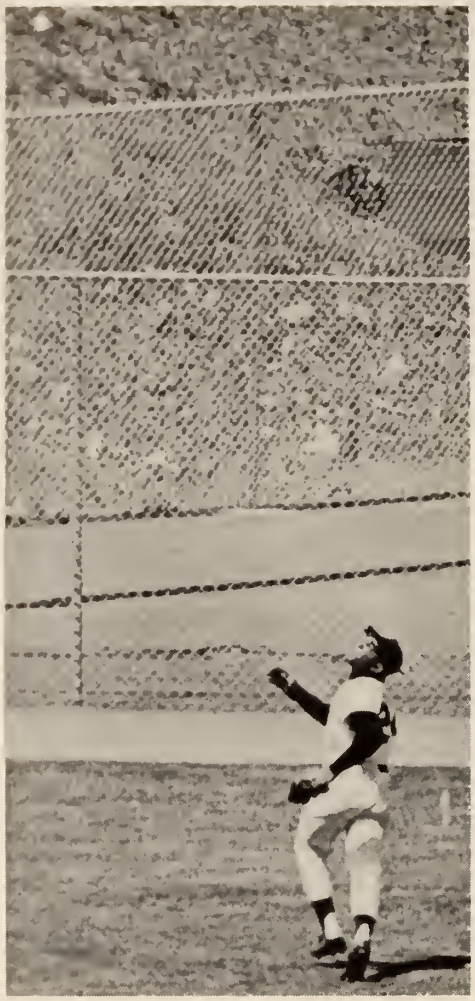
San Franciscans are sold on KRON-TV

KRON-TV
Has been FIRST
70% of the time
Jan. '53-Jan. '62
Source: ARB Reports

S. F. CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •

SEAL OF GOOD PRACTICE

ACTION...





Baseball's great center fielder, S. F. Giant Willie Mays, displays his ease and grace in robbing another batter of a sure hit. San Francisco Examiner photographs by Charlie Doherty.

...live and direct. That's what sports fans associa with **San Francisco's KTVU.** San Francisco Giants baseball, college basketball, ice hockey, pro football, wrestling... they're all **live and direc on KTVU.** Sponsors kno KTVU offers still anothe kind of direct action...t **immediate buying actio** of audiences tailor-mad for the advertiser's product message. **Top syndicated shows, post '50 movies, children's programs, local productions.** Match the program to your produc and **watch sales go.**

The Nation's LEADING Independent TV Station

KTVU

CHANNEL 2

SAN FRANCISCO • OAKLAND

Represented by H-R Television, Inc

RECEIVED
APR 30 1962
NBC GENERAL LIBRARY

30 APRIL 1962
40c a copy / $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

BBDO takes the lid off its computer plan—what it requires of research houses, reps, stations p 27

Revolution in jingle writing—a report on today's top creators and new techniques in commercials p 32

THE
INTERMOUNTAIN NETWORK
covering nearly 6,000,000 people
throughout the mountain states,
IS NOW REPRESENTED BY

Edward Petry & Co., Inc.
Radio Division
The Original Station Representative

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS



KTBS-TV

CHANNEL 3
HAS MORE VIEWERS
THAN ANY OTHER
ARK-LA-TEX STATION

LOOK AT THE
LATEST
ARB* STATION
CIRCULATION TOTALS

NO MATTER HOW YOU
SLICE IT
KTBS-TV CHANNEL 3
IS NUMBER ONE AGAIN

	KTBS-TV CHANNEL 3	STATION Y	STATION Z
TV Home Potential	248,200	231,200	226,100
Net Weekly Daytime	163,300	142,200	144,100
Net Weekly Nighttime	214,400	200,600	197,900
Net Weekly Total	227,500	215,600	211,700
Average Daily Total	153,200	144,800	152,400

*ARB STATION CIRCULATION TOTALS, NOVEMBER, 1961.

KTBS-TV

SHREVEPORT, LOUISIANA

THE KATZ AGENCY, INC
National Representatives

E. Newton Wray, President & Gen. Mgr. • Ark-La-Tex — 66th Ranking Market — ARB 1961



First, Latest . . . and All Ways

WDAF News Director Bill Leeds, left, was the first winner of the Earl Godwin Memorial Award, NBC's recognition of its top news correspondent of the year. • WDAF Newsman John Herrington, right, is the most recent winner • Two winners, a tie for first, and a second place in five years . . . and it's our goal that WDAF newsman will **always** be in contention. There are 14 more real professionals of the Leeds-Herrington calibre in the Signal Hill newsroom.

WDAF·TV 4 WDAF·RADIO 610 KANSAS CITY NBC

TTC

Symbol of Service

Transcontinent Television Corporation

In Television: WGR-TV Buffalo • WDAF-TV Kansas City • KFMB-TV San Diego • KERO-TV Bakersfield • WNEP-TV Scranton-Wilkes Barre

Represented by Edward Petry & Co., Inc. the Original Station Representative

In Radio: KFMB & KFMB-FM San Diego • WDAF & WDAF-FM Kansas City • WGR & WGR-FM Buffalo

380 MADISON AVENUE • NEW YORK 17, NEW YORK

SCOOP!

'The Twin Cities' Only Traffic Report Broadcast from the Air!

WLOL'S AIR WATCH TRAFFIC REPORT

7 to 9 a.m. 4 to 6 p.m.

When Pilot-Announcer Carmen Sylvester patrols the traffic lanes, your radio announcements control the driving hours!



RADIO WLOL

MINNEAPOLIS • ST. PAUL

5,000 WATTS around the clock • 1330 kc

LARRY BENTSON, President
Wayne 'Red' Williams, Vice-Pres. & Gen. Mgr.
Joe Floyd, Vice-Pres.
Represented by AM RADIO SALES

MIDCO
Midcontinent Broadcasting Group

WLOL/am, fm Minneapolis-St. Paul; KELO-LAND/tv and radio Sioux Falls, S. D.; WKOW am and tv Madison, Wis.; KSO radio Des Moines

© *Vol. 16, No. 18* • **30 APRIL 1962**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

What BBDO is asking of the industry for its computers
27 Research houses are asked to create new syndicated services, expand existing ones; stations to subscribe; new future for media selection

Tip top jingle money makers
32 Level of jingle writing, industry experts note, is constantly improving as advertising agencies are engaging top rung creative workers in the field

Radio's changing sounds
35 Here are some examples of how radio stations switch program formats in the constant battle to win over fickle audiences and advertisers

DCS&S's new buying concept
38 To get more value for clients' dollars, DCS&S' Mediamarketing team observes first-hand, sets new criteria for selecting today's markets

Radio rush in 'Dodge City'
41 Dodge cars return to heavy radio for wildwest sell in Philadelphia. Campaign features "Savings Jamboree" direct mail-tie in to area homes

An agency exec says nets must streamline
42 FC&B's James Beach warns networks that too many New York hands in affairs of division clients spoil the brew; efficiency would reduce costs

NEWS: Sponsor-Week **7**, Sponsor-Scope **19**, Sponsor-Week Wrap-Up **52**, Washington Week **55**, Spot-Scope **56**, Sponsor Hears **58**, Tv and Radio Newsmakers **64**

DEPARTMENTS: Sponsor Backstage **14**, 555/5th **16**, Timebuyer's Corner **46**, Seller's Viewpoint **65**, Sponsor Speaks **66**, Ten-Second Spots **66**

Officers: *Norman R. Glenn*, editor and publisher; *Bernard Platt*, executive vice president; *Elaine Couper Glenn*, secretary-treasurer.

Editorial: executive editor, *John E. McMillin;* news editor, *Ben Bodec;* senior editor, *Jo Ranson;* Chicago manager, *Gwen Smart;* assistant news editor, *Heyward Ehrlich;* associate editors, *Mary Lou Ponsell, Jack Lindrup, Mrs. Ruth S. Frank, Jane Pollak;* contributing editor, *Jack Ansell;* columnist, *Joe Csida;* art editor, *Maury Kurtz;* production editor, *Barbara Love;* editorial research, *Mrs. Carole Ferster;* special projects editor, *David Wisely.*

Advertising: assistant sales manager, *Willard L. Dougherty;* southern manager, *Herbert M. Martin, Jr.;* midwest manager, *Larry G. Spangler;* western manager, *George G. Dietrich, Jr.;* production manager, *Leonice K. Mertz.*

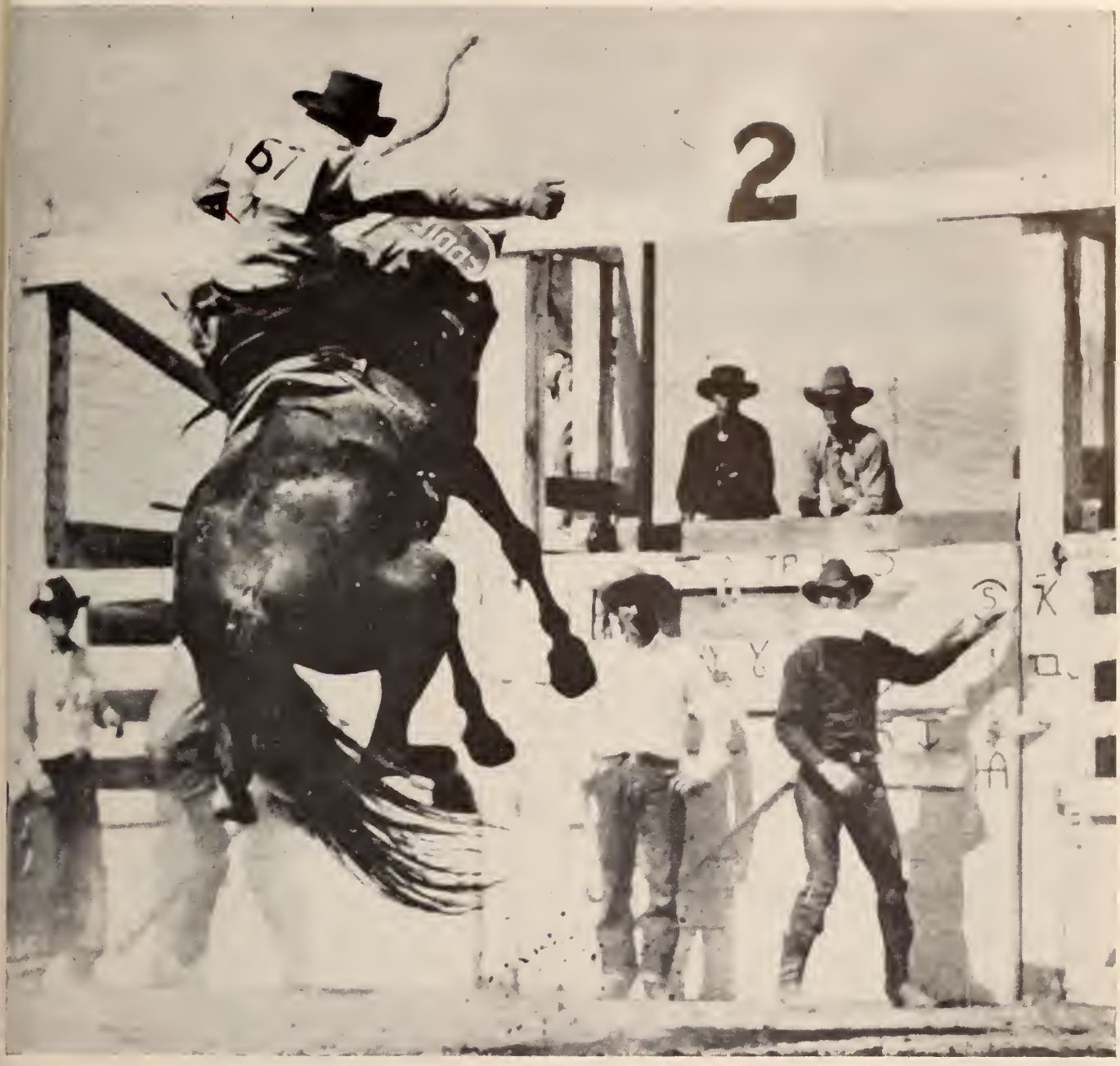
Circulation: circulation manager, *Jack Rayman; John J. Kelly, Mrs. Lydia Martinez, Sandra Abramowitz, Mrs. Lillian Berkof.*

Administrative: business manager, *C. H. Barrie;* bookkeeper, *Mrs. Syd Guttman;* secretary to the publisher, *Charles Nash; George Becker, Michael Crocco, Jo Ganci, Mrs. Judith Lyons, Mrs. Manuela Santalla, Irene Sulzbach;* reader service, *Mrs. Lenore Roland.*

Member of Business Publications Audit of Circulations Inc. BPA

© 1962 SPONSOR Publications Inc.

SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation, and Advertising Offices: 555 Fifth Av., New York 17, MUrray Hill 7-8080. Chicago Offices: 612 N. Michigan Av. (11), 664-1166. Birmingham Office: 3617 8th Ave. So., FAirfax 2-6528. Los Angeles Office: 6915 Hollywood Blvd. (28), HOllywood 4-8089. Printing Office: 3110 Elm Av., Baltimore 11, Md. Subscriptions: U. S. $8 a year. Canada $9 a year. Other countries $11 a year. Single copies 40¢. Printed U.S.A. Published weekly. Second class postage paid at Baltimore, Md.



How big is the audience for this kind of excitement?

Rodeos—and we can prove it—are big for television.

Build a show around the spills and thrills of the rodeo circuit, put it into the 9 PM spot on Monday night, following *The Rifleman,* leading into *Ben Casey* . . . and you're coming on strong.

You're coming on with *Stoney Burke,* ABC-TV's explosive new series.

And your audience is there. Waiting.

This was abundantly demonstrated on March 11, on *ABC's Wide World of Sports,* when the Tucson Rodeo rode off with a 21.4 rating. Far and away the No. 1 program for the *entire* time period from 5 to 6:30 PM.*

In fact, 50% better than a sports spectacular on Net Y at 2:30 to 4 the same afternoon.

Stoney Burke also comes on strong with authentic rodeo sight and sound, with plenty of story muscle and with one Jack Lord in the lead. For this new talent, a meteoric rise to top TV popularity, Efrem Zimbalist and Vince Edwards fashion, is in the cards.

Whatever it takes to make it big, *Stoney Burke* has it. Big.



COMING ON ABC-TV "STONEY BURKE," STARRING JACK LORD.

*Source: Nielsen National TV Index, total audience, March 11, 1962.

1905 Audience Limited

The beauty and talent of this great actress were known everywhere. Despite her fame in the early 1900s, comparatively few people were privileged to see her perform. Today, on WGAL-TV, an outstanding entertainer is seen by countless thousands. Worthwhile programming assures a vast and loyal audience for WGAL-TV advertisers.



Maude Adams

Courtesy of The Bettmann Archive

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco

30 April 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

4 A's CREATIVE CODE

New code adopted covering visuals and tv; PR project seeks help; international spread of agencies noted

White Sulphur Springs: The 4 A's last week adopted a new creative code, replacing one first adopted in 1924 and last revised in 1956.

The code is extended to cover visual material as well as copy and gets into special problems arising in tv and areas of "interpretation and judgment."

The code specifically taboos the following:

- False or misleading statements or exaggerations, visual or verbal.
- Testimonials which do not reflect the real choice of a competent witness.
- Comparisons which unfairly disparage a competitive product or service.
- Claims insufficiently supported, of which destroy the true meaning or practicable application of statements made by professional or scientific authority.
- Statements, suggestions or pictures offensive to public decency.

Violators of the code are subject to possible annulment of membership as provided by Article IV. Section 5, of the 4 A's constitution.

The new code was presented by Alfred J. Seaman, president of SSC&B, who headed drafting committee. Its other members were Guild Copeland, executive v.p. of L&N, Robert E. Newell, chairman of C&W, and Jean Wade Rindlaub, v.p. of BBDO.

The association's work in improving the public relations of advertising was reviewed by Arthur H. Tatham, chairman of T-L. David B. Williams, president of EWR&R, and Clinton E. Frank, president of Clinton E. Frank, also presented reports.

Frank's committee agreed that a public relations campaign was beyond the power of the association to undertake alone. The committee consulted with five other associations—ANA, ANPA, MPA, NAB, and OAAA—to explore the possibility of establishing a special new organization for the purpose.

Hill & Knowlton, public relations counsel for the 4 A's, has taken a hiatus in their contract until further progress on a new program is made.

(Continued on page 10, col. 2)

GF's MORTIMER BLASTS AD CRITICS

General Foods board chairman Charles G. Mortimer gave the back of his hand last week to those who condemn advertising for creating demand for goods and services.

Speaking before the 75th annual ANPA meeting, Mortimer defended advertising for being "the beginning point in the American chain of action."

Greater demand increases volume, lowers unit cost, creates jobs, and reduces operation costs, he said.

SEALTEST INTO SPOT, OUT OF NETWORK TV

Sealtest (N. W. Ayer) is not renewing Bob Newhart on NBC TV—an ironic development in the light of his Peabody award.

The story is that Sealtest is shifting its marketing direction and is consequently changing media. Hence, after five years it's expected to drop network tv in 1962-63 and to probably shift its broadcast emphasis on spot tv and spot radio.

Electric shaver Xmas network spending starts

Here it's not the end of April yet and electric shaver sponsors have already started buying their Christmas spot campaigns.

Remington (Y&R) has ordered 40 spots (estimated value: $1.4 million) on NBC TV from September to December, with some business also reportedly placed with CBS TV.

Schick is also understood to have been buying minutes for Christmas on ABC TV.

Texaco's non-renewal a surprise to NBC TV

Texaco (B&B) is not picking up its renewal of the daily Huntley-Brinkley news on NBC TV for fall, but is staying in tv spot.

NBC TV reportedly asked $6.3 million and Texaco offered $5.7 million. Its failure to renew came to NBC circles as something of a shock.

4 A's ELECT NEW OFFICERS

White Sulphur Springs: New directors and officers of the 4 A's were elected last week in meetings here.

Marion Harper, Jr., was re-elected chairman of the board and Arthur E. Tatham was re-elected vice-chairman. John E. Hoefer was elected secretary-treasurer.



Marion Harper, Jr.

Harper is chairman of the board and president of Interpublic Incorporated. Tatham is chairman of the board of Tatham-Laird, Chicago. Hoefer is president of Hoefer, Dieterich & Brown, San Francisco.



Arthur E. Tatham

The following were elected directors-at-large for three year terms: Thomas B. Adams of C-E, Detroit; Philip H. Schaff, Jr. of Leo Burnett, Chicago, and D. C. Stewart of K&E, New York.

The following were elected regional directors for one year: Eastern region—H. L. McClinton of RMcC, Howard G. Axelberg of LNB&L, and Harold B. Montgomery of A-K; East Central—John F. Henry of GMM&B; Central Region—George Bolas of T-L, and George A. Rink of Earle Ludgin, and Western Region—John W. Davis of HC&H.

President-elect John Crichton will succeed F. R. Gamble in May.

Continuing on the board as directors-at-large are Charles H. Brower of BBDO, William E. Steers of DCS&S, Norman H. Strouse of JWT, Clinton E. Frank of Clinton E. Frank, Raymond O. Mithun of C-M, and David B. Williams of EWR&R.

Tv, radio coverage of 2nd orbit set

The three tv networks and the four radio networks will pool their resources again for coverage of the second manned U. S. orbital flight, expected in mid-May at Cape Canaveral.

The pooled portion of radio and tv coverage will be provided by NBC News. Pool arrangements were made in New York last month by Donald Coe of ABC, Ernest Leiser of CBS, Joseph F. Keating of MBS, and Chet Hagan of NBC.

A unique feature of the tv coverage will be the use of a revolutionary space camera, called the BU-TV scope, which can televise live pictures of satellites and missiles being launched and also while in orbit. The giant camera will be used to show the launching (it will be several miles away) and will also attempt to show the space craft as it passes over the southeast in orbit.

BRYLCREEM INTO ABC TV FOR $4 MIL. NIGHTTIME

Brylcreem (K&E) has bought three participations a week in four ABC TV series for 50 weeks in 1962-63.

Estimated cost is $4,750,000. The four shows are 77 Sunset Strip, Naked City, Untouchables, and Gallant Man.

NAB asks reversal of KXTV union decision

The NAB has asked the U. S. Court of Appeals for the ninth district to reverse the NLRB decision and rule to the contrary that two unions were engaged in an illegal boycott against station KXTV, Sacramento.

The two unions are AFTRA and NABET.

The dispute partly concerns secondary sponsor boycotts.

NBC TV RINGS UP $14 MIL. WEEK

NBC TV sales reports 52 week renewal of R. J. Reynolds (Esty) in Huntley-Brinkley (alternate days) and sale of approximately 250 other nighttime minutes for 1962-63 for the sales week of 16-20 April. Total estimated value of advance sale was $7.5 million, plus $6.5 million for the news sponsors—a total for the week of $14.0 million.

L&M (JWT) purchased 129 minutes, or weekly half hours in Virginian; U. S. Plywood (K&E) purchased 11 minutes in various shows; Quaker Oats (JWT), 52 minutes in International Showtime; Green Giant (Burnett), 17 minutes in two shows; and Corning Glass, 3 minutes.

Another advertiser bought 26 minutes in a new show, but announcement was withheld until its own sales personnel could be notified.

Other advance business included Milton Bradley, 12 minutes in McKeever & the Colonel; Savings & Loan Foundation, one-half of the East-West Game, and Colgate-Palmolive, one-fourth of the same event. Dumas-Milner (Post & Mohr) bought 55 daytime quarter hours for the current season.

James P. Storer named WJW manager

James P. Storer, assistant general manager of WJW, Cleveland, has been appointed general manager effective 1 May, succeeding James E. Bailey, veteran Storer Broadcasting Company executive, who is retiring.

Storer, who became assistant manager of the radio station this January, was previously national sales manager of WIBG, Philadelphia, and national sales manager for radio in the Storer New York offices. He started in broadcasting in 1950 with WGBS, Miami. He is the son of Storer board chairman and chief executive, George B. Storer, Sr.

NEW PRODUCT LIST: PRIME TV PROSPECTS

NBC TV research has come up with this extremely valuable list to sellers of tv: products introduced since January and now being test marketed or readied for national distribution.

With the enormous mortality rate of new products due to inadequate consumer acceptance of dealer distribution, tv can offer essential assistance at a crucial stage to infant products like these:

COMPANY	PRODUCT
Automotive:	
E. I. du Pont	"7" Wax Wash
Simoniz	Vista Auto Metal Spray Polish
Turtle Wax	Chrome Bumper Wax
Drugs:	
AHP-Whitehall	Painquelizer
Bristol-Myers/Grove	*Decongel
Gillette	*Dura-Med 12 Syrup
Lever Bros.	Pepsodent Fluoride Toothpaste
Luden's	Cough Spray
Plough	Plen-A-Fruit Cough Drops
Vick Chemical	*Activ-Age Multi-Vitamin
Ross Products	Vibra-Dent Electric Toothbrush
Shulton	Respir-Aid Aerosol, Tran-Gest
Upjohn	*Unicap Chewable Multi-Vitamins
	*for children
Food:	
General Mills	3 Little Kittens Seafood Treat
National Dairy—Sealtest	Add + (cream substitute)
Pillsbury	Flaky Baking Powder Biscuit
Dietary Aids:	
Baxter Labs.	Orderv High Nutrient Wafer
Borden Co.	Instant Lite Milk
Carnation Co.	Instant Chocolate Drink
Mead Johnson	Metrecal Pudding
Richmond-Chase	Diet Delight Sweetener
Household:	
Anheuser-Busch	Cotton Maid Spray Starch
Armstrong Cork	One-Step Floor Care
Colgate-Palmolive	Ajax Cleaner with Ammonia
General Foods	Satina Spray Starch
S. C. Johnson	J-Way Products (lawn & garden)
Shulton	Melodie Fabric Brightener
Simoniz	Permacrylic Master Wax
Smith-Lee	Jet Chef Cooking Foil
Sunbeam	Cordless Mixmaster Handmixer
Westinghouse	Raydescent Safety Light
Whirlpool	Pad-Det; Floor-Det; Spon-Shins
Toiletries:	
Chesebrough-Pond's	Eyes by Cutex
Curley Co.	Soft'n Lovely Shampoo
Lanolin Plus	Shadow Plus; Powder Plus
Schick Safety Razor	Double-Edged Razor Blades
Sea Breeze	Before and After Shave Lotion
Shulton	Sun/Stop Cream

NBC RADIO $4 MIL. IN PAST 2 MONTHS

NBC Radio reports $4.2 million in business in the past two months (ending 25 April) and a total of $7.4 million since the first of the year.

Sylvania and Midas Muffler will be back for a fourth year. Metropolitan Life and L&M have renewed, and Waters-Conley will use network radio for the first time.

Other advertisers in the sales report are: Sterling Drug, DuPont, General Motors, Chrysler, Standard Brands, Champion spark plug, Ford, Rexall, Curtis Publishing, Tyrex, Wynn Oil, Chapstick, Dr. Pepper, Mogen David, Doubleday, National Association of Insurance Agents, and Retail Clerks International.

Booz-Allen study shows FCC needs bolstering

Washington, D. C.:

Results of a Booz-Allen & Hamilton management study of the FCC's workings were made public last week.

The report found the commission unequipped to meet its objects and sadly lacking in appropriations to meet manpower and equipment needs.

Because of these inadequacies the FCC does not have a formal enough internal organization, and it tends to react to issues rather than anticipating them.

B-A&H recommended a much tighter internal organization, including the making of the Chairman the real chief executive officer in fact as well as in name. A project to recruit and improve personnel was also suggested.

"In summary," concluded the study, "the FCC must mount a major effort directed to improving its practices, methods and operating machinery, if it is to keep on top of its regulatory obligations."

The study also made extensive recommendations in other areas.

Tape producers drop out of tv festival

Nine major producers of video tape commercials have withdrawn from the forthcoming American Tv Commercials Festival scheduled for 4 May in New York.

Decision of the producers was based on a new exhibition policy of the festival this year, of showing commercials on large motion picture screens instead of on tv monitors as in the past. (Festival director Wally Ross said the new policy was forced by the fact that the festival will take place in the ballroom of the Waldorf-Astoria this year.)

The producers complained that commercials are made to be seen on the tv screen, not the large movie screen, and that the festival was being changed into a film festival.

The producers involved, who produce most of U. S. tv tape commercials, are: CBS TV Special Projects, KTTV and KTLA of Los Angeles; MGM Telestudios; Tele-Tape Productions; Videotape Center; Video Tape Unlimited; WFAA-TV, Dallas, and VHF-Inc.

10 CBS AFFILIATES DROP DROP 'DEFENDERS' SHOW

Forty-eight hours before air time of "The Benefactor," an episode of The Defenders dealing with abortion scheduled for 28 April, CBS TV knew of only 10 stations which planned to omit the episode.

There are usually 180 stations carrying the series.

The 10 known stations dropping the episode are: WNBH-TV, Binghamton; WHDH-TV, Boston; WBEN-TV, Buffalo; WBAY-TV, Green Bay; WKBT-TV, Las Crosse; WISN-TV, Milwaukee; WWL-TV, New Orleans; WPRO-TV, Providence; WHEC-TV, Rochester, and WHBF-TV, Rock Island.

4 A'S CREATIVE CODE

(Continued from page 7, col. 2)

American agencies are in the midst of a "fashionable" rush into Europe, a manifestation of the "American bandwagon complex," according to Francis Elvinger, French agency president, speaking before the second international convention of the 4 A's in New York last week.

Elvinger, president of Elvinger, S. A., Paris, warned of the complexities of American agency entrance into Common Market countries. "I would say that it is already a fantastically difficult task to harmonize the politico-economic conditions of six different countries," he said. "Any newcomer—the bigger the worse—who will enter this association with his own legitimate requirements based on his own political, social and economic conditions, will complicate his task and possibly render it impossible."

Elvinger was the first to air European discontent about the influx of American agencies. There are now about 40 U. S. agencies with foreign affiliations, compared to 16 four years ago, noted Arthur C. Fatt, chairman of Grey Advertising.

Fatt predicted, "By next International Day our ties will be irrevocable. The Atlantic and Pacific will seem little more of a hurdle than the Hudson River is to residents of New York and New Jersey. We shall know each other better through international television. Ideas and goods will be moving freely over borders and across oceans. Perhaps we could call it global marketing. There is no stopping the tide. I for one welcome it."

Frederick R. Gamble, president of the 4 A's, noted that the number of inquiries handled by its international department six years ago was 579 in 12 months and the number has now risen 182% to 1,632. During the past six years member agencies enjoyed a comparable rise in volume in other countries, from $131 million to over $358 million, a gain of over 170 per cent.

Norman H. Strouse, JWT president, pointed out that the "negative image" of Madison Avenue has presented a considerable recruiting problem among young college graduates, leading to "increasing shortages of good people." Raiding has only made the problem worse, he said, because personnel instability is a chief cause of growing costs and decreased profits.

Several European representatives pointed out the serious problems of taxation and restriction in various countries. W. A. Messenger, chairman of Saward Baker & Co., Ltd., London, described a new 11% tax in Britain on tv advertising by saying, "We are learning to live with it, but it is something which we do not like."

Elvinger pointed out special restrictions on advertising in certain countries. Drug advertising is restricted in France and Germany, but not much anywhere else. Cigarette advertising is curbed in Italy and liquor advertising is restricted in France.

He also noted that advertising expenditures per capita vary sharply from country to country with Germany, $21; Belgium and Luxembourg, $12; the Netherlands, $11; France, $8, and Italy, $3.

Fatt, speaking of the Madison Avenue "invasion" of Europe, described international advertising as a two-way street. "We have much to learn from each other," he said. Fatt declared, "The fear that is expressed abroad about American agencies coming over seems based on the fact that American agencies are much bigger than agencies in other countries." He stated that here big agencies have existed for a long time without driving the small ones out of business. He insisted that global competition would lead to world improvement in the quality of advertising.

The meetings began last Monday,

More SPONSOR-WEEK continued on page 52

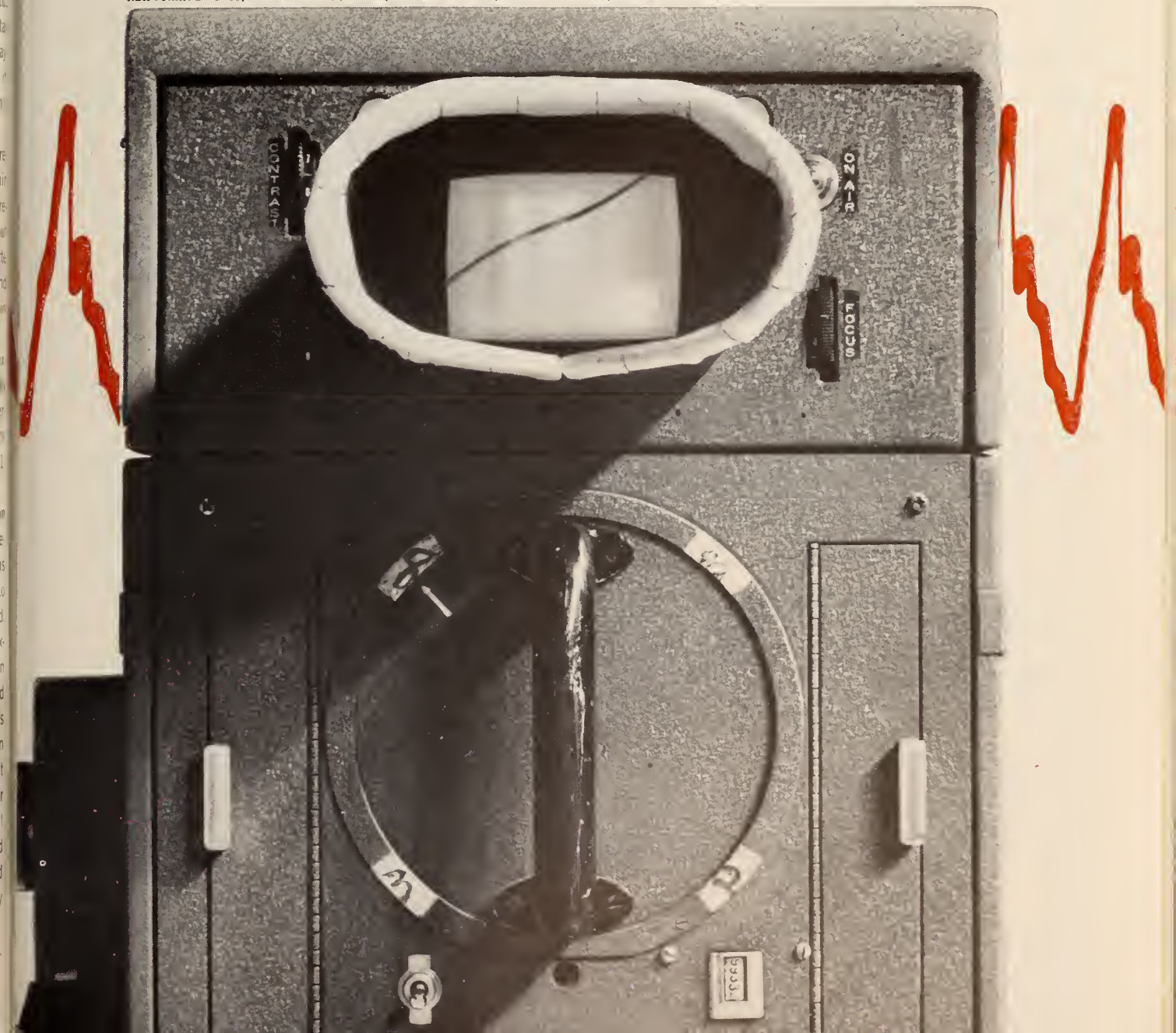
AS OF MAY 1, METRO BROADCAST SALES WILL REPRESENT WTTG, WASHINGTON, D.C. AND KMBC-TV, KANSAS CITY, MO.

SPECIAL EFFECTS. To take the best of broadcasting and turn it into a climbing sales chart, that's the operating philosophy behind **METRO BROADCAST SALES**, the nation's new, quality Station Representative. To produce these striking effects, **METRO BROADCAST SALES**: represents a limited number of selected stations in major markets... offers you complete, in-depth coverage... and employs experienced salesmen to meet your every need.

Metro Broadcast Sales

A SERVICE OF METROPOLITAN BROADCASTING

NEW YORK: PL 2-8228; PHILADELPHIA: LO 8-2800; CHICAGO: 467-8340; ST. LOUIS: MA 1-4800; DETROIT: 873-8800; LOS ANGELES: 385-1424; SAN FRANCISCO: DO 2-1848



mca tv PROGRESS REPORT

CITY	STATION	REP.	STATION COMMENTS
Amarillo	KFDA-TV	Blair	Ranks Number Two among all syndicated shows.
Ames	WOI-TV	H-R	Station sold out and happy.
Austin	KTBC-TV	P. H. Raymer	Highly successful for local sponsors.
Baltimore	WJZ-TV	TVaR	
Bellingham	KVOS-TV	Forjoe	
Billings	KOOK-TV	Hollgb.	Sensational 35 ARB against competition's 16.
Boise	KTVB	Bolling	Ranks Fourth among all syndicated shows.
Charleston, W. Va.	WCHS-TV	Blair	Doubles rating of lead-in.
Charlotte	WSOC-TV	H-R	Homes up almost 80% over previous program in time period.
Chattanooga	WRGP-TV	H-R	Sold out! Number One syndicated show in market.
Chicago	WGN-TV	Petry	
Chico	KHSL-TV	Bolling	Highest rated syndicated show.
Cincinnati	WKRC-TV	Katz	
Cleveland	KYW-TV	Avery-Knod.	Renewed! Homes reached up 100%.
Columbia, Mo.	KOMU-TV	Avery-Knod.	
Columbus, O.	WBNS-TV	Blair	Fourth ranked syndicated show in market.
Dayton	WHIO-TV	Hollgb.	
Detroit	WWJ-TV	P-G-W	More than doubles lead-in rating.
El Paso	KTSM-TV	Hollgb.	Sold out! First in time period against strong network competition.
Eugene	KEZI-TV	Meeker	Ups lead-in rating by 40%.
Eureka-Medford	KIEM-TV	Young	
Ft. Myers	WINK-TV	Forjoe	Sponsored by local supermarkets.
Ft. Wayne	WPTA	Young	
Fresno	KFRE-TV	Blair	Rating up 117%, Homes up 106%.
Grand Junction	KREX-TV	Holman	
Great Falls	KFBB-TV	Hollgb.	33 rating against Dupont Theatre's 25.
Green Bay	WLUK-TV	Young	Sold out after second telecast, Number Two syndicated show.
Greenville, S. C.	WFBC-TV	Avery-Knod.	First in time period.
Hattiesburg	WDAM-TV	Weed	
Honolulu	KGMB-TV	P-G-W	
Idaho Falls	KIFI-TV	Meeker	
Indianapolis	WLW-I	Crosley	
La Crosse	WKBT	Avery-Knod.	
Lancaster	WGAL-TV	Meeker	
Laredo	KGNS-TV	Bolling	Sponsored by United Gas.
Los Angeles	KTTV	Blair	
Lubbock	KDUB-TV	Adv. Time Sls.	Stripped at 11:30 PM, matching Jack Paar's rating.
Macon	WMAZ-TV	Avery-Knod.	Sponsored by Phillips 66 and Hotpoint.
Miami	WTVJ	P-G-W	
Milwaukee	WISN-TV	Petry	Renewed! Highest rated 10:15 PM show on station.
Minneapolis	WTCN-TV	Katz	Station's finest strip, more than doubles lead-in.
Mobile	WALA-TV	Bolling	Rating up 500% over previous program in time period.
Monroe	KNOE-TV	H-R	Number Two among all syndicated shows in market.
Montgomery	WSFA-TV	P-G-W	
Nashville	WSM-TV	Petry	
New Orleans	WWL-TV	Katz	Delivering highest ratings ever earned in this time period.
New York City	WPIX	P-G-W	
Paducah	WPSD-TV	Adv. Time Sls.	
Phoenix	KOOL-TV	Hollgb.	Highest rated syndicated show.
Portland, Me.	WMTW-TV	H, R, & P	
Portland, Ore.	KOIN-TV	CBS Spot Sls.	
Rapid City	KOTA-TV	Bolling	Station calls show "excellent." Filled with spots.
Richmond	WTVR	H, R, & P	
St. Louis	KPLR-TV	P-G-W	Number Three syndicated show in market, best on station.
Salt Lake City	KCPX-TV	Katz	
San Antonio	WOAI-TV	Petry	Replaces Highway Patrol as 4:00 PM strip.
San Francisco	KPIX	TVaR	Renewed! Number one syndicated show in market.
Seattle	KING-TV	Blair	Number Four in market, 56% higher rating than competition.
South Bend	WSBT-TV	Raymer	Tops competing Jack Paar, News and Feature.
Spokane	KREM-TV	Petry	
Syracuse	WHEN-TV	Katz	Stripped with State Trooper, with strong rating.
Twin Falls	KLIX-TV	Hollgb.	
Washington, D. C.	WMAL-TV	H-R	
Wichita Falls	KSYD-TV	Blair	Across-the-board, opposite News.
Wilkes-Barre	WBRE-TV	Bolling	
Winston-Salem	WSJS-TV	P-G-W	Number Two in market, rating up 100%. Sold out!
Youngstown	WKST-TV	Young	

POWERFUL!



M-SQUAD

STARRING

LEE MARVIN

117 HALF HOURS

FIRST RUN OFF NETWORK

mca
TV FILM SYNDICATION

598 Madison Ave., New York 22, N. Y.
PLaza 9-7500 and principal cities everywhere

Produced by Latimer Productions with Revue Studios facilities

WOW!
WHLIsland*
IS A
BIG
FOOD
MARKET!

And how!
$814,000,000
IN FOOD STORE
SALES...AND MORE
RESTAURANTS THAN
YOU CAN SHAKE
A STICK AT!

And WHLI'S
THE BEST STATION
FOR FOOD
ADVERTISERS,
DELIVERING A
LARGER DAYTIME
SHOPPING AUDIENCE
THAN ANY OTHER
STATION.

* The independent Long Island (Nassau-Suffolk) market —4th largest in the U.S.— where over 2 million customers live and shop.

10,000 WATTS
WHLI
AM 1100
FM 98.3
HEMPSTEAD
LONG ISLAND, N. Y.
the voice of long island

PAUL GODOFSKY, Pres. Gen. Mgr.
JOSEPH A. LENN, Exec. Vice Pres. Sales
Represented by Gill-Perna

Sponsor backstage

by Joe Csida

Fighting commercial immunity



One of the real veterans in the television industry is Dennis James, now in his 24th consecutive year as a performer. It seems almost impossible that tv has been in existence that long or that a man as young as James could have a career spanning such an extended period. But the facts are there and cannot be denied.

Dennis entered television in 1938 when Allen B. DuMont built his first tv station in New York. He has been in tv ever since. He now is on every day on NBC TV as regular panelist on *Your First Impression*, and is also continuing his long association with Kellogg for whom he has been doing commercials many years.

Naturally a man with this background has some very interesting ideas about the business of television and as we lunched in Hollywood recently Dennis talked about one of the most important phases—commercials. He is, it seems to me, particularly well qualified to discuss this aspect of television. He has been selling via this medium longer than any other personality and since his face is recognized the country over he is constantly stopped on the street, in parking lots or wherever people gather and inevitably gets to hear the general public's reaction to commercials.

"Matter of fact," James laughs, "ever since I became identified as a tv representative for a cigarette company years ago, most people I meet still look to see what brand I now use. When I pull out a smoke, they make sure to see what it is. Result? Well, since I'm still smoking the same brand, I make sure to display it prominently and that saves their questions and my answer."

But speaking of television commercials in general, James recalled that there were none when he started in the business.

First tv commercial—1948

"It was not until 1948 that the first real commercial hit the air. Since then, of course, advertisers have really gone into the business of selling—or trying to sell—their products through television commercials. Unhappily," James adds, "in my opinion some of them miss the boat. What they don't consider is that most commercials are supposed to sell—not advertise, not publicize—just sell."

In Dennis's opinion, commercials—with the possible exception of institutional plugs—should be composed of three parts, in varying degrees: advertising, publicity and sales. The primary consideration, of course, should be emphasis on the selling value of the message, to give the sponsor value received in point of sales of his products. But too many of the product pitches, he says, concern themselves with publicizing the name of the product or advertising the name of the maker, without the right amount of selling ingredients included.

Chief ingredient missing in the majority of these sponsor mes-

sages Dennis says is believability. "The only way you can sell is to make your audience listen and before they pay you any attention, you have to be believable. In other words, to borrow an old carnival phrase, 'You gotta get 'em in our tent before you can sell 'em.' Once you have their attention, then you tell them what you want to say. Even in this phase, I have very definite ideas that people often resent the manner in which a product message is presented."

In my own case in handling commercials, I have always found the soft-sell approach best. In other words, I don't go for the use of a string of superlatives which claim one product is the greatest thing since the evolution of man. I prefer to tell the audience how I feel about it and that it might pay them to at least try it, just on the chance it might be exactly what they've been looking for. In other words, I ask them to test and then make their own choice instead of arbitrarily telling them that I have made the choice for them. This, Dennis pointed out, "chases people right out of the tent."

James also believes that too many commercials are patterned after each other, thereby losing themselves in the anonymity of sameness. To be noticed, watched, listened to and induce a viewer to buy and try, a commercial must stand alone, according to James.

"The magazine concept in the field of television commercials today came about because of the spiraling costs of television time," James said. "Six or eight sponsors will buy time on the same show, since no one of them can afford to pick up the tab for the entire time period. Then, they all proceed to tell their individual story, one after the other, just like advertising pages being flipped over in a magazine.

Stand out from the pack

This, for the most part, leaves viewers with only partial impressions of some and complete remembrance of none. It seems to me the only way this situation can be remedied and made to pay for a sponsor is if his message or commercial can be made to stand out from the pack. In that case, out of the six or eight blurbs, his, the different one, will be the one to get across the selling message to the buyer."

What happens to many sponsors is the loss of the very thing they strive for, sponsor identification. And despite the financial necessity of being blanketed on the same show with other sponsors, this individuality can be attained, he claims. Use a "living image."

The first requisite, according to Dennis, is to be believable. Don't oversell with excess verbiage, don't be too aggressive to the point where you tell your viewers what they should do. Suggest to them, point out your reasons for doing so and give them the option of making up their own minds. Low pressure selling, not high pressure!

"That's the way I've been doing commercials all my tv life," says Dennis, "and it's the way I operate for my long-time friends and sponsor, the Kellogg Company. I just try to reach a common denominator with people instead of blasting away and making them build what I call an 'immunity factor' for self-protection. By 'immunity factor' I mean this: you try to beat a thought into a viewer, force him to your conclusion, make him buy your product and the next time you come on the screen, he'll either walk out on your commercial, sit there and swear at you or even if he doesn't turn off the set, will turn off his mind! Then what good has the commercial accomplished?"

Thanks, Lanny—

for **doubling**
our Southeastern
business for the
1st quarter of 1962

WTVY

is happy with its
new Southeastern rep!

SOUTHEASTERN REPRESENTATIVES

1142 W. Peachtree St., NW
Phone 873-5918
E. L. (Lanny) Finch, Mgr.

WTVY

Dothan, Alabama
CBS-ABC

Nat. Reps: The Meeker Co.
F. E. Busby: Exec. Vice-Pres.
Phone SY 2-3195



Different versions

I have read the 9 April issue of SPONSOR magazine and noted an interesting comment on page 61 [*The Seller's Viewpoint*].

I am very much afraid that the conclusions drawn from the story on what was accomplished by Mr. Alan Henry have been slightly over-exaggerated. I enclose editorials from both the *St. Louis Globe-Democrat* and the *St. Louis Post-Dispatch* which give entirely different versions and endings to the activities of KWK, or Mr. Henry.

I know of very few people who would agree with Mr. Henry when he says, "The stature of the station has grown."—or even less with his assertion that "the results of the campaign were real." They were—but not to the credit of either radio editorializing or KWK in particular.

Alfred Fleishman
senior partner
Fleishman-Hillard
St. Louis

Your *Seller's Viewpoint* in your issue of 9 April was of particular interest to me, since KMOX became very deeply involved in this police controversy.

You might be interested to know that the aldermanic investigation, suggested by KWK, never got off the ground—in fact the charges raised were so untenable that the majority of the Board of Aldermen voted down the matter without hesitation.

I am enclosing the editorial that Bob aired in connection with the controversy, in which KMOX urges the alderman to ignore the misinformed critics of the police department.

Since our police department and chief of police have stated publicly that KWK did not even send a reporter to headquarters to investigate its so-called charges, we feel that the cause of radio editorializing suffered a setback.

In short, there is editorializing and editorializing, and if it is not done responsibly and with full respect for the facts, a station can only appear immature.

Alice Koch
ass't. to gen. mgr.
KMOX
St. Louis

A grade of A

I spent part of last evening at home with your 9 April edition and I give you a grade of A on your reporting of the NAB Convention.

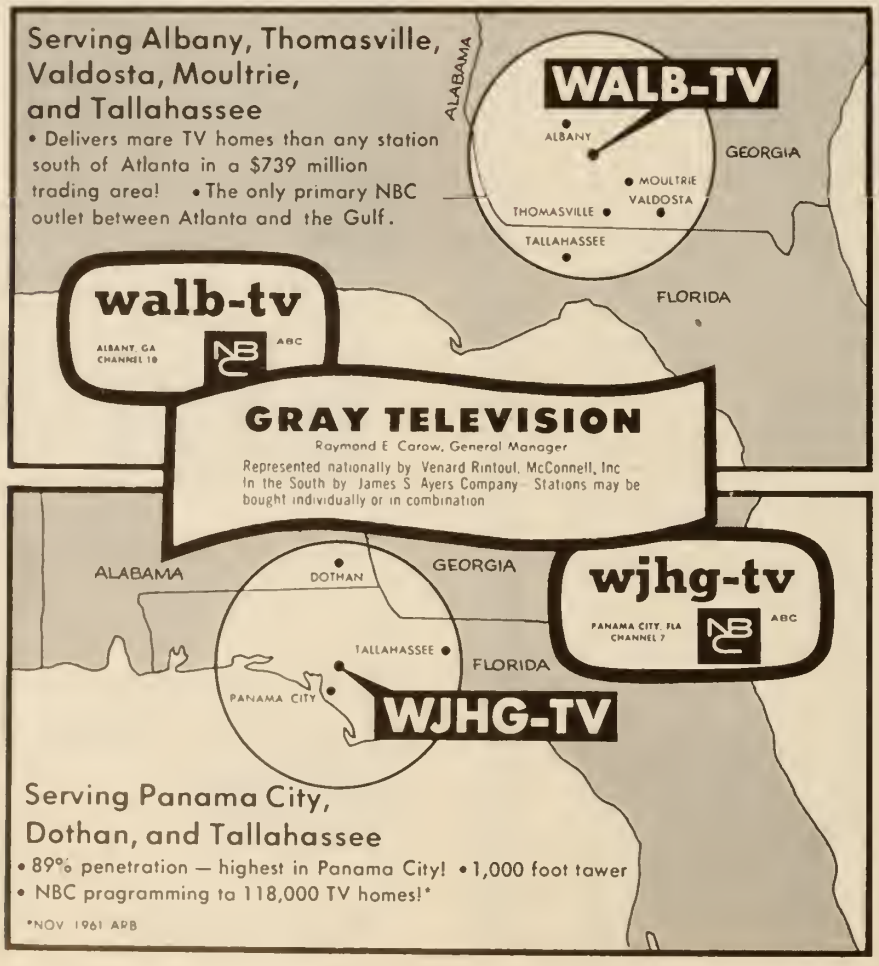
The newspapers, via the press services which are partially broadcaster supported, seemed to have a poor understanding of what the chairman said. Out of context, in black and white, he could sound harsh; in total and in living color he was mainly constructive, was objecting to things that many of us have objected to for years.

Merrill Lindsay
vice president
WSOY
Decatur, Ill.

On nomenclature

Just a note to bring you up to date on the nomenclature of our client, Union Carbide Consumer Products Company.

On page 20 of your 16 April issue [*Sponsor-Scope*], you refer to "National Carbon's Prestone." Actually, three years ago, the old National Carbon Company was divided into two companies. The company that now handles Union Carbide Corporation's consumer products, such as Prestone anti-freeze and Eveready batteries, is called Union Carbide Consumer Products Company. The present-day National Carbon Company is concerned only with a variety of industrial products. Of course,



where space is short, you may prefer to call it "Union Carbide."

James M. Stewart
asst. account exec.
William Esty Co.
New York

Silent sell

As per our conversation on Tuesday, I am submitting the following statement to you.

"Many thanks for printing Metropolitan Broadcasting's Jack Thayer article on the 'Silent Sell.' Unfortunately, part of the article did not appear—specifically the line saying, 'Many people who were delighted to receive a "Tomi" portfolio, have since joined WHK-Radio's roster of clients.'

"Thought you might like to see a picture of the portfolio."

Murray Gross
dir. of advtg.
Metromedia
New York



From a bright young man

Just wanted to take a minute to thank you and your fine magazine for including me in the "73 Bright Young Men—Today" article which appeared in your 12 February edition. As I told Miss Schlanger, in addition to being flattered at being included, I felt the article was most informative.

You certainly have SPONSOR fans in this office!

Ken C. T. Snyder
v.p., tv/r creative dir.
Needham, Louis & Brorby
Hollywood

TIME BUYERS IN PORTLAND, OREGON ARE FISHING ON THE METOLIUS RIVER*. . .



. . . and buying

KPTV's ABC·LOCAL SALES POWER

* The excitement of landing a 20-inch fighting, leaping rainbow trout in the clear rushing Metolius River is the weekend thrill of all fly fishermen. Just three hours from Portland the Metolius winds through central Oregon's Ponderosa forests in full view of the beautiful Cascade Mountains.

Why is KPTV Number 1 with local buyers?

Combine ABC network adjacencies with KPTV's strong local programming and aggressive, effective merchandising and you have sales power. Portland agency time buyers and advertisers know from experience KPTV is a "must buy" for sales results . . . for local sales power.

KPTV
CHANNEL 12
PORTLAND, OREGON

abc

Represented by Edward Petry & Co., Inc.



tough nut

New York, the biggest, most competitive and most lucrative market in the nation, is not so easy to crack. Advertisers *must* have the indispensable impact of local spot television. WPIX-11, New York's prestige independent, delivers the most effective combination of market-cracking opportunities... Minute Commercials in Prime Evening time in a "network atmosphere" of network caliber programming and national advertisers. Only WPIX-11 can deliver *all* of these premium opportunities.

where are your 60-second commercials tonight?



Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

30 APRIL 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

Move over Charles Revson: you've got in Leonard Lavin, of Alberto-Culver, not only a meteoric competitor in one facet of your field but somebody who's writing his own exciting chapter on how to go all out with tv in building up a business empire.

Where Lavin has already a wide edge on Revson: **as Revlon's sales skyrocketed in the 1950's, the company's tv investment never went beyond 25% of the gross,** but in the case of **Alberto-Culver the outlay for tv the coming season looks as if it'll run as high as 70% of the firm's total sales for 1961.**

Alberto-Culver grossed around **$20 million** last year and at the rate that it is committing itself, via **Compton and BBDO,** its tv expenditures during the 1962-63 cycle should go **well over $15 million.**

In nighttime network tv it will have participations in at least **eight shows,** including **Dr. Kildare, Ben Casey, Combat Zone, Sunday Night Movies** and **Hitchcock Presents.** There'll be heavy spot tv schedules and a mass of tv network daytime.

A piquant sidelight on Alberto-Culver: despite the tremendous strides the company has taken in these few years, **the company is still run between Lavin and his wife,** he taking care of the **merchandising and sales** and she supervising the **laboratory and product development.**

Lever next week holds its semi-annual budget meeting at which the progress of brands will be evaluated and decisions will be made as to which brands will get more or less advertising money.

The sifting will involve **spot tv allocations** and determining whether anything should be added to the company's **network tv nighttime** and **daytime** schedules. So far the Lever fall lineup consists of **alternate week half-hours of Candid Camera, Lucy, Red Skelton, Christina** (Loretta Young) and **The Defenders.**

Lever has 12 new products, but the upshot could still be this: top management decreeing that the **ad budget remain at present levels in favor of the profit picture.**

Tv stations in some 60 markets will have a chance in the next week or two to show whether they're interested in sequestering a half-hour in the evening for a spot account that harbors faith in program identification as a worthwhile plus.

The account is the **Streitman Biscuit Co.** and the agency, **Ralph H. Jones.**

It'll be a 39-week schedule starting in the fall.

Rather than go on arguing with the network about affiliates ignoring product protection via the program's chainbreaks, R. J. Reynolds (Esty) has pulled out of the 1962-63 cycle of NBC TV's Saturday Night Movies.

However, it was no loss to NBC TV: **Liggett & Myers** (JWT) took over Reynold's weekly minute participation on **a 52-week basis.**

Liggett & Myers also committed itself for **129 minutes over the year on The Virginian,** giving NBC TV a **$5-million bundle from that account for next season.**

As might have been expected, NBC TV last week picked up a year's renewal on the Huntley-Brinkley strip from Texaco and R. J. Reynolds, effective 1 October.

It's the second year for Reynolds and the fourth for Texaco.

In time and programing the strip entails **$10 million.**

A Lexington Avenue agency is using a couple statistics to divert two hard goods accounts from network tv to spot tv.

The statistics are these:

1) **75% of all U.S. households with $7,500 or over** in buying power are served by the **top 20 tv markets.**

2) **79% of all U.S. households with $10,000 or more income** are contained within the same **top 20 tv markets.**

Do you know the tv network show that ranked No. 1 among viewers with 15 years of education (which means college), according to Nielsen's January-February audience composition?

Hold your seats for the answer.

It was none other than the **Flintstones.** Right after it was the **Stan Freberg Chun King** special. The **Huntley-Brinkley Report was down in 12th place.**

Tv and newspapers had at least one thing in common for 1961: both saw their revenue from the new car field take about the same dive, namely 17.5%.

In the matter of just gross media billings **tv went from $58.1 million in 1960 to $48.2 million for '61,** while the slide for newspapers was from **$196.6 million to $184.3 million.**

If you include the **element of programing,** the loss to tv could have been another **$20-25 million.**

Ever heard of a spot radio advertiser keeping a rating-to-rating record for all its markets on a scoreboard so that it can tell at a glance just how many people the campaign is reaching during specific periods?

Well, the American Oil Co. (D'Arcy) is going to try to do it with the campaign it's set for its distribution area in the east and south.

Dimensions of the campaign: **34 weeks on over 250 stations in 150 markets.** It's the biggest buy in Amoco's history and the spots will harp on a new additive.

A few alert sellers of spot tv are keeping a sharp eye on the progress of the linear programing computer idea among agencies with a motive that's understandable.

They want to make sure that this quest for qualitative information doesn't become one of those **runaway things with the stations pressured into supplying data that's beyond their pocketbook or is actually of dubious value to seller-buyer relations.**

One suggestion from the station side is that before this thing gets on a confusion kick **stations, reps and interested agencies get together in a committee that would seek as a start** (1) **to set up some set of procedures;** (2) to determine **what portion of the expense, if any, in researching the required data would be paid by the seller and the computing agency.**

(For in-depth explanation of what BBDO is heading for with computers, see page 27.)

Rep salesmen are again cutting up about the growing breed of timebuyers who pre-select their stations without giving the competition a chance to tell their stations' latest story.

In most cases the pre-selections occur with the **reactivation of a campaign.**

Contend the ruffled salesmen: **these pre-selectors are doing a disservice to the client,** because, among other things, other stations in the market may, in the interim, have **changed their program policies.**

Then there's this human side: **inability to counterpitch naturally can create some embarrassment for the rep with his stations.**

CBS TV could run into a strong mood of opposition when it gathers with its affiliates in New York this week to talk about cutting their afternoon compensation.

It'll be up to network v.p. **Bill Lodge** to answer a lot of questions on the subject which were raised by members of the **CBS TV Affiliates Board** at a preliminary airing by the network of its paycut proposal.

Estimated savings to the network are about $10 million, or 6% less of the share that affiliates are now getting from afternoon sales.

NBC TV apparently isn't letting up when it comes to sticking the competitive needle into ABC TV, particularly as to daytime.

No time was lost last week by NBC TV in issuing a broadside on the initial rating returns on **Tennessee Ernie Ford.**

Commiserated NBC: **Ford's "premiere week's share of audience will not be encouraging to ABC."** Cited was the fact that Ford got a **19 share** as against a **53 for the NBC prized and long established Price Is Right.**

ABC TV had at least this comfort: **CBS TV's Video Village had an 18 share.**

Somewhat on the paradoxical side is this statistical trend: the nighttime hour program continues to garner a bigger average audience than the half-hour show but that margin of difference shows signs of being on the way down.

It could be due to either one or both of two factors: (1) **the quality of the hour shows has been dipping;** (2) the tv networks are scheduling **more hour programs against the other.**

The networks may have something to worry about if the downward trend of the hour show vs. the half-hour program becomes too conspicuous. And for this reason: **the hour show has been a handy vehicle for minute participations.**

Here's an NTI comparison of the 60-minute vs. the 30-minute program **averages** for this season and last year, with January-February as the base:

	60 Minutes			30 Minutes		
YEAR	NO. PROGS.	RATING	HOMES	NO. PROGS.	RATING	HOMES
1962	44	20.1%	9,849,000	70	19.6%	9,604,000
1961	35	21.6%	10,130,000	80	19.9%	9,333,000

Twenty of the 93 regularly scheduled prime time series (7:30-11 p.m.) on the tv networks this fall will be of live origination, although virtually all of these will be taped.

The 20 programs add up to 15 hours. Compared to last fall, they represent **five more programs and four more hours of programing.**

In terms of share, the **live or taped contingent will be about 20% of all network prime time programing.** Last fall the live portion was closer to **15%.**

SPONSOR-SCOPE noted about this time a year ago that American network tv was but six hours away from the British system.

As far as programing control for the coming fall is concerned, that margin can be modified: **it will be but 4½ hours away from the British system.**

There will be only **eight programs brought in and controlled by advertisers** on the three networks' nighttime schedule.

CBS TV will have four of them, NBC TV, three and the remaining **one** will have a place on **ABC TV's lineup.**

General Foods and **P&G** will each hold control of two series.

Note: Neither of the above two advertisers brought in a single newcomer for the 1962-63 program sweepstakes.

Don't be surprised if more of the big profit ethical drug houses plow some of the proceeds into cross-the-counter pharmaceuticals, if only to dim that annoying Washington spotlight.

The gambit here has a rather bemusing premise. It's that, **if the profits from the ethicals and a proprietary subsidiary were tossed into the same pot, Washington critics would be less inclined to predicate their argument on profits.**

In other words, the parent company's end profits could be **twice as big as that formerly derived from the ethical business alone,** but the fact that they came also from proprietaries would tend to dampen the roar about drug profits.

Just off the BBDO mimeograph is the agency's annual updated look at tv.

The compilation of figures, definitions and whatnot has been divided into two sections, **one dealing with network and the other with spot.** The spot section contains **sample schedules and their cpm's.**

Distribution of the "profiles" is limited to **accountmen and clients.**

Rexall (BBDO L.A.) is putting about $250,000 into the three tv networks for a fortnight preliminary to its 1¢ sale week.

There'll also be some spot schedules in connection with the same event.

Incidentally, **NBC TV last week also got an order from Pillsbury (Burnett) for a third-quarter scatter plan of 29 minutes on 10 different nighttime shows,** and from **Quaker Oats** (JWT) a commitment **for a minute a week next fall on International Show Time and Sam Benedict.** The Pillsbury order was worth **$250,000** and the Quaker deal, **$3.1 million.**

One of the esoteric terms which accountmen, salesmen and others not steeped in research have no easy time defining to clients is the accumulated rating, otherwise known as the cume.

To put it in its simplest complexion, a **cume is the number of different or unduplicated homes reached over a number of broadcasts or a given period of time.**

Of course, you start with a fixed sample. The ratings may differ with each broadcast during the course of a month, but **the cume is only concerned with the percentage of different homes** contained within the average rating of these multiple broadcasts.

No matter how many times a particular home watches during these multiple broadcasts, **it is counted only once in arriving at a cume.**

If the question as to the rating value of a two- or three-part drama in tv has occurred to you, SPONSOR-SCOPE can herewith offer an answer—of sorts.

A check with CBS TV and NBC TV on the theme drew these conclusions:

- **In terms of buildup ratings the two- and three-parters have been pretty much of a bust.**
- The part that fared better on the subsequent week was the exception by far.
- **The only sequel event of the current season that showed up quite well was the Lassie three-parter that ran from 18 February to 4 March.** Its sequential ratings (NTI) were **44.4, 47.3 and 50.7.**

Imparted by network researchers was this observation: **a number of variables, like time, program competition (either regular series or specials) and the multi-parter's story strength must be taken into consideration.**

You'd be safe in regarding the exploit as **pretty risky.**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 52; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 64; and Spot Scope, page 56.



TALLEST TOWER PROVES SURVEY POWER

LATEST ARB FOR SHREVEPORT

(March 1962)

Average Homes Reached
Mon. thru Sun. 6:30-10 PM

KTAL	**49,200**
STA. B	42,300
STA. C	46,100

—AFTER ONLY 6 MONTHS OF TALL TOWER OPERATION—

KAY-TALL IS FIRST!

ktal ☆ tv

Channel 6 for SHREVEPORT-TEXARKANA

Walter M. Windsor
Gen. Mgr.

NBC

James S. Dugan
Sales Dir.

BLAIR TELEVISION ASSOCIATES
National Representatives



Dr. Teller dropped the bomb in our studios

He said: "We might be better off if we had no secrecy. All secrecy so far has not helped us very much. The Russians did succeed in catching up with us, in overtaking us, in almost all, perhaps in all, important military aspects. At the same time, the little secrecy that we have has put a barrier between ourselves and our allies."

Dr. Edward Teller, the Hungarian-born physicist who led the development of the hydrogen bomb for the United States, had suggested for the first time a *no secrecy* policy on atomic weapons.

The date was March 11, 1962. The place: the television studios of the Crown Stations in Seattle.

This was no ordinary television interview. The Crown Stations had flown Dr. Teller and Gilbert Seldes, noted author and critic, to the Pacific Northwest to tape a series of half-hour programs on survival in the atomic age.

Dr. Teller, a leading advocate of the "hard line" toward the problem of the weapons of mass destruction in the cold war, put forward the following proposal on one aspect of the problem, the particular question of national secrecy:

"I think that a greater abandoning of secrecy and great emphasis on openness would give us more spiritual weapons with which to combat the dreadful secrecy on the Russian side. As soon as that secrecy falls, we'll be on the road toward real peace."

The Crown Stations are proud of making news in this manner. But we are prouder yet of our record of bringing



o Pacific Northwest audiences special programs which lluminate the issues of our times.

When the Anti-Communist schools flared up in the country . few months before, we asked Dr. Teller and Mr. Seldes o come to Seattle — along with Dr. Arthur Flemming, for- ner member of the Eisenhower cabinet, and New Yorker nagazine correspondent Richard Rovere — to discuss quietly, and responsibly, the threat posed by World Communism.

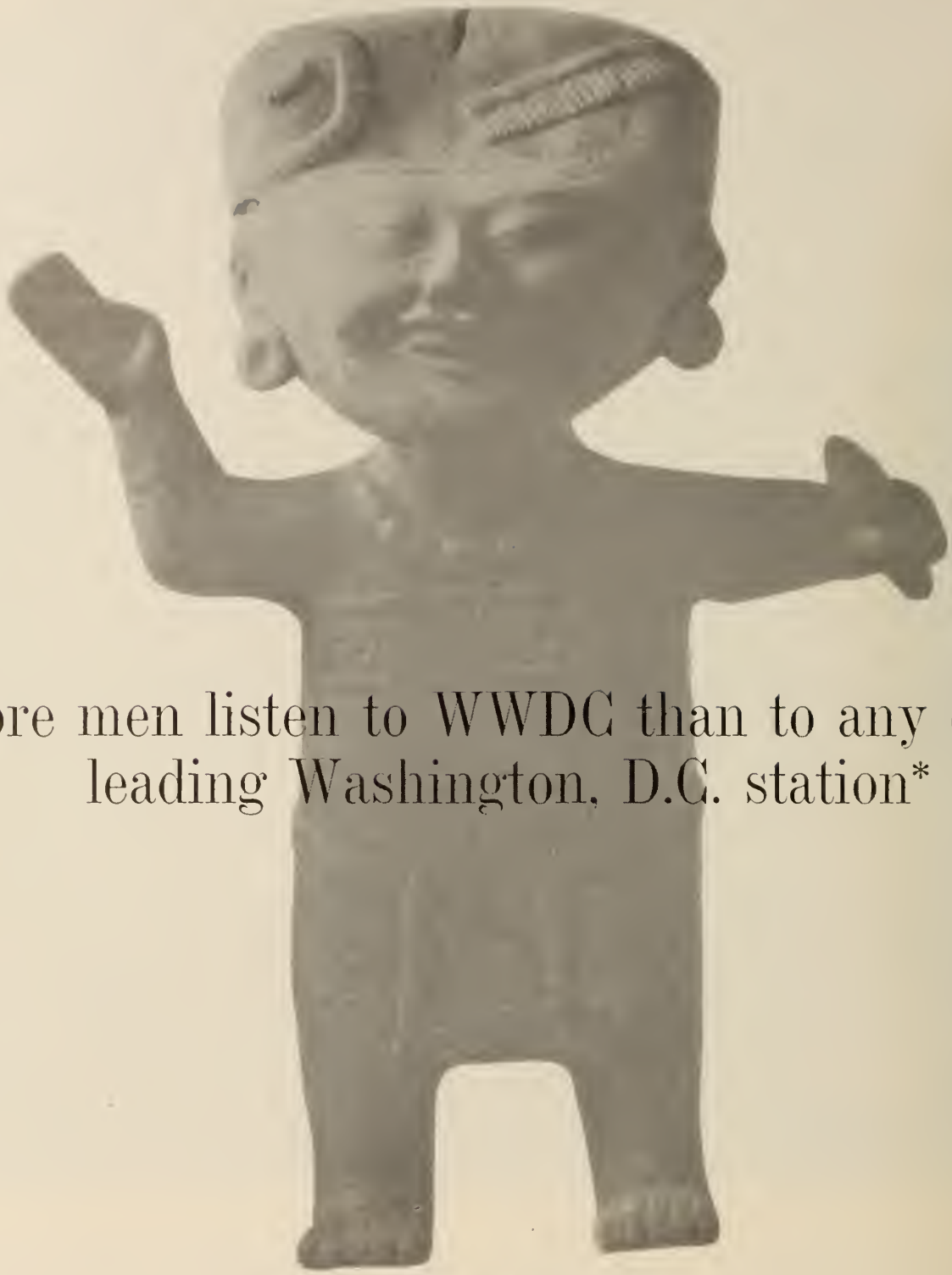
Dr. Teller and Mr. Seldes became fascinated with their opposing points of view. They stimulated each other with he range and diversity of their own backgrounds. The wo men — one a distinguished physicist, the other a amous writer who has spent his life in the arts — argued or hours after the show.

We felt our audiences had a right to hear the candid dialogue of these two divergent minds. We re-staged their meeting many weeks later in Seattle. Thus, arose the program in which Dr. Teller released the bomb of *no secrecy*.

We tell this story to make one point. We believe a local station or group of local stations can conceive and produce programs of real network caliber . . . *if they are willing to invest the time, money, and talent to do it.* The Crown Stations are willing. We do.

THE CROWN STATIONS

KING, AM, FM, TV, Seattle/ **KGW**, AM, TV, Portland
KREM, AM, FM, TV, Spokane



The Baltimore Museum of Art, Wurtzburger Collection of Primitive Art

More men listen to WWDC than to any other leading Washington, D.C. station*

One in a series on the fine art of broadcasting by

WWDC

RADIO WASHINGTON

"the station that keeps people in mind"

*Trendex, Washington, D. C. Study, Nov. 1961

Represented nationally by John Blair & Co.

BLAIR GROUP PLAN MEMBER



Briefing Blair research team on new marketing profile requirements for computers are BBDO's Ed Papazian, assoc. media dir. and Mike Donovan, media manager. Seated (l-r): Donald Richards, Robert Bauer, Ward Dorrell, Robert Galen

What BBDO is asking of the industry for its computers—and why

Agency requests research houses to create new syndicated services, expand existing ones, stations to subscribe; ARB is 'full speed ahead'

This week, with BBDO's linear programing on a fully operational basis for every account in the house—and with virtually the entire industry both briefed and solicited on the scientific evaluation of media by computers—SPONSOR is able to give its readers the first clear-cut analysis of what has heretofore been vague and misconceived.

What follows is a detailed account of just what BBDO is asking of the industry, how the industry is reacting, how linear programing actually operates in media planning and buying, and what a single agency may have ignited in media-marketing's future.

For more than two months, at BBDO breakfast seminars every Monday, Wednesday and Friday, sales and research principals from the networks, station groups, reps, trade associations and research and promotion houses have been fed—along



Stations, reps are given new profile samples at BBDO seminars

REPS AND STATIONS, along with other industry branches — long in the dark about the new 'demographic' material BBDO would require for linear programing — received samples such as the marketing profile (1), which breaks down data on a finer scale than pre-computer planning required. This particular adult-only profile is based on an actual BBDO campaign for a major client

with generous portions of coffee and danish—an extensive menu of planning and buying techniques which electronic data processing encompasses. Now, the digestive tract cleared, all of BBDO's mass consumer and institutional campaigns will involve linear programing—which, simply, is the *mathematical process of systematically relating a series of factors to obtain a solution to a specific problem or question.*

The industry-wide breakfast-seminars — involving print as well as broadcast representatives—have both refined and expanded the agency's initial "bombshell" presentation to the 4A's last November (see SPONSOR, 29 January). More apposite to a station manager's nervous system, however, the meetings revealed—for the first time, and in layman's terms—the kind of marketing profile which media evaluation by computers will require. Moreover, by its assurances that linear programing (LP) is now a basic part of its everyday media planning operations, BBDO has asked for, and hopes to get, a sizeable cooperation from both media and media services. In the case of the latter, the agency may not be far wide of the mark. ARB has already announced "full speed ahead," and it is expected Nielsen will be following suit.

What, in essence, is BBDO asking?

- From research houses—Nielsen, ARB, Pulse, etc.: the creation of new syndicated services, plus expansion of existing services, that would a) break down current data on a finer, more accurate, basis; b) take care to make categories appropriate (see sample profile for a typical adult product), make samples large enough to be adequate; and c) present their data in such a manner that the basic buyer's pocket piece be simple, clear, indicative, for quick judgment only, with the large, less frequently issued, data books being the ones to contain the full reference details.
- From stations: subscriptions to these new and expanded services—that is, those marketing and audience profiles never before taken locally, but—prior to linear programing—secured only on a broad national plane.
- From reps: an obligation to use these profiles with care and intelligence, since BBDO, in turn, will now be obligated to furnish reps with more concrete information about a contemplated campaign, thus eliminating pitches based on rating points alone, and—incidentally—giving the rep a clearer picture of *why* he loses a sale.

To round out the LP picture, BBDO has also just concluded a week-long orientation of its management, account, and media supervisors, as well as associate media directors and branch offices, apprising them of the system's operational functions. Linear programing will be the sole responsibility of the media department, with all LP projects supervised by the media analysis and planning department, under Ed Papazian, and directed by media director Herb Maneloveg and media manager Mike Donovan. Thus, linear programing for any account falls under the jurisdiction of the associate

media director assigned to the specific client involved, and, of course, the media analysis department. LP is now automatically included in all recommendations, thus making the audience and marketing profiles requested of research houses, stations and reps essential to both planning and buying.

Donovan and Papazian, in discussing these profiles with SPONSOR, pointed out the necessity of examining each medium in the same dimensions—that is, the potential audience delivery per ad and the nature of the audience must, at the outset, be equable.

While the agency has a good deal of information on national spot, Papazian says—an encompassing total for the top 10, 50 and 100 markets—the computational routine requires the assembling of national profiles for *specific* groups of markets in which the advertiser is interested, as well as *specific* kinds of spots in those markets.

"Data, too," he adds, "which would enable the media buyer to implement a recommendation for spot in the terms in which it was planned."

Example: suppose an advertiser's basic network activity was already reaching a national family audience. Suppose further, however, that his overall media plan called for additional weight in late night tv in order to reach younger housewives, women with better incomes and women who work in the daytime. The buyer would be aware of these particular objectives and would attempt to purchase his late night spots so as to maximize his audience against their specific groups.

"To do this," says Donovan, "the buyer must have the pinpointed data we're requesting of stations and reps."

The profiles then, he concludes, have two uses, not one. They're essential not only to media planning, they're vital to the ultimate media buy. For the same information which was fed the computer can either confirm, or refute, the solution from the computer.

PRINCIPLES of BBDO's planning profile system for computers is reviewed by Ed Papazian (at blackboard) and some of the media supervisors and associate media directors involved. Standing (l-r): Ed Fleri, Bill Beste; seated (l-r): Hal Duchin, Walt Reinecke, Ed Tashjian, Joe Harris





Refined and greatly simplified since earlier explanations, BBDO's step-by-step procedure to the computer, or LP, solution is now rendered in 10 stages or factors. These are:

1. *Defining the market.* To establish the market profile and potential for the product or service to be advertised, it is necessary to ascertain which population or household groups are the heavy and light users of the product, by establishing differences in per capita or per household usage by demographic (i.e., family size, age of head of house, education of head of house, income level, etc.) categories. In addition, regional or

PRINTED COMPUTER solution is studied by BBDO media supvr. Hope Martinez and assoc. media dir. Ed Tashjian in conference room

market-by-market sales potential and seasonal factors, as well as distinctions between overall market profiles and specific brand profiles, are considered. In other words: Who *buys* it? Who *uses* it? Who *influences* its use? *When* is it used? *Where* is it used? *How often* is it used? These established, a numerical weight is assigned to each demographic group based on its relative importance to the advertiser.

2. *Evaluate copy approach.* Here, it is determined which message or copy themes are to be used in the campaign and how these may utilize various media and ad units. It is established which ad units are potentially available, including those which have already been developed, and which ads or commercials *could be* developed if the need arose. For example: are tv 20-second commercials feasible from a copy viewpoint, in addition to an already existing 60-second commercial approach? The result of this analysis is a list of types of commercials or ads which can be used per medium.

3. *Select possible media vehicles.* Based on the analysis of copy and marketing approach, all major media vehicles that are logical possibilities for the campaign are listed, i.e., publications, specific network tv programs, typical scatter-plan network shows, late night tv spot in 30, 40 or 100 markets, network radio, etc. Note: many media possibilities may be omitted because they are incompatible with the objectives, copy approach, or atmosphere of the proposed campaign.

4. *Determine the potential audience per media vehicle.* Emphasis here is on the word *potential*—the *potential* audience per ad unit for each media vehicle listed as a realistic possibility for the campaign. For radio and television, this would be represented by the average minute or average quarter-hour audience for the programs or time periods involved. These audience projections are developed so that they provide a breakdown by demographic characteristics, as well as an overall audience figure, thus identical with those used to define the market weight for the product or service in Step #1.

5. *Estimating ad unit exposure in each media vehicle.* Emphasis here is on the estimation of how many people or homes in the potential audience will actually be *exposed* to the ad units. In tv, for example, it may be estimated that 85% of the viewers for a nighttime show actually watch the commercial, or that a 10-second I.D. between two nighttime programs is exposed to only 70% of the audience, etc. When these exposure fac-



INPUT INFORMATION—part of the development of BBDO's data book—is examined (l-r) by the three-man media team who head BBDO's linear programing project: Mike Donovan, Ed Papazian and v.p. and media dir. Herb Maneloveg, and Bill MacDonald, A. C. Nielsen Co. a.e.



ARB issues projected plans for new profiles

"MUCH-NEEDED demographic material" is the way Jack L. Gross, left, head of ARB's New York office, describes the proposed new audience profiles which signal his company's "full speed ahead" decision to meet BBDO requests. Plans, soon to be completed, will definitely include breakouts of adults in the 18-39 age group as well as teen-agers and children, additional marketing data by size of family, age of the youngest child in household, working and non-working housewives and education of head of house

PROPOSED TELEVISION AUDIENCE PROFILE REPORT FORMAT

FOR NOVEMBER REPORTS

	STATION	TOTAL HOMES	FAMILY SIZE (%)			HOUSEWIFE WORKS:	
			1-2	3-4	5-MORE	YES	NO
8:00 PM							
87th Precinct	WAAA	130,000	30	40	30	20	80
Surfside 6	WBBB	80,000	40	30	30	25	75
Henn/Dyke	WCCC	160,000	50	30	20	28	72
Totals		370,000	40	30	30	24	76

FOR MARCH REPORTS

	STATION	HOMES	AGE OF OLDEST CHILD IN FAMILY:			EDUCATION OF HEAD OF HOUSEHOLD:	
			UNDER 6	7-17	NONE	UNDER 12 YEARS	13 YEARS OR MORE
8:00 PM							
87th Precinct	WAAA	130,000	30	40	30	60	40
Surfside 6	WBBB	80,000	40	30	30	50	50
Henn/Dyke	WCCC	160,000	50	30	20	55	45
Totals		370,000	40	30	30	50	50

tors are projected against the potential audiences, the result is an estimate of the average number of people (or homes) who will actually look at, view, or listen to the ads or commercials in each media vehicle.

6. *Developing a qualitative factor for each ad unit and media vehicle.* The information thus far obtained is *quantitative.* But this is not enough. It has been established how many people will be exposed to an ad in a specific medium; now it must be determined what the effect or impact of such an exposure will be, and how this may differ from an exposure obtained in a different medium or media vehicle. This is where subjective judgments (or qualitative indices) are projected for each ad unit in each media vehicle under consideration, reflecting the combined judgment of representatives of the agency's account group, the media, the copy, and research departments, and the advertiser. These deliberations take into account the "mood" of the medium (i.e., editorial environment, physical reproduction qualities, commercial positioning, corporate or station identification with the commercial—such as tv program sponsorship—as well as all other quantitative factors that are important or pertinent. Note: the size or nature of the audience is *not* considered at this stage, since this factor has already been analyzed previously. Now, each ad unit in each media possibility is "rated" on a qualitative basis, using a decile scale from one to 10. For example, a qualitative factor of 7.5 may be assigned to a 60-second tv commercial in Program "A" while a factor of 5.0 may be assigned to a four-color print ad in Magazine "B." This means that the average person who is exposed to the tv commercial in Program "A" is reached 50% more effectively than the average reader who is exposed to the ad in Magazine "B."

7. *Determining rated exposure units.* By projecting the qualitative factors to the audience exposure and data, which has been established, a numerical effective audience total for each ad unit in each media vehicle is obtained. The technical name for this "effective audience" figure is "rated exposure unit" (R.E.U.). This R.E.U. factor can be developed on an overall basis or it can be related to marketing and audience profiles. An R.E.U. total is developed

(*Please turn to page* 49)

TIP TOP JINGLE MONEY MAKERS



A look at some of today's top jingle writers—how they are revolutionizing modern techniques in commercials

The radio/tv jingle-writing business appears to be undergoing a considerable transformation with the arrival of gifted Broadway musical composers—Richard Adler, for one—to extoll the unalloyed virtues of food, beauty products, gasoline, motor cars and beverages.

The general level of jingle writing —Adler and a number of other Rimski-Korsakovs of the 21-inch screen prefer 'advertsing musical' as a euphemism—is constantly improving, according to learned observers of this aspect of radio/video sales pronouncements.

As the savants of the jingle writing business point out with more frequency, the advertising agencies are indeed doing all in their power to improve the *musical* quality of their commercials. Advertising agencies, on the whole, it is reported, no longer regard the musical talent they hire as nothing more nor less than suppliers.

Said Bill Walker (Advertiser's Music, Inc.) a successful composer, arranger, and producer of jingles in Chicago: "A small minority still feels that there is no difference between a person who sells ten-penny nails in a hardware store and a composer-arranger. But this minority is dwindling. The trend is toward a constantly improving use of music on the part of ad agencies."

In agreement with Walker is the aforementioned Adler, composer of such Broadway hit musicales as *Pajama Game* and *Damn Yankees*, and writer of many successful jingles.

RICHARD MALTBY (r), jingle writer, says music should reflect trends in taste of adult listening audience. Here Maltby is with Garry Moore doing a Plymouth-Valiant commercial



EXPONENTS of effective radio/tv jingles (l to r): Robert Swanson, Richard Adler and Mitch Leigh. Swanson has waved a baton over everything from airlines to Zerex; Adler began jingle writing five years ago and Leigh has done such sponsor sonatas as Chesterfield, Rinso, Esso, Lux

Adler exclaimed to SPONSOR: "It is a lot of baloney that the advertising industry is boorish and not interested in obtaining the best jingle writers in the business. Agency people, in the main, are bright, sensitive, decent people. Of course, there are some idiots, but I've been lucky. The agencies I've dealt with have been first class. They have been fair-minded. And I have come across a minimum of pettiness and intrigue."

The potential of musical commercials is quite endless in the opinion of Mitch Leigh, president of Music Makers, Inc. Leigh's organization has made jingles for Chesterfield, Rambler, American Airlines, Scott Soft-Weve, Colombian coffee and dozens of others and received prizes in Festivals throughout the world. Leigh, with a background of serious musicianship (he studied with composer Paul Hindemith at Yale) maintains that advertising, just as any other industry, must keep up with and grow with the times. And that is precisely what advertising agencies are doing today, in his opinion.

"Moreover, in music for advertising one cannot continue to use the ancient toe-tapping approach of 1938." Leigh observed recently. "The toe-tapper may immediately please your client but it won't move his product . . . and untimately will *not* please him. Ad men are not writing words and I'm not writing music for that once cherished, musical twelve-year-old mind. Madison Avenue does not and should not try to set the pattern for the nation. It is of more import that we find out what the hinterlands are like. In other words, we cannot sit back in our plush agency offices and say, '*I* understand it, but the guy in Podunk or Paduca doesn't.' Frankly, it's just not important that he does understand it stylistically. The criterion is—does he react emotionally?"

On the other hand, there are a number of jingle writers who take the position that one can compose an effective toe-tapping jingle that blends melody, memorability and considerable sales appeal. Richard Maltby, who studied harmony and composition under Leo Sowerby and conducting under Nicolai Malco, and whose list of jingle credits include Plymouth-Valiant, U. S. Steel, Aqueduct, Belmont, Marlboro, Rheingold, DuPont-Lucite and Schmidt's beer allows that music in commercials should reflect the current trends in the music tastes of the adult listening audience. "I definitely do not believe that the ultra-modern music sounds get to the



JERRY JEROME, veteran musician, has racked up many award winning jingles including Brillo, *Reader's Digest* and Ford Thunderbird 'Nite Flite'



RAYMOND SCOTT, in recent days, has been making 'new sounds' for jingles by means of his elaborate electronic equipment

majority of people any more than ultra-modern art gets a message across to most adult people" Maltby told SPONSOR.

"The extremely modern and somewhat dissonant sound only tends to satisfy certain agency producers who believe they are being progressive. If I as a professional musician find these extremely modern harmonies irritating to the ear then I believe also that this is unacceptable to the ears of the non-musical layman and therefore cannot be effective in a musical commercial."

JERRY MARSHALL, president of Musical Concepts, Inc., is offering stations 'a national sound in a local market' for local clients



Similar sentiments anent jingle making were expressed by Robert Swanson. New York University music graduate who studied with the brilliant theorist Joseph Schillinger. Swanson, whose credits include Pall Mall, Dodge, Coca Cola, Lucky Strike, Schaeffer beer, Heinz, Northwest Orient Airlines (originator) and AT&T, gave SPONSOR his recipe for a successful jingle. (1) Figure out the best way to get the message across in the shortest possible way. (2) Put the words together in a simple rhyming pattern. (3) The melody must be simple and memorable, never intricate. (4) If these basics have been accomplished, you can now go ahead and elaborate all you wish in the production of the commercial.

Words and music are fluid and pliable, according to Swanson, and like a sculptor's clay, can be shaped to achieve a desired effect. In the case of the advertising jingle, Swanson declared, "the desired effect is to catch the listener on a musical fish hook, dangle him in mid-air, and seduce him into buying the client's product or services."

Commenting on the vital importance of the advertising agency in relation to the musical commercial, Jerry Jerome, whose recent credits include New Dual Filter Tareyton, Pan Am, AC Spark Plug, Duz, Fedders air conditioners, Dentyne and such award winners as Brillo "99 Squeezes" and *Reader's Digest*, maintained six areas of responsibility.

(1) The agency should clearly and succintly define the problem so that the musical commercial producer can creatively do his best.

(2) Avoid the 'steeplechase'—that is, calling in all the jingle houses to write on speculation and offering the client 76 songs to pick from.

(3) There should be an equitable fee for doing a demo, so that the musical producer can creatively come up with a reasonable facsimile of the finished job.

(4) The musical commercial producer should be flexible and cooperative with an agency so that the agency can feel free to make changes and revisions in the commercial.

(5) The agency should use more music to frame a commercial, i.e. Ban and 'Hands' (AT&T).

(6) Very often, too, many agency people with conflicting points of view get involved with a simple project.

Above all, the present crop of jingle writers do not regard their profession as a snap. Jingle writing is far from simple, they insist. "We in American broadcasting are in an embryonic state in jingle making," Adler told SPONSOR. "To get all the copy points of a product in 58 seconds does indeed call for great skills."

The *Damn Yankee* and *Pajama Game* composer is full of jeremiads, however, regarding the use of old pop tunes as advertising jingles. It is Adler's contention that the listener is too occupied trying to recall where he heard the song before or trying to dredge up the original words, so that he never really identifies it with the product on the "block." To use anything identifiable with something else is like putting ground glass in grandma's tea, as Adler sees it. Adler recalled that Lucky Strike offered him a bundle of moola for the use of his song "Everybody Loves a Lover" which they hankered to convert to "Everybody Loves a Lucky." Adler said no, despite the fact it would have been a perfect switch for the cigarette maker. "I didn't write the song for that purpose," he said.

Adler's credo regarding jingle writing is simple, yet forceful. "The words in a jingle must sing *clear* and *clean!*" To Lennen & Newell in particular, Adler is most grateful for the opportunity to express himself in the medium of "advertising musicals." "At first I was ashamed of writing jingles," he proclaimed. "Then when I saw it catching on I saw what a jerk I was. Now I'm happy to be identified with them." Indeed, there are disk jockeys in the land who give Adler credit on the air by name when they play his jingles.

Back in '57 Adler penned his first commercial jingle—Newport—and it is still riding high. It was Frank Loesser, no mean slouch as a songsmith, who urged Adler to try his hand at this new dodge, pointing out that it was certainly not unbecoming a theatre writer to work on 60-second sonatas for the Madison Avenue fra-

(Please turn to page 50)

Part one of a two part series

RADIO'S CHANGING SOUNDS

Ever since the advent of tv, radio has struggled to lure back both audiences and advertisers by switching program formats. Here are examples of current changes

In the ever-changing world of radio, stations are kept busy striving for ways to remain effective advertising vehicles. And in the battle for ratings, program formats are constantly undergoing change. In this first of a two part story, SPONSOR *looks into program format changes which are currently making news in the nation's number one market, New York.*

In part two, next week, SPONSOR *will examine format changes in other parts of the country.*

Ever since television barged in on the entertainment scene and upstaged radio with its attention-robbing pictures, a considerably rattled group of broadcasters have struggled to come up with a winning format to beat the intruder at its game. And all over the country, radio pots have been busy boiling up new ideas.

After the old radio gave way to a basic music and news pattern, a cleavage split the industry with the "beat" sounds of rock 'n' roll on one side and the sweet sounds of "good music" on the other. And almost everywhere the two wrangled over ratings.

Lately, however, rock 'n' roll seems to have lapsed into something resembling a decline. Whether it was brought about by Newton Minow's much publicized disapproval, or the realization that building a business around youthful fads can be risky, has not been ascertained. One thing, however, is certain: radio stations seem to be wriggling out of their rock 'n' roll guises at a pace which can easily be likened to a minor epidemic. In and around the New York metro area, for example, two major stations have undergone a radical change: WHN, (formerly WMGM) and WJRZ (formerly WNTA) Newark, N. J.

Both WHN and WJRZ succeeded in effecting radical departures from their previous programing philosophies. WINS, on the other hand, after an auspicious attempt to scrap its original format appears, at the moment, anyway, to be wavering somewhere between the old and the new.



RASH of huge posters like one above heralded WHN, N. Y., changeover. Below: heavy emphasis on local issues, a feature of WJRZ, Newark, brings station's mobile unit to Bamberger's Garden State Plaza, Paramus, N. J. where WJRZ "opinion" man interviews shoppers



An important example of how, and why a station changes its sound, is that of WHN. Storer Broadcasting's newest acquisition. For the past five years, under the call letters of WMGM, the Gotham station served up a steady diet of raucous howlers to a devoted teen-age crowd. On the last day of February, this year, Stor-

er Broadcasting shelled out a record sum of $11 million for the well entrenched rock 'n' roll'er, transformed it back to its former call letters—WHN, and broke out a completely new sound—a hand-picked blend of the world's greatest artists playing familiar and enduring compositions, with emphasis on bright, lush and rich sounds.

The change was not a spur-of-the-moment decision. For a long time before Storer put the finishing touches on its purchase negotiations. New York representatives for the broadcaster were prowling the fiercely competitive market to analyze competitive programing and to determine a logical and effective future program pattern based on obvious deficiencies and audience needs. According to John C. Moler, president and general manager of WHN, their analysis revealed that "a positive void or gap existed in the New York music spectrum. At one end of the spectrum," says Moler, "were the ultra conservative, classical and semi-classical stations, and at the other end, the popular album and top 40 stations." The new WHN format was evolved to fill the gap between the two, he says.



CHANGEOVER ceremonies: above (l-r) Newark council pres. M. J. Bontempo; WJRZ pres. L. Emanuel; deputy mayor, R. McKinley. Below: (l-r) G. B. Storer, Jr., pres. Storer Bdcst.; opera star, Mimi Benzell; Manhattan Boro pres. aide, R. J. Jones; L. Baxter, Storer Radio v.p.



In order to program the new musical diet it was necessary to purchase several thousand albums. When the changeover was made—when rock 'n' roll died on WMGM, and the Sound of Music was born on WHN, the eyes of the industry and the ears of the audience focused on the big switch. Now, two months later, the station, according to reports, is reaping a happy harvest of listeners. Although it is a little too early for rating reports, the station measures its current success reports by the SRO sign hanging over the prime 7 to 9 a.m. hours from Tuesday through Friday.

The big date of the changeover was 28 February. But long before that date, plans were being set into action to blanket the market with news of the change and promotion for the new WHN. The day before—27 February—a small army of billboard "artists" covered the city and its environs, splashing billboards, posters and buses with "Remember WHN" signs. Newspapers carried ads showing a transistor radio violently vibrating, alongside a calm colleague with the legend, "From Beat—To Sweet."

A party was given for 1,000 from the trade in the Waldorf Astoria's Grand Ballroom, to mark the return of the original call letters, WHN, and the advent of the new sound. On hand for the occasion was Hugo Winterhalter and his orchestra, the best example of what the new sound was to be. Most immediate reaction to

he station was, naturally, from the isteners. An abundant mailing poured n with the most characteristic phrase being, "thank heavens—what a relief." A smattering of "We hate WHN" mail also showed up from rate teenagers who now were forced o twist the dial in pursuit of their accustomed brand of entertainment.

Cognizant that getting a new product off the ground could not be accomplished without a full measure of advertising, promotion and exploitation, the WHN planners allocated more than $200,000—a somewhat staggering sum for a local radio operation—for this purpose.

Promotions included: on-the-air contests; newspaper ads in all the metropolitan and out-lying dailies whose total circulation runs in excess of 3½ million; ads in major trade publications which, like the consumer ads, emphasized the "beat to sweet" motif with a minimum of copy; more than 2800 billboards and posters covered the area asking "Remember WHN?"; 14,500 buses rolled carrying car cards hailing the new WHN; a tv spot campaign was consummated with WPIX, New York City, for a seven-day, 10-and-20 second spot campaign in prime hours. To continue the promotional campaign, WHN is currently preparing 30-second animated trailers to be used in a four-week period in the area's 40 Loew's Theaters, 17,000 two-color brochures to be mailed to professional offices where radios are in use, and distribution of over 100,000 folders at supermarket checkout counters.

Evidence of the new WHN success is measured in both audience and sponsor acceptance. In the Sound of New York contest, a contest asking listeners to identify sounds of the city via mail-in-postcards, the station drew over 18,000 cards.

Even more gratifying to the station, however, has been the response by advertisers. In the first 31 days, 45 new clients bought time on WHN. Most outstanding is Eastern Air Lines who came to the station with their unique Flite Facts information broadcasts. Within a short period, Eastern more than doubled their schedule. Other advertisers are Sinclair Oil and Refining Company who bought news





EXTREMES in musical taste as personified by Frank Sinatra and rock 'n' roll "Daddy" Allan Freed (r) were tried by WINS, N. Y. Sinatra marathon triggered temporary switch to "sweet" music and despite reports of deluge of bravos, WINS current programing is mixture of both

shows on the station, and Salada which sought two stations to carry their campaign and settled on WNEW, the longtime standby in the market, and the new WHN.

When radio station WINS, which for the past few years has aired a goodly share of "screamers" catering to the musical whims of teenagers, suddenly flooded the airwaves with a Frank Sinatra marathon early in February, considerable speculation arose in the business.

There were some who claimed the switch to "pleasing vocalists" was timed to jump the gun on the new owners of WHN. WINS personnel, however, say it isn't so.

The first signs of a change from the "top 40" music format came during the summer of 1961 after Ted Steele had assumed the position of general manager of the independent New York City station, reports a station spokesman. It was at this time that the softening of the music was initiated. This policy continued into 1962.

On the night of 10 February, however, a programing error created "the most important development in radio since the introduction of rock and roll in the '50s," reports WINS, Murray Kaufman's Swinging Soiree, normally scheduled from 7-10:30 p.m. on weekdays and 7-11 p.m. on Saturdays, was programed for three and one-half hours on Saturday. This, reports the station, left Murray with a half hour to fill. Acting in accordance with the WINS policy that no record could be played without prior managerial approval, disk jockey Kaufman called Ted Steele to find out what he could use as fill. According to a station spokesman, Steele suggested a Frank Sinatra album. About 20 minutes after the Sinatra record had started, the station's switchboard was jammed with telephone calls requesting additional numbers by the singer. Steele decided that since the public was in favor of this, Jack Lazare, another station d.j., should continue playing the Sinatra records. By 2 a.m. calls were still flooding the board (98% favorable reaction). The Sinatra marathon continued on Sunday and manager Steele decided that the station would keep it up.

On Monday afternoon WINS' general manager went on the air and announced that WINS was being given "back to the people." And as long as the public wanted this kind of music, WINS would provide it. Finally after 65 hours of continuous Sinatra, Ella Fitzgerald records (she was winner in the female vocalist poll taken of listeners by the station) joined Sin-

(*Please turn to page* 51)



TO SEE total area potential as it actually is, mediamarketing team Sam Vitt (extreme r), v.p. and media director of DCS&S, and Martin Herbst (extreme l), media research director, map out aerial route for Orlando-Daytona Beach-Cape Canaveral, Fla., area with Tom Gilchrist (c), v.p. and general mgr. of WESH-TV. Agency feels that current statistical data today does not keep pace with the burgeoning markets

Part one of two parts

DCS&S' NEW BUYING CONCEPT

✒ Agency disregards many standard measuring methods to establish new set of criteria for selecting markets

✒ New plan arises from a statistics lag in markets where population growth, industrial pace are rapid

Influenced by the rapidly changing economics of many markets in the space age, Doherty, Clifford, Steers & Shenfield has come up with what it considers a solution to the puzzlement of market selection.

To find more efficient and effective markets for their clients' media money, DCS&S has developed a new approach and created a new concept for market measurement—particularly with an eye toward markets whose growth potential puts them in the category of "advanced" markets and offer new, greater advertising potential in their regional areas.

Under the direction of Sam Vitt, vice president in charge of media, and Martin Herbst, research director, the agency's new concept, labeled "Me-

On-spot study

A "Flying Task Force" composed of two DCS&S media executives covered over 5,000 miles to compile the data for their new concept, Mediamarketing. They toured Daytona-Orlando, Fla., Winston-Salem-Greensboro-High Point, N. C., and Norfolk-Newport News-Tidewater, Va., and their findings are herein reported exclusively in this two-part series.

diamarketing," was put to a test during a flying task force visit to several markets that intensive research had categorized as "advanced."

According to Vitt, the application of the theoretical concept versus factual investigation proved out the validity of the agency's new thinking. "We are living in an age of speed and change," said Vitt, "and we must re-evaluate our buying planning on these bases. When you realize that our buying policies to a large extent are predicated on information that is from one to two years old, or on partial sales information, the need for a modern concept to fit the stepped-up pace is obvious.

"Coverage studies, for instance, are usually two years old at the time media planning is done. A complete census is taken only once in ten years. Yet these serve as basic guides for commitments that should reflect conditions one, two, three or even five years hence. The essential characteristic—omitted by the above technique—that will show a clear picture of the future, is growth. This characteristic is incorporated in DCS&S Mediamarketing."

Three areas for the testing of the concept were selected: Orlando-Daytona Beach, Fla.; Greensboro-Winston-Salem, N. C.; Norfolk-Portsmouth-Newport News-Hampton, Va.

When split into component cities, each of these markets would receive only average notice. But each, according to Vitt, contains the characteristics that seemed to qualify as "advanced markets."

The agency's reasoning behind Mediamarketing follows these lines:

The top 150 television markets serve as the universe for most national advertisers. The first nine markets each have over a million television homes and would automatically be included in any national buy. The next five or so areas include markets such as Washington, Minneapolis, and Dallas-Ft. Worth, which are also large enough for automatic purchase in a national program.

Markets 15 through 150 cover the area of analytical selection. Here is where DCS&S's Mediamarketing is designed to do its work in providing advertisers with a competitive advantage. Within this group, the median market has 200,000 television homes. The average difference going from one market to another is only 3,600 homes or 1.8% of the middle market. Yet, this small difference often serves as the discriminating factor in the selection of television markets. Of course, each advertiser will modify his list according to his own distribution and sales factors and other variables such as income level or even political considerations. Basically, then, markets are selected on historical information (usually depicting one point in time) that generally shows only small differences from one place to another.

When growth first begins, says the agency, the changes are often small, almost imperceptible and quantitative in nature. As these forces gather momentum, a point is reached where the very nature of the market is different. It then offers an advertiser far greater opportunities than the historical data indicate.

For competitive reasons, DCS&S is reluctant to divulge exactly how they define an *advanced market*. It would probably be pretty accurate to assume, however, that it would be one which due to any number of reasons such as space age requirements, unique population growths, new industrial developments, etc., has developed a burgeoning market potential which standard statistical sources have yet to catch up with.

In each of the "advanced markets" which the agency task force visited, Vitt found overwhelming evidence to support the validity and need for DCS&S' new Mediamarketing concept.

"In the Orlando-Daytona Beach area," he said, "we found a market that was changing almost on a daily rather than monthly basis. We covered the entire market by air and land. We spoke to all types of people—dealers handling our clients' products, supermarket men, workers at Canaveral, orange growers—the gamut. And we found the main theme to be one of growth, strength



COMMUNITY leaders of Winston-Salem, N. C., (l-r) Phil Hedrick, John Comas, and Harry Shaw discuss current and future industrial and civic plans with DCS&S' Vitt and Herbst. Collecting on-the-spot data is a key element in agency's evaluating of areas as "advanced" markets



APPEARING on WTAR, Norfolk-Newport News-Tidewater, Va., DCS&S' Vitt (c) and Herbst (r) discuss market's growth with L. Scott Grauel (l) of the Henry B. Gilpin Co., wholesale druggists



TOURING the Cape Canaveral area with Tom Gilchrist (l) of WESH-TV, DCS&S' Vitt and Herbst (r) compare notes and apply mediamarketing formula to a market having a population explosion

and progress in this market.

"The triangle that forms the Orlando-Daytona Beach-Cape Canaveral area abounds in all of the signs of boom—new industry, new families, homes, shopping centers. Tom Gilchrist, vice president of WESH-TV, Daytona Beach, put his finger on the activity when he told me, 'the biggest problem we have here is finding new names for the motels and developments going up.'

"The Orlando-Daytona Beach market," explained Vitt, "typifies the thought behind our Mediamarketing concept. Here is an area that not too long ago was noted largely for tourists and oranges. Today it contains Brevard County, the fastest growing in the country. It's the promised land for eager young engineers, chemists, and skilled craftsmen, as well as the still-young old-timers who are joining the multitude working in the space industries springing up throughout the area. This market at one time would have ranked somewhere in the 70-90 brackets in regular markets reports. But, with the tremendous activity blossoming in the area, with an investment being put into Canaveral exceeding $20 billion in the next five years, and with the population up over 70% since the 1950 census (Orlando's population has jumped 120%), this area might well meet our criteria for an advanced market. It should be given a relative market rating signifiicantly higher than its set count rating."

In the Winston-Salem-Greensboro-High Point market area, Vitt found different characteristics, but ones which also might qualify the area as an "advanced" market.

"The most unusual situation we found here," said Vitt, "was that the two counties, Forsythe and Guilford, which comprise the center of the market area account for the greatest population density in the state of North Carolina. The population growth is 29%, nearly double that of the national average, and the new business and industry coming into the area has turned this normally serene area into a bustling, hustling complex.

"Here again we saw the proof of the mercurial economic changes that we feel are making current measuring standards out of date before they can be used. Winston-Salem and Greensboro-High Point, once two distinct marketing areas, have virtually become one entity. A recent article in *National Geographic* pointed out that this area represents the industrial triangle of the state in which 'Prosperity sets the style.' With new industries and new businesses taking advantage of the climate, attitude and facilities offered in the area Winston-Salem, Greensboro-High Point will develop into one of the leading markets in the South for advertisers within the next five years."

The plans for growth and expansion have been carefully prepared and laid out in a pattern that in itself is indicative of the potential of the area. And as Fred Linton, executive secretary of the Chamber of Commerce pointed out, "Every phase of our growth has been documented by past performance. There is no question in the minds of our most prominent experts, that this area will become the most important and influential marketing center in the state in the very near future."

"In the Norfolk-Portsmouth-Newport News-Hampton complex, usually called the Norfolk-Tidewater market," continued Vitt, "we again found the characteristics of an advanced market. Martin Herbst and I reviewed this market in depth with the civic and community leaders and found a similar pattern of growth, new industry, population increase and underlying excitement."

Comments from industrial and business leaders indicate the potential of this area, said Vitt. "Richard Woodward, chairman of the Tidewater Development Council stated, 'This Tidewater complex is not just a combination of Norfolk and Portsmouth and Hampton and Newport News, it is actually an area within a radius of 30 miles from Norfolk which will one day be a single entity for all marketing purposes.'

"The military buying power in the area also was a powerful clue to the true market status. We spoke with

(*Please turn to page* 62)

RADIO RUSH IN 'DODGE CITY'

Dodge cars return to heavy radio for wildwest "Dodge City" sell in Philadelphia; campaign features "Savings Jamboree" direct mail tie-in to a half-million homes

It is often debatable who are the "good guys" and who are the "bad guys," but in the Greater Philadelphia area, $30,000 is being spent this month on a blanket radio and local spot tv "Dodge City" campaign to convince listeners that Dodge cars are on the good side of the automobile fight.

Since its formation three years ago, the Delaware Valley Dodge Dealers Assn. has deviated from the national campaign theme and spurred ahead on a nationally approved and aided local campaign with large expenditures in radio. This year's national theme, "Pick a Price, Pick a Size, Pick a Dodge," will still be heard, however, at the same time on many stations throughout the Greater Philadelphia area.

The four-week cowboy-oriented campaign is financed 70% locally by the 33 Dodge dealers in Delaware Valley with the balance supplied from the factory, it is reported.

With 14 radio stations participating, the wildwest commercials ambush station time with 455 one-minute spots a week for four weeks ending 10 May, accounting for one-half or $20,000 of the $40,000 for the "Dodge City" campaign. $10,000 is being spent in newspapers. BBDO is the agency for Dodge factory and the Delaware Valley Dealers.

To make the most of the explosive month campaign, dealers are wearing Stetson hats, western shirts and black ties, and are adorning their showrooms with cactus plants and saddles. Guns and silver dollar key chains are also showing up (the guns to protect Dodge from "bad guys" Chevy, Ford, Rambler, and Plymouth dealers).

BBDO prepared booklets for local dealers with campaign information and a record of the "Dodge City" jingle for use with his own new car or used car copy on a local station.



DECKED OUT to kill Dodge dealers, a competitor stalks on 'Dodge City', is met by Polaras, Darts, Lancers (dealer's dream), sales up thru radio (broadcaster's dream)

One-minute radio commercials are on the air through 10 May on the following Philadelphia stations: WCAU, WDAS, WFLN, WHAT, WIBG, WIP, WPEN, and WRCV. Also on area stations WEEZ, Chester: WKDN, Camden; WCOJ, Coatesville; WBUX, Doylestown; WNPV, Lansdale, and WNAR, Norristown. They will be heard mostly during the traffic hours of 7 to 9 a.m. and 4 to 7 p.m.

"We like radio," says Jarvis, "and will probably always use it." Last year the company spent less on radio, about $15,000 total, on twelve stations—and no television.

On WCAU-TV (the only tv station used in the campaign) the schedule calls for twenty 20-second evening commercials adjacent to *Ed Sullivan, GE Theatre, News, To Tell the Truth, Pete and Gladys, Father Knows Best, Andy Griffith, Hennessy, Red Skelton, Ichabod and Me, Window on Main Street, Checkmate, Twilight Zone, Eye Witness, Perry Mason, Defenders*, with tie-ins on the programing of *Rawhide* and *Gunsmoke*. One-minute commercials tie in with *The Late Show, Marshall Dillon*, and *The Early Show*.

Gene Crain, noted tv personality, stars on the tv spots as Marshall "Dart" Drillum, who acts as a "tough sellin' wrangler."

The western theme was chosen again because of its "incredible" success last year, according to Dodge sales manager for the Philadelphia region, Bob Jarvis. "We have now chosen it for a permanent theme."

Tied in with the local radio campaign is a new "Sales Jamboree" sales building plan executed through WIP. It is reported that $25,000 ($12,500 from local dealers and $12,500 from the factory) is being spent for a 26-week spot radio-direct mail sell, part of which will be aired during the four-week "Dodge City"

campaign. WIP will air 500 Dodge announcements, give specific dealer locations and supply posters for each dealer. In addition the station is giving away $15,000 in prizes which includes two Dodge cars.

The "Sales Jamboree" plan calls for direct mailings by station WIP to a half-million homes in the Greater Philadelphia area (50% penetration after the elimination of homes in the transitional and low-income areas.) Free of charge with the $25,000 local Dodge contract for spots is advertising in a 24-page magazine similar to a Sunday supplement featuring two Dodge cars on the cover. Dealers will also have two full pages in two-color. One page will feature the cars; the other will list each dealer and feature a coupon to enter a contest. The rest of the mailer will consist of 20 full-page ads by other WIP advertisers offering premiums and free coupons.

To enter the contest and be eligible for the grand prize the coupon must be filled in and deposited in a Dodge showroom.

The combination plan for broadcasting and direct mail was conceived less than a year ago by Oscar E. Rudsten, vice president of the firm. The savings jamboree program is copyrighted advertising programed by Whizzer Sales Power Campaigns and sold to one radio or tv station in a market—in this case WIP.

In the initial stages, Rudsten sold the plan to Roy Whisnand, former owner and general manager of WCOP, Boston. He resigned from the station to form Coupon Jamboree, Inc., now Whizzer Sales, becoming president and Rudsten vice president. The savings jamboree sales building plan is being franchised to leading stations in the key markets of the United States.

"The revolutionary concept of combining air media with visual material and merchandising directly, gives the advertiser added mileage out of advertising dollars," according to Rudsten.

The savings jamboree sales plan is being used at this time by Dodge only in the Philadelphia area. Some of 300 stations, in more than 75 metropolitan areas, are being used in the concurrent national campaign.

AN AGENCY EXEC

Foote, Cone & Belding's James Beach cautions nets against too many New York strings on division clients

A former net official, he proposes more operating efficiency to provide reduced costs to net advertisers

CHICAGO

James W. Beach, broadcast supervisor and client relations executive, Foote, Cone & Belding, Chicago, has some frank opinions on how the needs of major tv advertisers might be advanced. Vice president until last year of ABC TV's Central Division, Beach draws on a 22-year career in broadcast advertising to form his theories.

One of the most severe problems besetting the television industry today, says Beach is this: too often, the networks and their New York-based executives, full of good intentions, are not always familiar, or in concert, with the ultimate objectives of non-New York advertisers. Among these advertisers, he claims, are some of the largest and most important supporters of network operations today.

His FC&B job takes him into the area of program selection as well as client relations, where he reports to Homera Heck, director of broadcast.

Beach entered the television industry in 1949 when he joined station WBKB (TV), now ABC's o&o station in Chicago. Serving as sales manager during the station's independent years (prior to the AB-PT merger), his innovations in this market include: the first sponsorship of tv baseball by Atlas-Prager beer; the first late night movie strip; and the first major dramatic series sponsored by a leading department store, Marshall Field & Co. From that post—where he also served as station manager—Beach moved to the network level as director of ABC TV's Central Division, in May 1955. In November 1956, he was elected v.p. in charge of the Central Division.

Prior to the advent of television, Beach was with several Chicago radio stations in executive capacities. He came to broadcasting from the newspaper business, where he began as a reporter, and later became an advertising executive.

As ABC TV Central Division v.p.—a post he resigned last May—Beach's activity included network client contact throughout the midwest, or, as Beach prefers to call it, the outside-New York advertiser.

"The role of a network executive today is by no means a simple one," Beach explains, "Program scheduling, program policies, sponsor conflicts, and limited time, all contribute to the complexities of the job."

But, Beach points out, this is further complicated for the outside New York agencies and clients, all of whom are striving to maintain share of market positions through the expensive medium, television advertising.

According to Beach, this problem stems from the apparent misevaluation, at times, of non-eastern advertisers' problems by network officials. One of the prime causes of what Beach terms "improper measurement" on the part of New York-headquartered network executives is their consistent reluctance (whether conscious or unconscious) to fully recognize representations transmitted to headquarters by network divisional offices.

"This apparent oversight," he says, "results in advertisers and their agencies situated outside of New York often being forced to circumvent the network's divisional offices, sales representatives, and administrative executives in order to obtain scheduling and program decisions as well as solutions to their advertising problems."

Beach feels that this particular

SAYS NETS MUST STREAMLINE

situation, in addition to creating massive inconvenience, has led to rising costs of doing business with networks—a problem voiced more and more by many medium and large advertisers.

It is Beach's conviction that if there were a more adequate flow of information between the network headquarters and its divisional representatives, there would be a marked decrease in agency and advertising man-hours necessary to resolve many of the problems involved in servicing television advertising schedules.

By the same token, Beach feels strongly that a willingness to vest responsibility, and, where possible, authority in divisional network executives would result in increased benefits for the advertiser in terms of better service at lower cost. Of this, Beach says, "probably in no other American industry is the divisional office given as little consideration as in television, and yet, the divisional heads are held responsible, in the final analysis, for the sales performance and service follow-through of their respective offices."

More regard for teamwork is the answer, Beach feels. "Quarterbacks are necessary in any ball game, but it's the team that is responsible for the final score." For example, he explains, most businesses (whose sales representatives and divisional executives are usually paid considerably less than those in the television industry) rely on these same men to demonstrate mature judgment in field negotiations and decisions. First, of course, they are thoroughly indoctrinated in company practices, products, prices, and policies.

There are many times, Beach acknowledges, when home office and management must be consulted and quite often called in actively to help consummate final agreements. But, he points out, in most industries this is the exception rather than the rule —as it seems to be in network television negotiations.

"If it were otherwise," he says, "The results would be decreased cost of operation, keeping the end price to the buyer at a minimum."

Adding to the spiraling costs of network tv are these factors, Beach feels: travel expense; long distance telephone bills (usually beyond the comprehension of those outside the business): interminable waiting for decisions and resolutions affecting the tv advertiser's schedule, and therefore, his marketing problems and sales goals. All of these, says Beach, plus the added manpower involved, mean higher costs to an industry whose current prices seem inflated to the breaking point.

Beach does not wish to sound like an angry critic of broadcasting. He is quick to point out that both tv and radio, with all their attendant service complexities, serve unparalleled roles

(*Please turn to page* 62)



ONCE V.P. of ABC TV's Central Division, Beach is broadcast supervisor and client relations executive, FC&B, Chicago. A 22-year broadcast veteran, he has voice in program selection





Important?

The head belongs to Rege Cordic: owner of 1,215 ft. of working railroad. He's also a husband, father, wit, community leader, and friend of millions.

Does this make him important? Not in itself. For surely the measure of any of us must also include: the *goals* we set, how well we work at them, and how our community (as well as those close to us) measures us.

And these, surely, are as good measures for an *organization* as a man; whether in business or public service... or in broadcasting (which is both).

Thus, Rege Cordic is one of a team of 21 people, combining their minds and voices *to meet a common goal.* They are the regular Program and News staff of KDKA, whose deeply familiar voices *are* KDKA radio on-the-air.

Their goal reaches well beyond their pride in being champions.

(KDKA has a larger audience than all other Pittsburgh radio stations *combined.*)

The measure of their goal is larger than numbers. It is clearly seen in the three-phase objectives of KDKA's day-to-day operations. These focus on making KDKA's community of listeners the *best informed*... and most involved in community affairs... and *best entertained* listeners in the world. Nothing less.

This requires that News-in-Depth, Public Service and Community Involvement must all be a *daily matter* at KDKA; presented by trusted and talented friends; with Music, always freshly chosen, for the dominant "Middle Audience" of America's musical tastes.

This sums up the basic design and common goal of all WBC Radio Stations—whose importance is to be measured in how their communities respect and respond to them, as *prime movers* of ideas and goods... and people.

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ + WBZA, WBZ-TV, Boston; KDKA, KDKA-TV, Pittsburgh; WJZ-TV, Baltimore; KYW, KYW-TV, Cleveland; WOWO, Fort Wayne; WIND, Chicago; KEX, Portland; KPIX, San Francisco.

WING the COLOSSUS of Dayton Radio



Check Pulse and Hooper . . . check the results. You don't have to be a Rhodes scholar to figure out why more national and local advertisers spend more dollars on WING than on any other Dayton station. WING delivers more audience and sales. Think BIG . . . buy WING!

robert e. eastman & co., inc.
NATIONAL REPRESENTATIVE

DAYTON . . . Ohio's 3rd Largest Market

Media people what they are doing and saying

TIMEBUYER'S CORNER

Frank Grady, who was a media supervisor at Y&R, New York, has joined the agency's Chicago office as manager of the media relations department . . . George Allison has left Needham, Louis & Brorby, Los Angeles, to become media director of Doyle Dane Bernbach's L.A. office, succeeding Jerry Sachs who joined Carson/Roberts as media director . . . Joseph St. Georges has been appointed senior media director and v.p. at Y&R, responsible for new research, accounting, and computer methods.



LUNCHING: Ben Hovel (r) of WKOW & WKOW-TV, Madison, Wis., entertains John Myers, Ogilvy, Benson & Mather timebuyer for Shell Chemical, at the Envoy

Joe Burbeck of Compton is getting his 21-foot Star Boat ready for summer racing at Larchmount. A friend of Burbeck's was on the craft last season and was quite concerned when a storm came up. He asked how far they were from land and Burbeck estimated about 10 miles.

"Which direction?" the friend queried.

"Straight down!" said Burbeck.

John Myers of Ogilvy, Benson & Mather, lunching with visiting Ben Hovel of WKOW and WKOW-TV, Madison, Wis., commented: "It's a funny thing about New York. It has more movies, more theatres, more museums, more parks—and more people with nothing to do than any other city in the world."

Joan Shelt of Grey, who recently returned from an extended trip abroad, told a rep her impressions of the various European capitals. Of Rome she said: "Rome is to men what Disneyland is to children."

(Please turn to page 48)

AWARDS LUNCHEON

1962 AMERICAN TV COMMERCIALS FESTIVAL

GRAND BALLROOM
WALDORF-ASTORIA
NEW YORK CITY

FRIDAY, MAY 4th

Presentation of Awards and Screening of top film and video-tape selections from 35 Product Classifications by prominent advertising executives on five regional TV Commercials Councils

Workshop on Trends & Techniques
10 A.M. to 12 Noon
Cocktails . . . Exhibits at Noon

EXTRA! Stan Freberg! Speaker
"Award Winners Do Move Merchandise"

PREMIERE! "Heartbeats of '62"
Film Review of the Year's Trends

Regional Festivals to Follow:

May 11th—Sheraton-Chicago
May 16th—Park Plaza, Toronto
June 7th—Sheraton-Dallas
June 13th—The Beverly Hilton

Ad Clubs, Agencies, Advertisers, Production Companies and others wishing to book the Winners, or Top 150, or any of the 25 Product Category Reels or to arrange special workshops, contact

1962 American
TV Commercials
Festival and Forum

Wallace A. Ross, Director
40 East 49th Street
New York 17 — EL 5-5877

RESERVATIONS SUGGESTED
FORMS AVAILABLE
PLEASE SPECIFY WHICH CITY

new... exciting... wonderful...

RAHALL RADIO

1st...in Community Life
1st...in Overall Ratings
1st...in Sell
1st...in Adult Listening

WKAP
RADIO 132
Allentown - Bethlehem - Easton

5000 WATTS. No. 1 latest Hooper and Pulse. Lowest cost per thousand-audience in vast Lehigh Valley growth market. First with Blue Chip advertisers.

WLCY
RADIO 138
Tampa - St. Petersburg, Fla

5000 WATTS. No. 1 January-February 1962 Hooper . . . double of all other area stations. Lowest cost per thousand audience . . . in fast growing Tampa-St. Petersburg market.

WWNR
RADIO 62
Beckley - W. Virginia..

1000 WATTS. No. 1 Hooper and Pulse surveys, serving 9 big counties in heart of West Virginia. Lowest cost per thousand audience . . . featuring great personalities.

WNAR
RADIO 111
Philadelphia Area

500 WATTS. No. 1 latest Hooper survey report, covering large Philadelphia and Norristown market . . . where bulk of consumers live and buy. Lowest cost per thousand audience.

WQTY
RADIO 122
Jacksonville - Florida

1000 WATTS. Rahall Radio's newest baby, with new eye-catching radio format. Climbing daily in ratings. Get the facts on low-cost coverage in greater Jacksonville market.

RAHALL RADIO GROUP
N. Jae Rahall, President
Represented nationally by:
ADAM YOUNG, New York
Philadelphia Representative:
Paul O'Brien,
1713 Spruce St., Phila., Pa.

TIMEBUYER'S CORNER

(Continued from page 46

When John Gauthier of CHLT-TV, Sherbrooke, Que., called on Helen Thomas, v.p. and radio/tv director of Street & Finney, he told her about his station's coverage of ceremonies by the Royal Mounted Police. "Their guiding principle," said Gauthier, "is always get your man."

"We have the same thing in this country," Miss Thomas remarked. "Only we call it Selective Service."



RECENTLY appointed group heads at K&E, Paul Roth (l) and John Shima (r), discuss markets with Marty Colby (c) of Triangle Stations, tv sales, at Pen & Pencil

David Rapaport of Mogul, Williams & Saylor sent a young lady to an agency which is looking for computers. The group supervisor at the agency told her that his media department was continually expanding and that there would be many opportunities for a computer to advance. Then he asked the girl how old she was.

"Twenty-two," she replied.

"Well, what would you like to be in three years?" he asked.

"Twenty-five," she said without hesitation.

Phil Brooks of Donahue & Coe, who was named Speed-to-Burn when he was a half-back at Arkansas U., tells about the time the coach gave instructions to some students from Mississippi on how to play football. "Remember, fellows, if you can't kick the ball, kick a man on the other side. Now let's get busy. Where's the ball?"

One of the Mississippians shouted, "Who needs a ball? Let's start the game!"

BBDO

(*Continued from page* 31)

for *each* potential media vehicle and ad unit. Example: Tv Program "A" may have an R.E.U. total of 10.76 per 60-second commercial and 7.52 per 30-second commercial. This means that the 60-second commercial delivers only 33% more in effective exposures than the 30-second commercial. A page four-color ad in Magazine "B" may have an R.E.U. total of 3.75. This means it delivers only half as many effective exposures as the average 30-second tv commercial in Program "A," etc.

8. *Applying cost factors.* Costs, discount structures, rate increases, etc., are now developed and listed for each media vehicle and its ad units.

9. *Determining restrictions.* Restrictions are those elements in logical media planning which help to control or guide the direction of the plan. Such restrictions as the following must be considered: the automatic inclusion of specific media schedules in tv programs or magazines because of already existing client commitments; the need for distribution of ad dollars between media or ad units, based on corporate commitments, copy strategy, company tradition, policy, etc.; upper purchase limit—not more than 52 minute commercials can be used in Tv Program "A," etc.; decisions influencing discount structures; specific decisions on audience weight for specific copy approaches; special media requirements, often on a one-time basis, for such activities as new product introductions, holiday pushes; restrictions caused by merchandising or "impact on the trade" factors.

10. *The LP solution and its uses.* All of the factors thus far outlined have been considered, quantified and programed in the computer. A solution from the computer is requested and obtained. The computer mechanically relates the desired marketing objectives, restrictions, and other requirements set for the plan *to* the costs, audience delivery, profiles, exposure and "impact" provided by each media vehicle and ad unit. The result is the selection of those vehicles and ad unit schedules which, *in combination*, come closest to fulfilling the objectives, in relation to the budget outlined. Cost efficiency is maximized. This solution from the computer is a reflection of the relationships between the input data and judgmental direction which was fed into it. Often the first solution will not make sense, which doesn't reflect on the computer's accuracy. It reflects on the value of the direction given or on the input data itself.

If, for example, a certain medium or ad unit has been over-evaluated, this will soon show up in the LP solution. Thus, re-evaluation is necessary, and the entire project may be resubmitted to the computer for a second solution. Often a question may be resubmitted five to 10 times to get a clearer "fix" on the relative yield of the possible media plans or combinations involved. Here, BBDO stresses LP's flexibility to the media planner, since the process tells him exactly what he gets for a given solution as well as how many other possible combinations would change this result. Whenever one media vehicle is substituted for another, say the agency's media people, the exact gain or loss which this causes is easily calculated in a matter of seconds.

In all of its seminar-breakfasts, BBDO media men have emphasized that the basic point to remember about linear programing is that it does *not* write, rationalize or present media plans, and that it does *not* take precedence over the final judgment of the media planner. Said Maneloveg, in a recent memorandum to agency personnel. "LP is only one aspect of media planning. It broadens the media planner's scope, it makes his judgments more precise and logical, and it in no way reflects a mechanical, numbers-only approach to media selection."

Maneloveg also assured his staffers that "the media department can and will solve the problem of obtaining reliable audience and ad exposure data, without which no realistic use of LP is truly possible."

Some of this optimism is based on the ARB "full speed ahead" announcement. Although this company's final plans will not be completed for a week or so, Jack L. Gross, manager of ARB's New York office, has told SPONSOR that the "much-needed demographic material" will definitely include the following:

1. Breakouts of adult males and females in the 18-39 age group, as well as teen-agers and children.

2. Additional marketing data by size of family.

3. Age of the youngest child in a household to show the stage-of-life the household is presently in.

4. Data by working and non-working housewives.

5. Education of the head of household.

As for the actual industry response to these recent computer and marketing profile developments, SPONSOR has found that although many original fears and misunderstandings have been either abated or quietened, the overall climate has not essentially changed since its 29 January report. Many reps, and competitive agencies, still feel that the BBDO action is "premature," since the "new data is still to be gotten, and yet to be proved."

One rep told SPONSOR that there is almost universal condemnation of the ARB decision, among their own ranks as well as in "major agency circles." Another rep (and, understandably, no rep wishes to be quoted directly in the face of BBDO's



now-definite inclusion of linear programing in media selection) contended that "many with whom I have spoken feel BBDO is going about this thing backward, since judgment factors should not be put into a computer. Only non-judgment factors belong there." ARB, however, does not consider this argument valid, since "judgmental factors have always played a considerable part in media planning, and here you're merely giving numerical weight to them."

But one thing almost all are agreed upon: what BBDO started is no flash-in-the-pan. There may be enraged criticism of certain methods and techniques, accusations both of prematureness and "publicity seeking" —and there are many—but the agency's avowed faith in linear programing, along with ARB's expansion of its services, are having a real, if not profound, effect on every agency, rep and station in the country. SPONSOR titled its initial 29 January story, "Advertising enters the age of computers." As of 30 April, a scant three months later, it may be said that the foot is well inside the door.

JINGLE WRITERS

(*Continued from page 34*)

ternity. After *Newport* came Kent, Bon Ami Jet Spray and Dust-N-Wax and York Imperial King Size. Just released is a Cities Service jingle and next month there will be an American Gas Company musical epic. When the client and agency execs heard the gas commercial for the first time, they rhapsodized: "This will knock electricity out of the box."

How can the state of jingle writing be improved? It can be beefed-up, said Adler, by the clients and agencies sharpening their ears and becoming more hyper-critical in selection of material to be presented to the public. "We must look for more and better composition and certainly for better recording and production," he said, "I have been fortunate in every instant with the agencies I have worked. They have allowed me to express myself freely and they have allowed me to develop as a writer in the field. For this I'm grateful. I look forward with enthusiasm to writing more compositions for the Madison Avenue literature."

Adler prides himself on the staff he assembled to help produce "the Madison Avenue literature" he speaks of so frequently. His staffers include Sid Ramin, arranger; Hal Hastings, conductor; Sandy Block, bass player and contractor who hires the best N. Y. Philharmonic players; and Herb Shutz, musical assistant and pianist.

Adler notes with some regret that Madison Avenue "pays millions for talent but bubbkas for creativity. I can't see any reason why the Madison Avenue song literature can't ultimately become as beautiful as the songs on Broadway."

Walker, the "Chicago School" music-commercial writer, agrees with Adler and others in the business that in comparison to the money paid to performing talent in use fees, "I think the prices are too low for jingle writers. Certainly the efforts of the writer, composer, arranger, and producer are as important to the success of the spot as those of the talent. This is, of course, an age-old question in all fields of the arts—who is important, the playwright, the producer, or the star?"

Still another aspect of the contemporary jingle-writing industry is the service provided by Musical Concepts ,Inc., which offers an intriguing package to local radio and tv stations. On an exclusive basis, a station hires this organization to fashion custom-tailored jingles for local advertisers. Armed with this tool, station sales personnel have found an effective way of garnering additional business. An MCI representative is sent to the station and gives the personnel a sales training indoctrination on the use of "musical images" as the means of increasing sales. It is reported that many stations increased their business as a result of alliances with MCI.

"Each local advertiser receives the big-time Madison Avenue treatment with at least a 24-piece orchestra and six vocalists," Jerry Marshall, president of MCI, told SPONSOR. "This is something they could never have before. For the first time in radio sales history, a station can offer the local merchant a good reason to advertise on radio . . . an opportunity to give him a national sound in a local market—something heretofore impossible to achieve because of prohibitive costs involved in such a production."

SPONSOR readers are already familiar with Raymond Scott who has successfully married jingle music and electronics. Scott's commercials, employing "Sounds Electronique" or "The Karloff" for lack of a better term, have proved a boon to numerous commercials including Autolite, Nescafe, Vim, Parker Pens, Thermofax, Alcoa Wrap ,and Continental Baking. It is Scott's conviction that the only way to obtain the viewer's ear (The viewer is bombarded by some 500 commercials per week) is to "Grab 'em by the ears." One such means is the musical-electronic combination created under Scott's direction.

Besides increasing their stature individually, the jingle writers have banded together in an effort to set industry standards, better the musical commercial climate, and upgrade the relationship between its members and the advertising agencies. This organization, appropriately enough, is known as the Musical Commercial Producers Assn. with headquarters in New York. President is Phil Davis, also president of Phil Davis Musical Enterprises, Inc. It is Davis' hope that the agencies will utilize "more fully the professionalism and experience of independent musical commercial producers" and also "utilize their knowledge and services in package productions that guarantee freedom from union, bookkeeping, production, legal and other headaches . . . and revise inequitable thinking that expects top level producers to submit creative ideas on speculation or for free."

Hank Sylvern, president of Signature Music Inc., and a vice president of MCPA, feels that "things in the jingle jungle are looking up . . . people are beginning to realize that jingle writing is a highly creative art and in many instances, the jingle is the springboard for an entire campaign." Sylvern's credits include General Tire, Ipana, Pepsi-Cola (Be Sociable), RCA, Squibb, Plaid Stamps, Whirlpool, IBM and Trinut Margarine.

Morris Mamorsky is first v.p. of MCPA. Victor Sack, business manager of Scott-Textor Productions, Inc., is secretary. Gene Forrell, president of Forrell, Thomas & Polack Associates, Inc. is treasurer. Members of the board of directors include Chuck Goldstein, president of Chuck Goldstein Productions, Inc.; Curt

Biever, president of Biever & Stein Productions, Inc., Tony Faillace, president of Faillace Productions, Inc., Howard Plumer, president of Hap Music, Inc.; Will Lorin, president of Will Lorin Productions, Inc., and both Jerome and Maltby.

Observers in the industry view the creation of the MCPA as a sound step in uplifting the jingle writing game—in helping to bring the "June-Moon," "Hello-Jello" academy into an infinitely more cleff-charmed entente with with the button-down, Oxford-shirted, Madison Avenue circle. The evidence now seems to indicate that a spoon-moon wedding trip between these two creative forces can't be avoided.

RADIO FORMATS

(*Continued from page* 37)

atra. Since then, other well known artists have been added to the WINS lineup.

A flood of mail poured into the station from appreciative listeners and the WINS switchover won the favor of clients. Sid Kellner. Pace Advertising account executive on the Manhattan Medical School account, reported a 15% increase in response. In addition, automotive, industrial and food accounts, formerly difficult to sell, are now advertising, the station reports.

In recent days, however, radio columnists have reported that WINS, currently the *piece de resistance* in a $10 million cash transaction which will make the station a Westinghouse Broadcasting Co. property, has gone back to its former rock 'n' roll sounds.

A SPONSOR query on the subject, however, brought this clarification from the station people: "WINS does not base its record selection on the top 40, top 60 or top 100 charts. The station plays only the songs and artists its listeners want to hear. This includes a well diversified blend of current popular hits, new versions of old standards, and old original hits."

What happens after WBC assumes ownership remains to be seen.

In Newark, N. J., early this spring, 36-year-old radio facility WNTA underwent a complete change in programing, as well as advertising philosophy, when it was purchased by Bergen Broadcasting Co. Under its new call letters—WJRZ—the station geared itself to servicing the metro New Jersey area, with New York City thrown in as bonus.

"The new letters," says Lazar Emanuel, president of Bergen Broadcasting and head also of Bergen's parent company, Communications Industries Corp., "spell out removal of the long eclipse under which northern New Jerseyites have been living for over 300 years. They also identify a 21-hour-per-day radio service dedicated wholeheartedly to the more than four million people living in this metropolitan area."

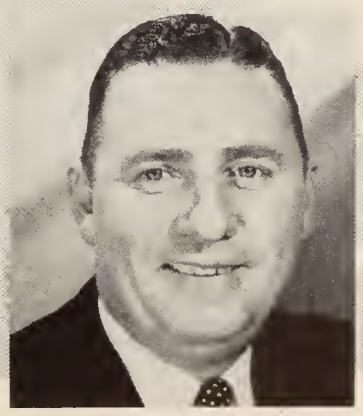
In keeping with Jersey-geared service, the station's programing was completely revamped. From a straight music and news operation, the station went heavy on news (with 17 New Jersey news editions daily) and public service. Public service programs (backed up by a daily editorial), delve into controversial state issues, with provisions for the expression of public views. The music programs were also revamped to cater to the musical tastes of New Jerseyites.

A large volume of pre-planned promotion went into the changeover. To spark a bit of state pride in the proceedings, New Jersey Gov. Richard J. Hughes, U. S. Senators Clif-

(*Please turn to page* 62)

ROANOKE-VIRGINIA'S NO. 1 TV MARKET*

(57th IN THE NATION)
with 317,900 TV HOMES
as compared to
309,000 in MARKET B
282,800 MARKET C



* SOURCE TELEVISION MAGAZINE

The people who live in this vast metropolitan, urban and rural market look to WSLS-TV 10 (NBC in ROANOKE, VA.) for quality entertainment and authortative information!!

WSLS-TV 10 | National Representatives AVERY-KNODEL, INC.

SPONSOR WEEK WRAP-UP

4 A's

(Continued from Sponsor Week)

23 April, at the Waldorf-Astoria in New York. Ninety advertising people representing 40 countries attended.

After three days in New York, the meetings shifted to White Sulphur Springs, W. Va., where the 4 A's annual meetings are taking place.

After three days in Washington, D. C., the group is expected back in New York this week for three additional days. The meetings end 4 May.

Advertisers

The gas industry will spend in excess of $160 million in 1962 on advertising and promotion.

Harold Massey, managing director of the Gas Appliance Manufacturers Assn. told a meeting of the group in White Sulphur Springs that 1961 expenditures by gas utilities and pipeline companies topped $119 million, most of it spent in local broadcast and print. The Assn. itself last year spent some $5.6 million, including $2,900,000 for tv sponsorship.

Note: the Assn., via Lennen & Newell, has just signed for an al-



ROMPER ROOM teacher on WTAE, Pittsburgh, Janey Vance (behind sign) poses with some of the 1,000 kids who met favorite station personalities at an Easter Seal bowling promotion

"CALLL FORRR Jackie Gleeasonn" echoed at the Atlantis Country Club as Johnny Philip Morris sought the comedian whom Marlboro will sponsor next fall on CBS TV





FORD FALCON give-away, run by Bay State Petroleum on WBZ, Boston, drew many entries, being checked by station's Carl deSuze (l) and Bay State pres. Sol Bloom



MODEL HOME for WTTG, Washington, D. C., and parent Metromedia is now under construction. Ground-breaking was held last week for the 5151 Wisconsin Ave. center



SALES TIPS on 'The Story of . . .' are given Ziv-UA staff by exec. v.p. for sales M.J. (Bud) Rifkin as Len Firestone, sales v.p. (l), and Ed Broman, Chicago v.p., look on

ternate week half-hour of NBC TV's Dick Powell show for the fall.

Campaigns: Esquire Shoe Care Products plans a record-breaking budget for 1962, with the emphasis on seven NBC TV daytime shows aimed at women, who buy 85% of all shoe polish . . . The state of **North Carolina** (Bennett-Advertising) is expanding its use of air media (last year it used virtually all of N. C.'s radio and tv stations) to some 25 out-of-state cities to promote summer tourism.

PEOPLE ON THE MOVE: Roy D. Sherwood to assistant director of advertising for Falstaff Brewing Corp. . . . **Russell C. Mock** to advertising and sales promotion manager of Bell Sound division of Thompson Ramo Wooldridge.

Agencies

Leo Burnett has just joined the parade of U. S. agencies with overseas branches, partnerships or affiliations.

With Burnett it's the buying of a principal interest. The firm: Leggett Nicholson, Ltd., of London. It bills around $5 million.

Agency appointments: Horizon Land Corp. ($2,500,000) to **Mohr & Eicoff** for developments in El Paso, Belen, Albuquerque, and Cochise County, Arizona . . . Adolph Kiefer & Co. and Water World to **R. Jack Scott** . . . Silver Skillet Food Products to **William Hart Adler** . . . Milano Ski Fashions to **Allenger Advertising Agency** . . . CBS International to **Muller, Jordan & Herrick** from Donahue & Coe . . . Central National Bank in Chicago and The Harvey Federal Savings & Loan Assn., Harvey, to **Geyer, Morey, Madden & Ballard** . . . Heublein to **Benton & Bowles** for its Harvey's Ports and Sherries ($600,000) from Victor A. Bennett . . . Swift & Co. to **McCann-Marschalk** for its canned meats division ($400,-



NOTHING ON but entries donned to show the overwhelming response to a recent promotion which KAPE staged for the Handy Supermarkets of San Antonio. The miss behind the mail is Karen Luecke, member of station's distaff side

TWISTIN' TIGER (Chase Webster) from WMAK, Nashville, and June Wilkenson of 'Twist All Nite' dance for (l-r) program dir. George Williams, d.j.s Mike McCormick and Ted Stone





MISS STRUCTURAL Steel Sue Doyle presents safety hats to WJBK-TV, Detroit, news dir. Carl Cederberg and pres. and gen mgr. L. M. Carino for use when covering construcion progress at Detroit Bank & Trust bld.

000), from Dancer-Fitzgerald-Sample. Swift's Derby Foods, which it considers competitive with the canned meats, are handled by another Interpublic agency, McCann-Erickson.

New agencies: **Don Martin,** former executive vice president of Advertising Associates and previously advertising and sales promotion manager of the C. F. Sauer Co., has formed his own agency in Richmond, Va. . . . **Robert H. Gray** and **Thomas D. Sceals** have opened Central Virginia's first full-scale agency in Lynchburg called G/S Associates.

New address: **Bernstein Advertising Agency** is closing up shop in Buffalo on 1 May after 28 years and resuming business in Phoenix about 15 June. Temporary address is First National Bank of Arizona, 411 No. Central Ave.

Top brass: **John L. Baldwin,** v.p. and account supervisor at Kenyon & Eckhardt, to assistant manager of the Boston Office . . . **J. Wallace McGough** to a partner in the Radow & Alpers Advertising Agency of Columbus . . . **Walter H. Burnham** to honorary vice chairman, **George A. Erickson** to vice chairman and member of the finance committee, and **Franklin E. Schaffer** to executive vice president and director of Doremus & Co. . . . **William McKamy** to vice president and chairman of the plans board at Long, Haymes & Carr.

New v.p.'s: **Tully Plesser** at Fuller & Smith & Ross . . . **Oscar Lubow** at Young & Rubicam . . . **Allan Gavan** and **Kenneth P. Torgerson** at Dancer-Fitzgerald-Sample, New York . . . **Edward A. Kandle** and **Philip H. Willon** at N. W. Ayer . . . **William A. Rockett** and **Mildred Carlson** at Charles F. Hutchinson . . . **C. Paul Luongo** at Copley Advertising Agency.

PEOPLE ON THE MOVE: **Robert Oleff** to manager of the Chicago office of Preiss & Brown . . . **Alice Hausman** and **William McQuillan** to copy group heads at SSC&B . . . **Malcolm L. Mackenzie** to plans director at Gray & Rogers . . . **Jean Spencer** to account executive and **David H. Mitchell** to the marketing department at Doyle Dane Bernbach . . . **Mona Pressman** to account manager at Weightman . . . **Claire Boasi** and **Margo Neumann** to The Rowland Co. as account executives . . . **Leslie Wallwork** to media buyer at McCann-Erickson, Los Angeles . . . **Sara Fox** to creative head on Max Factor at Geyer, Morey, Madden & Ballard . . . **William H. Friedman** to Ketchum, MacLeod & Grove as an account executive in the public relations department . . . **Anthony J. Froio** to group account executive at Kudner . . . **Andrew Lorant** to account executive at Harold Cabot & Co. . . . **Norman E. Ross** to account executive at Hill, Rogers, Mason & Scott . . . **William C. Pullman** to marketing supervisor and **Jules D. Wimberly** to premium and promotion manager at NL&B . . . **Rowena Pearl** to media director at Dunay, Hirsch & Lewis . . . **Ruth L. Simonds** to media director at Copley Advertising.

Tv Stations

Small market stations have a tougher time building community acceptance than the metropolitan giants, according to Raymond E. Carow, managing director of Gray Television.

The company, which two years ago bought WJHG-TV, Panama City, faced quite a problem when it found that the station was "the joke of the industry." Now, two years later, the station is on the way up, in both sales and programing and Carow attributes it to these steps, among others:

- Intense participation in civic affairs by station personnel.
- Stepped-up local news coverage.
- Origination of a sort of draw-from-the-people type of programing.
- Editorializing on the state and national levels but remaining rigidly neutral on the city and county level, an area "that can become a political jungle at the drop of an insult."

Ideas at Work:

- Smarting from newspaper criticism that tv weathercasters do nothing but "shove little bags of weather information around on a display board," **WNBS-TV,** Columbus weather reporter Joe Holbrook has organized a "stringer" system of observers in towns surrounding the station. The 10 official U. S. Weather Bureau Observers and one Meteorologist will report directly on conditions for the specific communities affected.

Financial report: Capital Cities Broadcasting reported first quarter net broadcast income up 77% over last year to $3,430,552. Operating profit before depreciation rose 68% in the first three months of the year while net profits were up 17.4% to 21 cents per share.

Kudos: **Kitty Broman,** hostess of the "At Home With Kitty" show on WWLP-WRLP, Springfield, was named a winner of the "McCall's" magazine "Golden Mike" award.

PEOPLE ON THE MOVE: **Jack Van Nostrand** to local sales manager of KFMB-TV, San Diego . . . **John K. Mullaney** to assistant director of advertising and promotion at WNAC (AM & TV), Boston . . . **James M. Strain** to western division sales manager for Storer Programs . . . **Guy C. Fraker, Charles H. Currey,** and **James E. Pyle** to vice presidents at A.C. Nielsen . . . **Harold Soldinger, Jack B. Prince** and **William A. Gietz** to vice presidents at WTAR Radio-Tv Corp., Norfolk . . . **Tom Goodgame** to commercial manager for KATV, Little Rock . . . **Victor Love** to the local sales department of KBTV, Denver as account executive.

Radio Stations

As part of its all-out drive to attract large department stores to radio, the RAB has issued "the first real textbook on radio as a selling medium for retail items."

The 116-page volume is a guide which covers initial planning stages through advice on research, copy

(Please turn to page 59)

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

30 APRIL 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

The TV setmakers have finally put their full weight into the fight against the all-channel set bill, which is slated for two hours of debate and a vote on the floor of the House, perhaps this week.

Their late start was caused by their firm belief that such legislation couldn't be passed. Whether they are now too late is another question.

Electronic Industries Association, Washington voice of the manufacturers, is telling a story to Congress which might be summarized as: (a) the broadcasters are being protected from shifts to uhf, while (b) the public is being asked to make the financial sacrifices.

EIA has conducted a survey showing that **92 percent of consumers will be buying channels they will never have a chance to use at a per-set cost of $30, while the broadcasters aren't even being required to simulcast on uhf.** They question what the public will think about the Congressmen when people realize they are being forced to spend this much extra while broadcasters are being protected from extra investments for uhf transmitters.

This last argument **need not have much force,** since EIA has not as yet told this story directly to the public, as broadcasters went directly to the grass roots with the deintermixture story. Consequently, pressures from back home, when they are felt at all, are in the form of pleas not to permit deletion of existing vhf assignments.

Two reports on political equal time were issued in a single week. One came out of the Senate Watchdog Committee, actually a 3-man subcommittee of the Senate Commerce Committee, under the chairmanship of Sen. Ralph Yarborough (D., Tex.). The other came from a campaign expense commission appointed by the President.

The full force of the two reports **looks toward relaxation of Section 315 for presidential and vice presidential candidates in 1964,** as was done in 1960. And also against repeal or weakening of 315 on a permanent basis.

The Yarborough subcommittee (Sen. Hugh Scott—R., Pa.—and Sen. Gale McGee—D., Wyo.—the other members) swung wildly in several directions. However, the **recommendations are not to be taken too seriously.**

The Senate Commerce Committee and its communications subcommittee generally see things pretty much in the same light as does the broadcasting industry.

The subcommittee insisted that stations should editorialize, but then also insisted that the FCC should be more vigilant about one-sidedness and quicker to cancel licenses for transgressions. And so on.

In the wake of the two reports, **it is expected that there will be silence on the Congressional front for the balance of this year.** However, in 1963 or more probably in 1964, it is almost certain that the way will again be cleared for presidential "Great Debates."

On the other hand, there are some who point out that if President Kennedy, as an incumbent not wishing to give his challenger the advantage of the same free platform, shouldn't wish to debate, a Democratic Congress would only fail to pass a bill on the subject. In that case, Kennedy wouldn't even have to refuse to debate. It wouldn't be possible.

Daytime radio stations are back about where they were after conclusion of further hearings by the House Commerce Communications subcommittee on their plea for longer winter operating hours.

The FCC had no offer for the subcommittee, but did say that the whole question would be restudied. It promised early action. But the daytimers were given no clue as to what the action might be.

(*Please turn to page* 57)

Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

30 APRIL 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

One of the brighter events of the week for spot tv was the resumption of buying by Tide, which recently switched its agency operations from B&B to Compton.

The **schedules are pretty much in the old pattern,** minutes in fringe night time and in prime time, if any.

What gives this brand a super importance is that it rates among the top spot spenders (around $3.5 million last year) and **its schedules reach into almost every market classification.**

Coincidentally, **Colgate put Fab back in the spot buying line.**

Goodrich (BBDO) and Goodyear (Y&R), like the detergents, greeted spring with a burst of spot tv spending.

Both campaigns start in May, usually the time when car owners examine the treads on their tires and wonder whether they need replacement.

It's the **time of the year when the tire makers do the bulk of their own spot spending,** as witness the fact that in 1961, according to TvB, Goodrich billed a little over $500,000 in national-regional spot and Goodyear's outlay in that medium came to but $214,-000.

Leading the pack on the tv availability quest from the mid-west last week was Kitchens of Sara Lee, who's new base of operations since Cunningham & Walsh quit the Chicago scene is Hill, Rogers, Mason & Scott.

Other action in that area included P&G's **Secret buying for a May start** (Burnett), **Wrigley adding to its schedules** of kid minutes and nighttime chainbreaks (Meyerhoff). P&G's Joy and Salvo, both based at Burnett, are cutting back meanwhile, and Wishbone Salad Dressing and Helene Curtis, both out of Edward H. Weiss, are winding up extensive spot tv buys.

For details of this and other spot activity of the past week, see items below.

SPOT TV BUYS

General Foods starts on 6 May on behalf of its LaFrance blueing. Schedules of daytime minutes are scheduled to run for five weeks in selected markets, with the buying being done out of Foote, Cone & Belding. Buyer: Dave Logan.

Colgate-Palmolive is back on the buying line for Fab. Campaign begins tomorrow, 1 May in around 13 markets. Time segments: nighttime minutes. Agency: Ted Bates. Buyer: Jack Flynn.

Goodyear Tire & Rubber will promote its passenger tires and Life Guard tubes in a 13-week push which kicks off 7 May. Agency Young & Rubicam is seeking early and late evening minutes in news and weather shows in selected markets. The buyer is John Flournoy.

B. F. Goodrich will also launch a drive for its passenger tire division starting in May. The kick-off date is the 14th and it's scheduled for 10 weeks in several markets. Agency BBDO, New York is lining up nighttime minutes.

Lever Brothers is in about 20 markets with an eight-week push for Praise soap. Time segments are daytime breaks. Agency: Reach, McClinton. Buyer: Howard Tobias. Lever has also started its search for live kids minutes in 54 markets for Stripe, with 52-week schedules to start 1 May in some areas already lined-up. That buy is out of J. Walter Thompson and Pete McLean is doing the buying.

Procter & Gamble is going into top markets for its Secret deodorant with schedules of nighttime minutes to begin in May. The campaign has no firm termination date, but will

probably be in-and-out in P&G's general modus operandi. Agency: Leo Burnett.

Kentucky Club Tobacco is seeking minutes in shows with a male audience for a 26-week campaign to start early in May. It's a limited-market drive, with about 5 markets scheduled so far. Agency: Charles W. Hoyt. Buyer: Bob Burns.

Scott Paper will promote the products in its Family Line starting 28 May. Requests are for minutes, fringe and daytime and frequency is three a week. Campaign will run for 13 weeks in selected markets. Agency: J. Walter Thompson. Buyer: Joan Shelt.

Dodge division campaign out of BBDO has been a windfall for tv as well as radio. Prime breaks and fringe minutes will continue through mid-May in a host of markets. Buyer: Woody Krouse.

Chesebrough-Pond's is buying for its Vaseline Hair Tonics for a nine-week promotion. Fringe minutes start 1 May in limited markets and continue for nine weeks. Agency: Norman, Craig & Kummel. Buyer: Jack Naes.

General Foods latest flight for Instant Maxwell House starts today (30) and continues for three weeks in some 10 markets. Time segments: prime I.D.'s. Agency: Benton & Bowles. Buyer: Grace Porterfield.

Kitchens of Sara Lee is seeking selected markets to promote its pound cake. The campaign will begin on 13 May for three weeks, using minutes and breaks. Agency: Hill, Rogers, Mason & Scott. Buyer: Marian Manzer.

Quaker Oats is active on behalf of a new cereal called Life using kids minutes in over 11 markets. The account resides at J. Walter Thompson and the buyer, in the Chicago office, is Harry Furlong.

Abbott Laboratories is in for four weeks with schedules for Sucaryl non-caloric sweetener. Abbott is using prime and fringe night minutes and daytime I.D.'s in the campaign which includes around five markets and runs through the end of May.

J. H. Filbert will launch a campaign on 14 May for Mrs. Filbert's Margarine. Its a four-week drive with about five markets scheduled so far. Time segments: day minutes, Monday through Friday. Agency: Young & Rubicam. Buyer: Eric Kaufman.

Standard Oil of California has moved up the start date on its spring-summer campaign reported here earlier. The new kick-off is 7 May. Schedules in some six selected markets will be of 16-week duration, using minutes and breaks and prime and fringe nighttime. Agency: BBDO, San Francisco. Buyer: Rula Wilkie.

SPOT RADIO BUYS

Nationwide Insurance is kicking off a campaign 4 July in the top 25. Traffic minutes will run for four weeks using five per week per station. Agency: Ben Sackhiem. Buyer: Dick Goldsmith.

Grove Labs is buying schedules for Ammens Powder to start 21 May and run through 1 September. About 15 markets get daytime minutes. Agency: DCS&S. Buyers: Tom Breckenridge and Dave Phillips.

John Hancock Insurance is placing four and six-week flights to run over a 14-16 week period, in a campaign to recruit new salesmen. Schedules start 6 May in 15-20 top markets, using traffic and weekend minutes and newscast adjacencies. Agency: McCann-Erickson. Buyer: Ray Fertakes.

WASHINGTON WEEK (*Continued from page* 55)

It appears, however, that the Commission has **succeeded in heading off any Congressional action on the subject at least during the life of the 87th Congress.**

The FCC is expected to start the ball rolling on NBC's proposed trade of its Philadelphia outlets for RKO's station in Boston.

NBC submitted petitions asking that the Ford antitrust history be taken into account, if the FCC is to heed the antitrust charges of Philco, which Ford now owns.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

30 APRIL 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

Some of the six agencies invited to pitch for the account think that Max Factor may have been derelict in dignity in the way it handled the whole thing.

Their suspicion: **Howard Wilson,** who went from K&E to Geyer, had the Factor account in his pocket all the time.

In the meantime these agencies had been put to the expense of preparing their stories and traveling out to California.

Also suspected is this: Factor went through the multiple pitch routine so as to be able to satisfy stockholders in the event any questions about the transfer were raised.

Here's an interesting sidelight on the growth of group ownership in broadcasting.

There are 11 full-time am radio stations in New York and only one of them, WMCA, remains under independent ownership and operation.

Aside from three networks, the group owners in the New York picture are **Storer, Westinghouse, Metropolitan, Capital Cities, RKO General, Bartell, and Novo Industrial Corp.**

Before Elroy McCaw made his deal for WINS, New York, with Westinghouse he offered the station for the same amount, $10 million, to Minnesota M&M.

As an alternate McCaw suggested that the **3 Ms lend him $4 million** so that he could pay off an ex-partner, with the station being put up as collateral.

McCaw's approach was motivated by this factor: **As owner of the Mutual Network the 3 Ms had an affiliate interest in WINS.**

Because of **Washington problems,** the 3 Ms lawyers suggested that both propositions be turned down.

There could be an object lesson for accountmen in the events that led up to the loss by a Park Avenue agency of a $3.5 million rubber goods and proprietaries account.

It started off with the ad v.p. remarking to the agency contact that the action he'd been getting lately wasn't up to snuff.

Retorted the accountman: "I haven't heard Mr. ..... (the client company's executive v.p.) complaining about the service."

The ad v.p. relayed the gist of the dialogue to the executive v.p. and the latter shrugged: **"If you're not happy just look for another agency."**

BBDO's media department can stick another feather of triumph in its hood.

The management has assigned it **full authority to make daytime scatter plan buys from the tv networks.**

The function of all tv networks buying had been jealously guarded by the **agency's tv department** from the inception of the medium.

Watch for the watch companies to enter into mergers with enterprises outside their own field.

The objective on both ends: improve profits by **mutually finding ways of manufacturing their products more efficiently.**

Chances are that the mergees will have similar sales outlets.

WRAP-UP

(*Continued from page 54*)

writing, selection of items to advertise, etc.

Ideas at work:

• Three hundred and fifty ant farms, complete with live ants, are in the mail to key time buyers and ad managers across the country as part of the **A-Buy in California** radio station group campaign. The point —nothing works harder than an ant except radio dollars spent on A-Buy.

• It was a sad day for twisting Tulsa teenagers when Swanco Broadcasting bought **KRMG.** The new management rented a long, black hearse and a motor procession journeyed to the outskirts of the city where station personnel lowered a box containing all the station's old twist records into a hole in the ground. Now on the air: the old hum, whistle and sing-type fare.

Offbeat Sales: The Tax Collector for the city of Meriden, Conn. is buying schedules on **WMMW** to tell the public when their real estate and personal property taxes are due. Announcements were used in April and are set for June and November . . . **WBBM,** Chicago sold a 52-week schedule of daily programs to the Owens Yacht division of The Brunswick Corp.

Happy birthday: To KNBC, San Francisco, on the air 40 years. (For a complete run-down on all the 'oldtimers' see the May issue of U. S. RADIO.)

Social note: WEJL, Scranton will entertain over 100 manufacturers' representatives on 4 May for "business, beverage and buffet." General manager Cecil Woodland will talk on the importance of Radio Free Europe.

Kudos: To **Don Webster,** newsman and editorial assistant at KCBS, San Francisco, one of eight CBS Foundation News Fellows for 1962-63.

PEOPLE ON THE MOVE: Robert D. Nelson to station manager of KXIV, Phoenix . . . **Ross W. Dunbar** to retail sales development specialist at WIP, Philadelphia . . . **Wayne Hickox** to account executive at WINF, Hartford . . . **Jac Bye** to regional sales manager for KFRM, Salina, Kans . . . **Gene K. Lieberman** to account executive at WADO, New York . . . **John G. DeMarco** to station manager of KGMB and KHBC, Honolulu . . . **Abe Jacobowitz** to engineering director and **Sy Levy** to chief executive officer at WJRZ, Newark . . . **Alice Friedman** to assistant director of promotion and **Tom Koon, Jr.** to account executive at WIL, St. Louis . . . **Frank L. Sheehan** to vice president of Broadcast House Enterprises . . . **E. Paul Percha** to the sales staff of CKLW, Detroit . . . **Peter V. O'Reilly** to general sales manager of WTOP, Washington, D. C. . . . **Paul Fry** to commercial manager and **Bob Link** to account executive for South Dakota and Iowa at WNAX, Yankton-Sioux City . . . **Paul Girard** to vice president for regional and national sales and **Joseph Wolfman** to vice president in charge of sales for KVIL, Dallas . . . **William W. Moore** to vice president of Tar Heel Broadcasting System . . . **Roger Cooper** to national sales development and research at KCRA, Sacramento . . . **S. Donald Urban** to director of promotion and public relations of WKRC, Cincinnati . . . **Perry Ury** to general manager of WGMS, Washington, D. C., **Victor R. Hirsh** to director of program operations and **James Barker** to local sales manager . . . **E. R. (Dick) Peterson, Jr.** to vice president of the Keystone Broadcasting System.

Networks

ABC TV's exclusive showing of the 9 April Academy Awards did a lot for the network in the 24-market Nielsen report for the week ending 15 April.

Leading with a 19.3 rating for the week, ABC beat out NBC TV with a 17.7 and CBS TV with 17.2.

The Oscarcast was out in front with a 42.8 rating for the 10:30-11 p.m. half hour and had a 41.7 rating and 78 share for the 10:30-12:30 p.m. period.

WGAR, Cleveland, for 25 years an affiliate of the CBS Radio network, moves over to NBC Radio today, 30 April.

As a sort of "welcome" for the 50kw station, NBC Radio executive v.p. William K. McDaniel addressed the Sales-Marketing Executives of Cleveland Club last week, calling for all journalists, newspapers and broadcasters alike, to redouble efforts to inform the public.

Sales: Alternate week shares of **CBS TV's** "Lassie" for the fall to De Luxe Reading Corp. (Zlowe) and Campbell Soup (BBDO) . . . **CBS Radio's** "Coleman on Sports" to L&M (J. Walter Thompson) and Mennen (Warwick & Legler) for the fall . . . An alternate-week half-hour of **NBC TV's** "The Dick Powell Show" (Tuesday, 9:30-10:30 p.m.) to American Gas Assn. (Lennen & Newell) for the fall.

Program note: NBC TV has been awarded tv rights to the automobile show of the Automobile Manufacturers Assn., to be telecast 21 October sponsored by Reynolds Metals. CBS TV has had the show in the past.

Kudos: To **Louis Dorfsman,** creative director of sales promotion and advertising for CBS TV, who won a Gold Medal and Award of Distinctive Merit presented by the Art Directors Club of New York.

PEOPLE ON THE MOVE: James W. Anderson to general advisor to Televisora Nacional, the ABC International affiliate in Panama City.

Representatives

RAB, which has begun taking its Radio Test Plan around to reps, got an enthusiastic response from one of the first to get the full run-down, CBS Radio Spot Sales.

The plan, which was previewed at the NAB convention in Chicago, includes both pre-campaign and advertising-effectiveness research with the target the return of the national advertiser to spot radio.

Twenty four markets are participating in the program.

Rep appointments: KGEE, Bakersfield to **Tele-Radio & Tv Sales** for national representation . . . KATU-TV, Portland to **Day-Wellington** for Seattle-Tacoma regional sales . . . WLNH, Laconia to **Foster & Creed** for New England sales . . . WTAP, Parkersburg, W. Va. to **Ohio Stations Representatives** . . . KBOX, Dallas and KXOL, Ft. Worth to **Robert E. Eastman** . . . KSYD-TV, Wichita Falls to **Advertising Time Sales** for national representation.

PEOPLE ON THE MOVE: Charles F. Abbott, Jr. to assistant tv sales manager for Western stations at Katz.

New Twist: Adam Young is sporting a new radio availability presentation which gives a complete run down not only on its station in a market but also on all chief competitive stations.

Film

An indication of the audience-drawing power of post-1950 features may be found in a March 1962 rating study ARB did in Cincinnati, according to Seven Arts.

WKRC-TV, which recently initiated the Warner Bros. films, increased its average quarter rating (11:30 p.m. to 1 a.m.) from 2.5 in March 1961 to 12.2 this March. The station's share of audience jumped from 17% to 59% in the same period.

In addition, said Seven Arts, the films have contributed to a boost in sets in use levels in the city for the same hours. Last March the average quarter hour level was 14.8 while last month's average was 20.5, up 40%.

In recognition of the increasing role provided by international sales, ABC Films has appointed an assistant director of international sales.

Man named to fill the post is Gilbert S. Cohen, formerly director of film operations of the network syndication arm. Cohen has been with ABC Films since 1959 and for eight previously he was a film editor at ABC TV.

Sales: Ziv-UA's "Ripcord" is now SRO is 75 leading markets with the spot buyers split fifty-fifty between national and regional-local clients . . . **Seven Arts** made three more sales for its series of 13 one-hour tv concert specials to WJBK-TV, Detroit, WMAR-TV, Baltimore and WICU-TV, Erie . . . **Official Films'** "Biography" is now in 54 markets.

International sales: The WGN-TV series "Great Music From Chicago," (series 2) has been purchased by **Tele-Organization Americana** for showing throughout Argentina and Uruguay and by **International Telefilm Enterprises** for CBUT, Vancouver. (The series is now in 31 U. S. markets).

Financial report: MCA Inc. reported earnings before taxes for the first quarter ending 31 March were $7,338,346 and net earnings after taxes were $4,203,841. After preferred dividends net earnings were $1.04 per share.

PEOPLE ON THE MOVE: Mel Bernstein to director of sales promotion and advertising for Ziv-UA . . . **Jack Cron** to international sales manager of Television Enterprises Corp. . . . **William G. Seiler** to account executive at ABC Films for the southeastern region.

Public Service

Despite the fact that they had little to gain in the way of increased local advertising, the tv stations in Detroit stepped-up local news coverage extensively during the local newspaper strike.

During the first 12 days of the strike, WXYZ-TV increased its coverage by 156 newscasts, added an extra film camera man and announcer. The station also televised an important city council hearing on a proposed city income tax. Yet local revenue increased by an insignificant 4.3%, with the bulk of the emergency ad budgets going to radio.

As reported here last week, WWJ-TV had a prime-time feature called "Newspaper of the Air," featuring reports and editors from the newspapers.

Public Service in Action:

- **WIL,** St. Louis is running a "Salute to Youth" campaign and inviting listeners to send in the name of teenage citizens. Ten finalists will be picked and the winning boy and girl, selected by the radio audience, will receive a shower of gifts and Coronation Balls for their respective high schools.
- **WMCA,** New York has expanded its two-year-old "Handicapped Worker of the Day" feature to include transcribed statements from the New York executives who have responded to the station's appeal to hire disabled people.

Kudos: WPEN, Philadelphia and broadcaster **Frank Ford** were cited by the City and the Poor Richard Club with a citation of merit . . . **WNBC,** New York got the first and only award ever presented by the N. Y. Transit Authority . . . **WHLS,** Port Huron got the 1962 "School Bell" Award of the Michigan Education Assn. . . . **WCOP,** Boston got the Citation of Merit of the Muscular Dystrophy Associations of America . . . **KHOU-TV,** Houston was named winner of the 30th Annual Sigma Delta Chi Awards for distinguished service in tv journalism in 1961 . . . **Roy Morgan,** v.p. and general manager of the Wyoming Valley Broadcasting Co. was re-elected to a third term as president of the local United Fund . . . The 1962 Award of Merit of the National Religious Publicity Council has been granted to **KMOX** radio, St. Louis . . . **WWRL,** New York was presented with a plaque honoring the station by the N. Y. branch of the NAACP . . . The full transcript of the broadcast marking the 50th year of **CBS Radio's** "Capitol Cloakroom" has been published in the Congressional Record . . . **WJBK,** Detroit got a special certificate of

appreciation from The Veterans Administration . . . **WNEM (FM & TV)** and **WABJ,** Adrian won certificates of appreciation from the Salvation Army . . . Tulane U. has awarded special citations to **WDSU-TV,** New Orleans and **A. Louis Read,** executive v.p. and general manager for "Tulane Close-Up," co-produced by the station and the school for the past 10 years.

PEOPLE ON THE MOVE: Irwin Krakowsky to assistant director of news and public affairs at WCBS, New York.

Station Transactions

KENS, San Antonio has been sold for $700,000.

The new owners are Roy Hofheinz and R. E. "Bob" Smith, both of Houston and controlling stockholders of the new Houston Colts baseball team.

Seller is Harte-Hanks Publishing Co. and Blackburn handled the transaction.

H&B American Corp. of Beverly Hills has increased its community antenna tv system holdings with the acquisition of the system serving Willits and Ft. Bragg, Calif.

It brings to 20 the number of CATV groups bought by H&B since it entered the field in 1960. H&B is in 12 states and Canada.

Seller of the property was Vision Wire of Mendocino County, Calif.

Equipment

Continuing its fight against the pending all-channel tv set legislation, the EIA Consumer Products division has come up with some fresh ammunition.

Only 7.2% of the population, or 13.2 million persons, are within the range of one or more uhf stations, an EIA survey showed, and some of the 7.7 million in "uhf only" areas are able also to get vhf stations from nearby communities. Yet the current rate of production of uhf-equipped tv receivers is 8.4%, EIA said, more than the dual-channel market merits. The 82% of the population which lives outside the range of the 81 uhf stations will have no present need for an all-channel tv set at all.

Post script: If the legislation goes through, contends EIA, Congress should require vhf broadcasters to provide parallel uhf program service to compensate the consumer for the extra cost of his set.

The electronics industry is gearing up for the Sixth Annual U. S. World Trade Fair, which opens at the New York Coliseum 11 May and runs through 22 May.

Equipment developed and manufactured by engineers throughout the world will be on display. Further information and admission trade credentials are available at the Fair offices in New York (331 Madison Avenue).

New products: Jerrold Electronics is developing a new fm antenna amplifier which should overcome the reception range limitation of fm multiplex broadcasting . . . **Amplifier Corp. of America** is marketing a new constant output amplifier which consists basically of a two-stage push-pull circuit and is designed to keep modulation at peak levels . . . In control equipment, **RCA** has a new tv switching system which incorporates its SIMCON transition switcher. System reduces the number of controls, provides cost savings and lessens the chance of switching errors in both manual and automated operation.

Financial report: Jerrold Electronics reports a 137% increase in earnings on 51% higher sales for the fiscal year ended 28 February. Net recurring income from operations for the year rose to $591,171 or 29.6 cents per common share and operating revenue from sales and services climbed to $18,045,564 from $11,935,899 in the preceding year.

Trade Dates

The question of what constitutes responsible, effective broadcasting will be tackled afresh at the 11th Annual Convention of AWRT at the Sheraton-Chicago 4 May.

Members of the panel include FCC chairman Newton Minow, NAB president LeRoy Collins, Bell & Howell president Peter G. Peterson, Tatham-Laird chairman Arthur Tatham and producers Mark Goodson and Bill Todman.

The convention concludes on 6 May.

only serious buyers will learn your identity

We do not send out lists. Every sale is handled on an individual basis. You are revealed only to serious, financially responsible buyers.

BLACKBURN *& Company, Inc.*

RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois Financial 6-6460	Clifford B. Marshall Stanley Whitaker Robert M. Baird John G. Williams 1102 Healey Bldg. JAckson 5-1576	Colin M. Selph Calif. Bank Bldg. 9441 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-2770

RADIO FORMATS

(*Continued from page 51*)

ford P. Case and Harrison A. Williams, Jr., and eleven of the state's 14 congressmen were invited to air their personal opinions on the necessity for "removing metropolitan New Jersey from the shadow of New York."

Governor Hughes also was the first to broadcast the station's new call letters. Other promotions included: a special "WJRZ Preview" broadcast —a 15-minute feature co-emceed by the station's two morning personalities, Ed Fraim and Don Fortune, which outlined the accented news, public service and additional programing material which the listeners could expect from the new operation from that moment on; the unveiling of "WJRZ Plaza" on the second day after the changeover—a heavily trafficked intersection, authorized by the city council for a 24-hour duration.

Also, a contest gave the infant born closest to the "birth" time of the new WJRZ a $100 deposit in a savings account, with follow-up $100 deposits on each birthday until the recipient reached age 21.

"IT PAYS TO USE KTVE"



So says Mr. Otha Hawkins of ZALE'S JEWELRY in Monroe, La.

OVER 100 LOCAL ADVERTISERS USE KTVE REGULARLY TO GET SALES RESULTS & PROFITS

NBC / abc

KTVE / CHANNEL 10

EL DORADO MONROE GREENVILLE

REPRESENTED NATIONALLY BY: VENARD RINTOUL & McCONNELL
CECIL BEAVER SOUTHERN REP.

BUYING CONCEPT

(*Continued from page 40*)

Commander Thomas E. Stevenson, manager of five Navy-operated supermarkets. He told us that these five commissaries did an annual retail volume of $20 million in unmeasured (from the national advertiser's standpoint) grocery sales.

"And for action taking the place of talk we had the case of L. Scott Grauel, field sales manager for the Henry Gilpin Company, wholesale druggists, who suggested to three national drug manufacturers that they move their distributorships to Norfolk. Which they did. Grauel told us that many advertisers were unaware that this Norfolk-Tidewater area has the highest rate of growth in the middle Atlantic area and therefore their future potential for increasing dollar sales is much greater."

Vitt pointed out that water surrounding the Hampton-Norfolk Tidewater area, which had been the greatest deterrent to the growth of the area, was now one of the reasons for its growth potential. A linkage of new, modern bridge-tunnel highways has brought the area into a tight cohesive unit. The Peninsula, once oriented to Richmond because of the water is once more closely aligned with the Norfolk-Portsmouth area.

This area also shows the signs of the growth potential it is still feeding on. Its facilities include the largest industrial unit in the South, the Newport News Shipbuilding and Drydock Company and the headquarters of the Atlantic Fleet. As Tom Chisman, president of WVEC-TV pointed out, "The linkage of this Tidewater area has made Norfolk the outstanding marketing area on the entire eastern coast and when the new 18-mile, $265 million Chesapeake Bay Bridge-Tunnel is completed the Tidewater area may well become the Manhattan of the South."

Many of the specific elements Vitt and Herbst found in their Flying Task Force travels have been filed away for use by DCS&S. As Vitt points out, the agency will continue to modify and re-examine its position in all markets based on its new *mediamarketing* concept. However, it did reveal that the three areas discussed here fell well within the DCS&S concept of 'advanced" areas and as such, bear careful re-evaluation by all national advertisers. The acid test in these markets is the DCS&S recommendation for their use as test markets.

The DCS&S Mediamarketing concept of advanced markets appears to be a developing technique through which the maximum advantage may be realized from such selective markets. What this concept is in detail and how it may be utilized to the advantage of national and regional advertisers will be covered in part two next week.

BEACH ON NETWORKS

(*Continued from page 43*)

as advertising, educational, and entertainment media.

He is not a decrier of broadcast media values, or of the qualitative accomplishments of the broadcast industry. He does, however, take the position, as have others in the business who preceded him in moving to agencies from networks (a la Pat Weaver) that he can best serve the television industry, its advertisers and viewers, by working in the interest of its clients, while at the same time offering what he believes to be constructive criticism.

Among his duties at FC&B, Beach is responsible for analyzing and securing appropriate programing for clients according to their advertising requirements. Beach works on such accounts as S. C. Johnson & Son; Papermate Pen; First National Bank of Chicago; and the Chicago Tribune Corp.

After the acquisition of programing, it is the broadcast supervisor's job to coordinate all details relating to client sponsorship. One of the current Beach assignments is the development and coordination of Johnson's summer replacement schedule for Red Skelton. Called *The Comedy Spot*, this series is made up of first run pilots originally produced as network series hopefuls. A schedule with the same title proved so successful for Johnson during the 1960 summer season, that they have elected to follow the same route this year. Last summer Johnson co-sponsored *Playhouse 90* re-runs.

Beach also serves local and national accounts who buy both radio and tv on a spot basis. Among these are the Chicago *Tribune*, for which he has just made an agreement with its wholly-owned subsidiary, WGN-TV,

for partial sponsorship of Chicago Cubs and White Sox baseball during the 1962 season. Another account to which Beach is assigned, Associates Investment Company of South Bend, Indiana, is using both radio and tv programing in a number of markets.

Beach, who has observed television sponsorship trends ever since the medium's birth, feels that current heavy usage of spot participations is one of the most important, and a distinct advantage for advertisers who cannot afford total or alternate sponsorship ventures. In spite of the fact that some FC&B midwestern clients, notably Hallmark and Johnson, still insist on sponsor identification, Beach feels that the so-called magazine concept serves a distinct need.

In fact, Beach was among the first to recognize this advertiser need. In the winter of 1956, as head of ABC TV Central Division, he conducted a series of informal luncheons for the major midwestern agencies. The purpose of these, he says, was to investigate and analyze client network problems. Out of these luncheon discussions emerged a need for avenues of network opportunities for the small advertiser who needed less than the firm 26 or 52 programs. As a result, Beach filed a report with Bob Kintner, then ABC TV president, recommending that advertisers be given the same opportunity to use network television as is offered by other media.

"The network tv industry would take a major step towards growing up," Beach emphasizes, 'if it were to take a long, introspective look into its management, sales administration and service methods as they compare with other industries and as they relate to offering clients the maximum in quality product at a relatively reasonable price.

"Agencies and their clients are entitled to, and have every reason to expect, such conscientious industry effort," he says. "A determined effort—the type which is currently affecting much improved programing, could insure more efficient and accelerated service to agencies and clients, with resulting reduction in costs, both at network operation level and expense to the advertiser."

His devotion to the industry is apparent by the many extra-curricular participations in its professional organizations. He is a vice president of the Chicago chapter, as well as a national trustee and member of the executive committee of the Academy of Television Arts and Sciences; a director of the Chicago Federated Advertising Club and chairman of the AFA-CFAC advertising legislative alterment committe; past president of the Chicago Broadcast Advertising Club; an active member of the Chicago Press Club; and a member of the Broadcast Pioneers. He has been in "Who's Who in America" for the past four years.

Dedication to the television industry, his associates feel, is the reason Beech has developed such strong convictions on areas of improvement. For instance, Beach says that the zeal on the parts of networks and their executives to provide the best all around program fare may sometimes cause these same industry executives to forget what probably every other industry in America has learned and practices: "That the job only begins with sign-on-the-dotted-line. The service and follow-through execution are equally, in fact, even more important."



WHAT ARE YOUR PHOTO REQUIREMENTS?

"HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only $22.50 for 3 pictures, $6 each after that?')—and such wonderful service ('one-hour delivery, you say?')—why, *had I but known* about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't *you* call now and have our representative show you a few samples of our work?

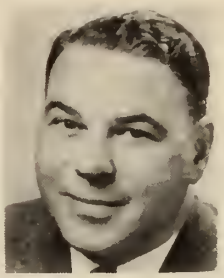
BAKALAR-COSMO PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19

212 CI 6-3476



Tv and radio NEWSMAKERS



Michael M. (Mickey) Sillerman, new sales manager of Walter Schwimmer, Inc., production-syndication company, entered broadcasting in 1940 after three years as vice president and account executive with the Biow Co. He was both founder and president of the Keystone Broadcasting System. His long career in the industry includes partner and executive vice president for sales for both Programs for Television and Television Programs of America, and senior sales manager for Ziv Teleprograms.



Peter V. O'Reilly will take over as general sales manager of WTOP radio, Washington, D. C., effective 7 May. O'Reilly, who has been local sales manager for WTOP-TV since September of 1960, comes to the radio outlet to replace Robert W. Schellenberg who's been named national sales manager for WJXT, Jacksonville. O'Reilly has been a sales representative for WTOP-TV since January 1956, and before transferring to the sales department he was an announcer at the stations for two years.



Arthur R. Ross has been appointed vice president and tv-radio creative director at Ketchum, MacLeod & Grove. He was formerly tv-radio creative group head of McCann-Erickson and eastern tv-radio director of Campbell-Ewald. At KM&G, Ross will be responsible for the integration and supervision of all broadcast creative services, including copy, art, and production. Before entering the agency field, Ross was program director of Storecast Corp. of America.



Donald S. Shaw, Jr., is the new director of television station relations for ABC. With the network for the past 14 years, Shaw has been director of tv station clearance since 1955. His promotion started a chain reaction of promotions from within the organization. Replacing Shaw is Joseph Giaquinto, who has been manager of the tv station clearance department for the past six years and replacing Giaquinto is Mario Cucinotta, an account representative in the same department since 1957.

frank talk to buyers of air media facilities

The seller's viewpoint

"Those of us who are charged with the responsibility to create and inspire—those of us in broadcasting who are literally licensed to lead—are often as guilty as anyone else of following," laments Thomas J. Swafford, vice president of CBS and general manager of WCAU, Philadelphia. Swafford, who contends that the industry is led by the over-valued cost-per-1,000, previously was sales manager for WCBS, and prior to that, account executive for CBS Radio Spot Sales. He has also held positions as eastern sales manager in N. Y. for KNX, Los Angeles, and production manager, KGB, San Diego.



Licensed leaders should not follow

It's always a source of wonder for me, how so many of us in advertising and promotion—communicators, phrase makers, opinion moulders, sellers of ideas—are collectively and individually perhaps the greatest creators of cliches in the world. We make our livings by inspiring the rest of the community to adopt and adapt the current gimmick and we ourselves follow.

An eye patch sells shirts, and in no time at all wolf hounds on desert islands are selling vodka. Give us an idea and we can woo it to death in thirty-nine weeks flat. With words and phrases—the very essence of our craft, regardless of medium—give us a new one and we can make a shop worn cliche of it in short order. So much so that too soon, bright, fresh, crisp, clean words, with repetition become meaningless.

Unfortunately, one of the words that has, in large measure, lost it's meaning in the radio business, is leadership.

Let's take a station that has excellent ratings in a community. It's a rocker. The harder it rocks, the more apt you are to see pictures of magnolia draped plantation mansions. This signifies stability and leadership.

On the other hand, if a station rocks, but doesn't have ratings, then the thing to do is to run pictures of community landmarks. Independence Hall, Ben Franklin and The Liberty Bell take a beating in this category.

But this tendency to conform is only symptomatic of our society. You find it in every social stratum, and in every business activity. The unfortunate thing is that those of us who are charged with the responsibility to create and inspire—those of us in broadcasting who are literally licensed to lead—are often as guilty as anyone else of following. And because of our unique position in the community as leaders and moulders of thought, our guilt is compounded.

Perhaps it all started in our industry sometime around twenty years ago when some agency character did some simple long division and invented a cost-per-1,000. I've often reflected that this trailblazing was not so much a matter of inspiration as it was desperation. I have an idea that pioneer wasn't so much interested in seeking information as he was in finding a backstop, so that even if the campaign should fail, no one could accuse him of not having come up with a good cost-per-1,000.

In meetings with agency people—and clients—all over the country, we hear one recurring theme: dissatisfaction with cost-per-1,000 as a yardstick with which to measure an advertising buy in radio. Radio has outgrown the cost-per-1,000.

As radio has become a completely personalized medium, as radio fare has become more diversified and specialized, radio listening has become more selective, to the point when you can no longer say cost-per-1,000, without saying cost-per-1,000 *what*. The right message aimed at the right listener at the right time will sell.

The campaign that would be successful in *Playboy* would never get airborne in *Fortune*. Radio is the same.

As long as agencies and clients are preoccupied with ratings, as long as campaigns and careers are judged by cost-per-1,000, stations will preoccupy themselves with ratings for their own sake. And if they can't deliver the ratings, but have to meet the c-p-m, you walk right into the arms of the concomitant evil: rate chiselling.

The price of leadership is eternal diligence. The demands of radio's immediacy are so compelling that—with great diligency—we have to spend much of our time not only unlearning everything we learned twenty-five years ago, but forgetting what we thought we knew last year.

I don't know who among us will be here in the year two thousand and two—40 years from now. Many of us will be, but whoever is here will need and have leaders.

And I'm sure it will be then—as it is today—in case you haven't heard it recently—an exciting sound.

SPONSOR SPEAKS

Thank you, Fred

Last week's convention at White Sulphur Springs marked Frederic R. Gamble's final appearance as president of the 4As, an office he has held since 1944.

Next week, the Association will have a new president, John Crichton, chosen we are proud to say from the trade paper field. And we certainly wish him well.

But no veteran advertising man can reflect on Fred Gamble's retirement without a feeling of sadness for the passage of time, and of sober gratitude for Fred's many contributions to the business.

He joined the 4As in 1929, became managing director in 1940, president in 1944. His career has been marked not only by devoted attention to the affairs of the Association but by active involvement in practically every worthy advertising cause—The Advertising Council, of which he was a founder and director, The Advertising Research Foundation, the Brand Names Foundation, and many many more.

Fred, many nice things have been said about and to you in these last few weeks. We can add very little to the praise you have received. But we do want to say to you sincerely, in behalf of every one in broadcast advertising, "thanks very much for all you've done."

Computer and broadcast costs

In this issue, we continue our in-depth study of the burgeoning computer field, with our lead article, "What BBDO is asking of the industry for its computers."

We believe that this is the first comprehensive explanation to be published anywhere of what exactly is involved in the BBDO development, and it deserves thoughtful study by every agency man, station operator, and station representative.

The implications of the computer revolution are enormous, both in broadcast buying practices, and in agency, station, and research costs. We are particularly anxious to get reactions from station men on their feelings about this new development, and their suggestions on how the new burdens should be handled.

Let us hear from you. What do you think about it?

10 SECOND SPOTS

Preparing a will: Bob Whitney of Mars Broadcasting, Stamford, Conn., tells about the owner of a medium-sized agency who recently made out his will. "You better put in a clause about my employees," he instructed the lawyer. "To each man who has worked for me 20 years I bequeath $10,000."

"But," said the lawyer, "you haven't been in business 20 years."

"I know it," he replied, "but it's good advertising."

Easter holiday: Mike Wallace, speaking of the traditional egg-rolling on the White House lawn, commented on WBC's *PM* show: "President Kennedy wanted to have an egg rolling contest for his entire family but he couldn't get an okay to rent Chicago's Soldier's Field."

Naughtiness: Larry Seidman, national sales representative for *Romper Room*, described a little girl who appeared on the show whose mother had scolded her. "If you don't stop sucking your thumb," she told her, "you'll swell up and bust." The thought of such a sad ending stayed with her.

A couple of weeks later a friend of the child's mother came visiting. The woman was pregnant and the child blurted out, "I know what you've been doing!"

Bon mots: As a much-traveled reporter, the star of ABC Radio's *Good News With Alex Dreier* sees and comments on many facets of life:

About women—"Adam was the first electronic engineer . . . He furnished the spare parts for the first loud speaker."

About the space-age: "Airplane travel is so fast these days, a jet leaving Seattle with two rabbits arrives in New York with two rabbits."

About animals: "Man doesn't realize a dog is his best friend till he's bet on a horse."

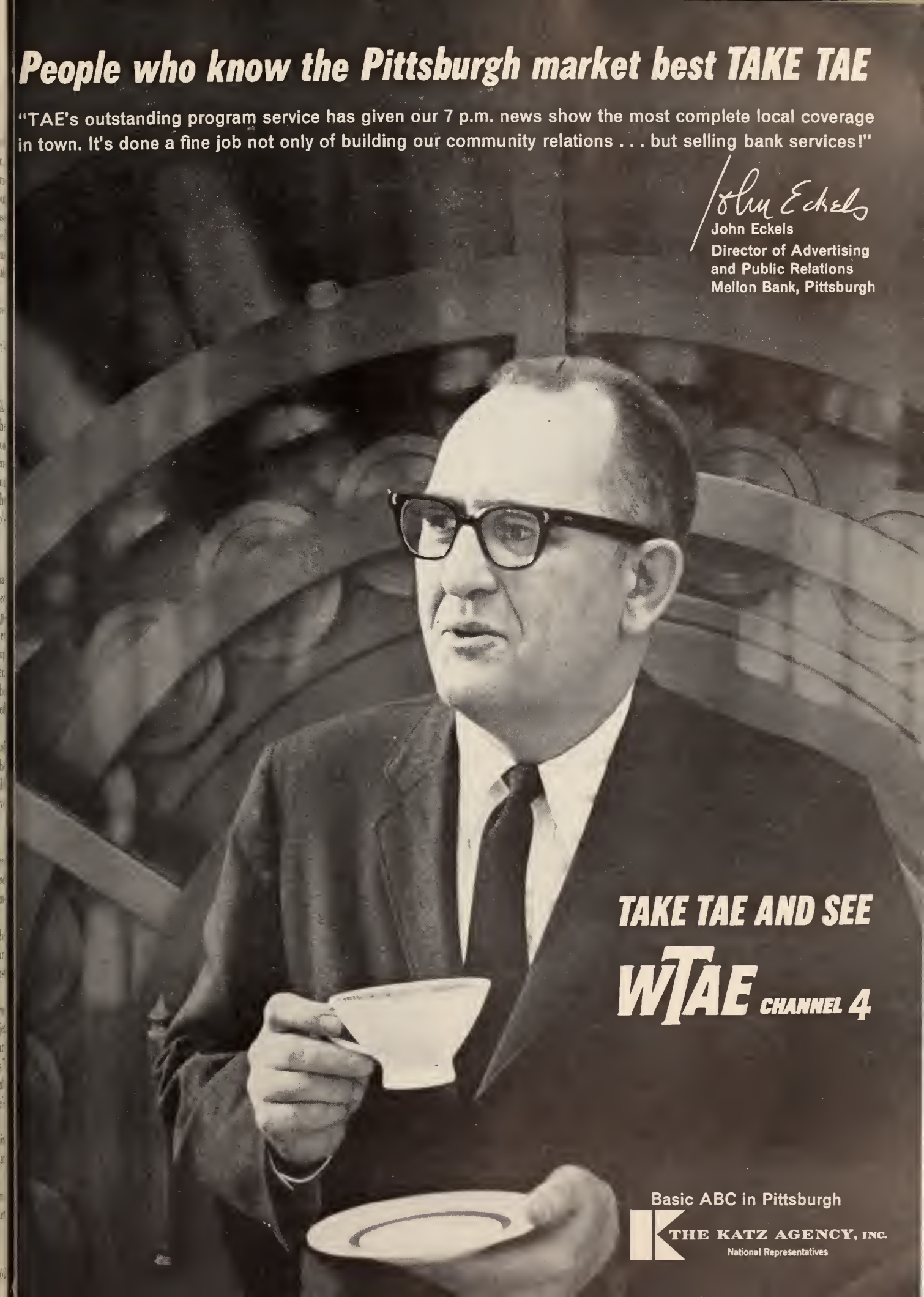
About life in general: "Life, in many parts of the world, is a regular riot."

About an American institution: "The credit card has created another American first—instant debt."

People who know the Pittsburgh market best TAKE TAE

"TAE's outstanding program service has given our 7 p.m. news show the most complete local coverage in town. It's done a fine job not only of building our community relations . . . but selling bank services!"

John Eckels
Director of Advertising
and Public Relations
Mellon Bank, Pittsburgh



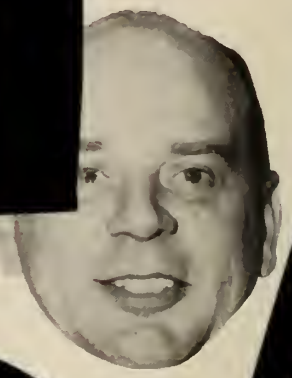
TAKE TAE AND SEE

WTAE CHANNEL 4

Basic ABC in Pittsburgh

THE KATZ AGENCY, INC.
National Representatives

46%





...That's WSB-TV's average share of Atlanta audience for January!

Monday through Sunday, 9 AM till midnight, the latest ARB (Jan. 4-Jan. 31) reports WSB-TV extended its dominance of Atlanta television. This makes 51 consecutive months that Atlantans have shown a decided preference for WSB-TV over the two other television stations in this million plus market. This loyalty makes WSB-TV the top sales-producing station in Atlanta. Let it move your products, too!

CHANNEL 2
wsb-tv
ATLANTA

Represented by
Edward Petry & Co., Inc.

Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.

RECEIVED
MAY 7 1962

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

7 MAY 1962—40c a copy / $8 a year

FORD'S $8 MILLION plunge in tv sports—a full report on the most exciting news in fall tv p 25

'MINOW IS WRONG,' accuses radio veteran —Steve Labunski hits hard at Chairman's radio speech p 28



HONORED BY
NATIONAL RECOGNITION
DEVOTED TO
LOCAL ACHIEVEMENT
recipient of
THE ALBERT LASKER MEDICAL JOURNALISM TELEVISION AWARD FOR 1961

WBAL-TV
BALTIMORE, MARYLAND
MARYLAND'S BROADCAST CENTER
REPRESENTED NATIONALLY BY EDWARD PETRY CO

ACROSS THE BOARD...

NCS '61 defines it completely . . . WCCO Television leads ALL competition in ALL categories . . . across the board.

Beginning with the number of counties in the coverage area, WCCO Television, with 66, has more than any other station in the market. In the number of homes in the area, the number of television homes and the number of homes reached each week, WCCO Television tops all of the competition.

In daytime circulation as well as nighttime WCCO Television dominates the market.

Whatever the category, WCCO Television is first across the board . . . the station to buy first of all. For further information on the dominant television station in the Minneapolis, St. Paul market, call WCCO Television or Peters, Griffin, Woodward, Inc.



BASIC MEDIUM



William H. Sylk, president of Station WPEN and broadcaster Frank Ford hold Citations of Merit presented to them by Reginald A. Beauchamp, president of the Poor Richard Club and James H. Tate, Mayor of Philadelphia. On left is Harry S. Sylk, chairman of the station's Board of Directors.

"Typifying The Highest Ideals Of Public Service"

Mayor of Philadelphia and Poor Richard Club honor WPEN

On April 6, 1962, Station WPEN was saluted by the great city it serves at a luncheon at the famous Poor Richard Club.

The tribute was to WPEN's popular daily "late night" show, a 3 hour period of free and open discussion, controversy, opinion and commentary now in its 15th year and to Frank Ford, its conductor for the last 6 years.

"It is only fitting," said Mayor James H. Tate, to William H. Sylk, president of the station, "that the City of Philadelphia extend this tribute to Radio Station WPEN for its abiding faith in the democratic process, its outstanding contribution in furthering good government, human relations and civic endeavors, all typifying the highest ideals of public service."

The Citation of Merit for Frank Ford, presented by Reginald A. Beauchamp, president of the Poor Richard Club was "for his dedicated and courageous efforts resulting in a greater public understanding of racial, religious, civic and community affairs."

We of the station are grateful for these inspiring awards and hold them high as a reminder of radio's first responsibility. We are proud too, of the dimensional image that permits WPEN to remain in the forefront as both an outstanding sales medium and for "typifying the highest ideals of public service."

WPEN PHILADELPHIA

"THE STATION OF PERSONALITIES"

Represented nationally by Gill-Perna, Inc., New York

now see how radio really **KELO-PLAN RADIO** *c-l-i-c-k-s*

- KELO-PLAN RADIO is a whole new method of massive saturation—easy to buy as a single spot!
- Machine-gun coverage across the clock. You don't miss a bet! You don't miss a listener.
- Driving times in droves! And you get KELO's other peak periods, too! All confirmed! All at lowest CPM.
- KELO-PLAN RADIO whips out your message in waves . . . wires you to our total audience . . . and gives you
- KELO-LAND's full battery of air-wise salesmen to back up your campaign!

Write, wire or phone



NBC

KELO

13,600 WATTS RADIATED POWER
Sioux Falls, S.D., and all Kelo-land
JOE FLOYD, President

Jim Molohon, Mgr.; Evans Nord, Gen. Mgr.
Represented nationally by H-R
In Minneapolis by Wayne Evans & Associates

The MIDCO *Group*

KELO-LAND/tv and radio Sioux Falls, S.D.; WLOL/am, fm Minneapolis-St. Paul; WKOW/am and tv Madison, Wis.; KSO radio Des Moines

© *Vol. 16, No. 19* • **7 MAY 1962**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

Ford's $8 million tv sports buy

25 Automotive giant's upping of budget by $2 million for sports programs on all three networks is most exciting development of '62-'63 season

'You're wrong, Mr. Minow,' says a radio broadcaster

28 FCC Chairman's radio facts and ideas are openly refuted and attacked by Stephen Labunski, WMCA, New York, in talk before advertising club

1961's top tv commercials

30 Chevrolet and Alcoa in the forefront of winners in third Tv Commercials Festival; upgrading in drugs commercials, increase in "realism" noted

Radio's changing sounds—Part Two

32 Last week, in first part of this story, SPONSOR related how radio stations in N.Y. have changed formats. Here are similar happenings in other areas

Spot tv 1961 gain lowest on record

34 Billings were up only 2.3% last year, annual TvB report reveals; Cash calls talent costs one cause; P&G still leads, Wrigley is top brand

Radio doubles Casite sales

37 Success of initial radio try proves eye-opener for automotive parts maker and long time trade paper advertiser and leads to year-round buy

DCS&S' new buying concept—Part Two

38 DCS&S feels that standard methods for measuring do not keep pace with growing markets and has established its own set of criteria

NEWS: Sponsor-Week **7**, Sponsor-Scope **19**, Washington Week **55**, Spot-Scope **56**, Sponsor Hears **58**, Sponsor-Week Wrap-Up **60**, Tv and Radio Newsmakers **68**

DEPARTMENTS: 555/5th **15**, Commercial Commentary **16**, Timebuyer's Corner **40**, Seller's Viewpoint **69**, Sponsor-Speaks **70**, Ten-Second Spots **70**

Officers: *Norman R. Glenn*, editor and publisher; *Bernard Platt*, executive vice president; *Elaine Couper Glenn*, secretary-treasurer.

Editorial: executive editor, *John E. McMillin;* news editor, *Ben Bodec;* senior editor, *Jo Ranson;* Chicago manager, *Gwen Smart;* assistant news editor, *Heyward Ehrlich;* associate editors, *Mary Lou Ponsell, Jack Lindrup, Mrs. Ruth S. Frank, Jane Pollak;* contributing editor, *Jack Ansell;* columnist, *Joe Csida;* art editor, *Maury Kurtz;* production editor, *Barbara Love;* editorial research, *Mrs. Carole Ferster;* special projects editor, *David Wisely.*

Advertising: assistant sales manager, *Willard L. Dougherty;* southern manager, *Herbert M. Martin, Jr.;* midwest manager, *Larry G. Spangler;* western manager, *George G. Dietrich, Jr.;* production manager, *Leonice K. Mertz.*

Circulation: circulation manager, *Jack Rayman; John J. Kelly, Mrs. Lydia Martinez, Sandra Abramowitz, Mrs. Lillian Berkof.*

Administrative: business manager, *C. H. Barrie;* bookkeeper, *Mrs. Syd Guttman;* secretary to the publisher, *Charles Nash; George Becker, Michael Crocco, Jo Ganci, Mrs. Judith Lyons, Mrs. Manuela Santalla, Irene Sulzbach;* reader service, *Mrs. Lenore Roland.*

Member of Business Publications Audit of Circulations Inc.

BPA

© 1962 SPONSOR Publications Inc.

SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation, and Advertising Offices: 555 Fifth Av., New York 17, MUrray Hill 7-8080. Chicago Offices: 612 N. Michigan Av. (11), 664-1166. Birmingham Office: 3617 8th Ave. So., FAirfax 2-6528. Los Angeles Office: 6912 Hollywood Blvd. (28), HOllywood 4-8089. Printing Office: 3110 Elm Av., Baltimore 11, Md. Subscriptions: U. S. $8 a year. Canada $9 a year. Other countries $11 a year. Single copies 40¢. Printed U.S.A. Published weekly. Second class postage paid at Baltimore, Md.



BENT ON SELF-DESTRUCTION?

Granted—you have a backlog of film product—but—is it good for broadcasting? Times change and yesterday's smart buy may strangle you today. Don't be determined to use film just because you have it. Sorting through it, trying to hold old and get new customers, you may end up so engulfed in second-rate product that self-destruction is inevitable. Nothing is as expensive as a product that just misses. We can tell you that Warner's "Films of the 50's" don't miss...145 stations* have bought them...they haven't missed for them...they won't miss for you either. Station after station that has bought smart has bought ratings, sponsors, and profits... These are the facts...these are the reasons why Seven Arts' "Films of the 50's" are "Money makers of the 60's."

*The list of 145 TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS "Spot TV Rates and Data."

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922 D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

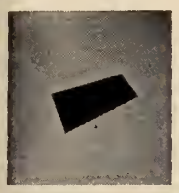


The beauty and talent of this great French actress were known everywhere. Despite her fame in the early 1900s, comparatively few people were privileged to see her perform. Today, on WGAL-TV, an outstanding entertainer is seen by countless thousands. Worthwhile programming assures a vast and loyal audience for WGAL-TV advertisers.

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco



7 May 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

CBS AFFILS FACE CUT

Affiliated tv stations are confronted with CBS' new compensation plan involving about 6-7% paycut

As SPONSOR-WEEK went to press Friday (4) CBS TV affiliates, gathered at the Waldorf-Astoria in New York, were first confronted with the network's request that they surrender a portion of their afternoon compensation.

Fom lobby conversation on Thursday the disposition of the stations appeared to be that the underlying principle—sharing the program risk with the network—was so momentous that it would be advisable to postpone decision for a month or two.

However, the indications were that the network would attempt to prevail upon the assembled broadcasters then and there—that is, before the two-day meetings terminated.

And there was strong confidence at the network side that—despite station objections and hopes for delay — the new compensation plan would go through without substantial modification.

What gave CBS TV's bid an air of transcendental importance in the relationship between stations and networks is the expectation that both NBC TV and ABC TV were waiting for a resolution of the CBS TV plan before asking their own affiliates to accept a reduction in their compensation.

The new CBS compensation plan if adopted, and if followed by the other two networks, could mean a $12 million paycut in income of affiliates of all the networks. About $2 million of this loss would fall on the 15 tv o&o's. (See SPONSOR-WEEK, 23 April.)

The question of the new compensation plan did not come up on the first day of the meetings. At the Thursday luncheon Frank Stanton spoke on the U. S. image produced by its tv programs abroad, denying that such considerations should be a factor in the selection or production of network shows.

NBC TV STATIONS GETTING MONDAY 10:30 P.M. SLOT

NBC TV will move Eleventh Hour to Wednesdays, 10-11 p.m. and David Brinkley to Mondays, 10-10:30 p.m. in the fall.

One consequence of the change is that local stations will get back the Monday night half-hour from 10:30 to 11 p.m. The only other 10:30 p.m. local half-hour pencilled in for fall is on ABC TV on Friday.

Sarnoff asks legislation on November debates

Minneapolis:

NBC chairman Robert W. Sarnoff here last week asked prompt legislative action which would permit broadcasters to present face to face political debates of the 1962 elections. Existing laws discouraged debates where there are more than two candidates.

$2 MIL. PILLSBURY LINE TO M-M FROM BURNETT

About $2 million worth of Pillsbury mixes billings were shifted last week to McCann-Marschalk. They had been at Leo Burnett.

The products involved are pancake, gingerbread, pie crust, and brownie mixes.

Burnett retains cake and frosting mixes, Sno-Sheen, Farina, and a new aerosol cake decorator. Pillsbury products assigned to C-M are not affected.

Earl A. Clasen, v.p. of Pillsbury grocery products division, foresaw more business for all three of its agencies, due to continually expanding lines.

NBC TV writes $6.9 mil. for this season and next

NBC TV wrote an estimated $4.2 million worth of nighttime business for the remainder of this season, plus an estimated $2.7 million advance on 1962-63, a total of about $6.9 million in the week ending 27 April.

For this season P&G bought 80 minutes, Lehn & Fink 43 minutes, and Chesebrough-Pond's 19 minutes, each in various nighttime shows.

Advance bookings for next season include Peter Paul (DFS), 34 minutes in three shows, Remington (Y&R) 40 minutes in seven shows, Hertz (NC&K) seven minutes in Jack Paar, and Fritos (DFS) eight minutes in Virginians.

23 BRANDS SPENT $3 MIL. IN '61 TV SPOT

TvB's figures on 1961 spot tv reveal that 23 brands (listed below) spent $3 million or more. The report, compiled by N. C. Rorabaugh, showed national and regional tv spot gross time billings up 2.3% to an estimated $617,398,000.

Norman C. Cash, TvB president, related the comparatively small spot tv billings rise in 1961 to the increased talent costs for commercials.

Announcements comprised 77.0% of the total, with IDs contributing 10.6% and programs 12.4%.

Foods and groceries billed $171.0 million, followed by cosmetic-toiletries, $59.8 million; beer-ale-wine, $52.7 million, and household laundry products, $48.2 million.

(For more tv spot data, see story, p. 34, this issue.)

BRAND	TV SPOT SPENDING
Wrigley chewing gum	$10,098,750
Wonder bread	6,155,680
Coca-Cola	5,837,900
Kellogg dry cereals	5,829,050
Maxwell House coffee	5,290,570
Alka-Seltzer	4,884,420
Folger's coffee	4,735,150
Avon cosmetics	4,540,460
Gleem	4,204,090
Dash detergent	4,179,950
Pepsi-Cola	4,173,050
Yuban coffee	4,053,340
Colgate Dental Cream	4,042,410
Kent cigarettes	4,031,400
Tide	3,733,010
Mr. Clean	3,711,830
Post's dry cereals	3,366,660
Clorox	3,339,800
Nescafé	3,174,740
Chase & Sanborn coffee	3,143,600
Budweiser beer	3,137,330
Parliament cigarettes	3,067,330
Bufferin	3,009,870

AHP into Huntley-Brinkley; Metropolitan's instant news

American Home Products (Ted Bates) last week quickly stepped after Texaco decided not to renew and become alternate day sponsor of the Huntley-Brinkley news report on NBC TV.

Estimated cost is $6.3 million. R. J. Reynolds (Esty) renewed the other half of the show the previous week.

Over at CBS TV last week the network found the answer to Gulf-sponsored instant news specials on NBC TV. CBS TV brought in Metropolitan Life Insurance Company to sponsor an undesignated number of CBS News Extras next fall.

The exact number of shows depends on the news that develops. Metropolitan has long sponsored news on CBS Radio stations, but this is its first purchase of network television.

JANUARY NET TV UP 10% TO $65 MIL.

Network tv gross time billings in January 1962 rose 10.4% over last year to $65.3 million, TvB reported last week.

ABC TV was up 4.9% to $16.7 million, CBS TV was up 13.9% to $25.5 million, and NBC TV was up 10.7% to $23.4 million.

Daytime billings were up 14.9% as a whole and nighttime was up 8.3%.

ABC TV to get affils in Syracuse, Norfolk

ABC TV will acquire primary affiliates in two important markets this summer.

A new station in Syracuse, N. Y. will join the network 15 September on channel 9. Call letters have not been assigned and an interim group of 10 applicants will operate the station until the FCC approves one.

WRAL-TV, Raleigh, N. C., now a primary affiliate of NBC TV, will switch its affiliation to ABC TV effective 1 August, it was announced last week by Capitol Broadcasting president A. J. Fletcher and ABC station relations v.p. Robert L. Coe.

The Syracuse announcement was made by Coe and Asher S. Merkson, president of the interim group, Channel 9, Syracuse, Inc.

NBC growth reported to stockholders

Robert W. Sarnoff, chairman of NBC, reported last week on 1961 progress at the annual stockholder's meeting.

He said that 1961 was NBC's best year to date "by virtually every conceivable yardstick. Overall, we achieved our highest dollar volume and largest profits."

He noted that NBC Radio showed a profit, that NBC News had expanded, and the o&o and enterprises divisions were more profitable.



a statement of

WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

We should be sufficiently honest, intellectually, to note that those who have protested the Commission's deintermixture proposals are the operators of what in effect constitute licensed monopolies.

A monopoly is something repugnant to the American way of life; we have laws against such things. Yet a monopoly in the manufacture of tires, for example, is merely that, and a tire monopolist does not have inherent in his monopoly the mechanism for convincing people that his empire is beneficial to the public. Yet a monopoly in the dissemination of public information even a limited monopoly, with geographic boundaries, is a very dangerous thing, and can operate to the gross confusion of the public as to the facts and the actual course of events.

Without this deliberate distortion by these monopolists the current rhubarb about deintermixture would not be going on. For these people are not kidding themselves and they are not kidding us and we don't think they are about to kid the industry, either.

We have witnessed a parade of public office holders; governors, state representatives, mayors and congressmen of both bodies, who have found themselves in the ridiculous position, placed there by those who have knowingly told them only half the story, of struggling for the preservation of monopolies and the suppression of additional job and business opportunities for their constituents. This alone should convince anyone of the strength and concurrent evil of these monopolies in the dissemination of public information. Any politician knows that it is easy to confuse the voters—yet only a truly potent and monolithic force could confuse so many politicians.

Represented nationally by HOLLINGBERY

WOW!


WOW!

FOREIGN TV SETS NEAR 40 MIL.–JONES

By the end of 1962 there will be more tv sets outside the United States than within it, counting only nations in the Western world. The prediction was voiced by Merle S. Jones, president, CBS TV Stations Division, last week at a luncheon on behalf of the second International Program Exchange.



Merle S. Jones

Jones said that one of the programs in the exchange, a ballet, would be the first Yugoslav tv program ever seen in the U. S. and in five of the ten cooperating countries.

The tv set prediction was based on the fact that non-U. S. tv sets in Western countries numbered 9 mil-

(Continued on page 60, col. 1)

NBC International's first annual meeting

The phenomenal growth of international tv was also the chief subject for the first annual sales meetings of NBC International, held last week.

Alfred R. Stern, chairman, stated that NBI shipped 7,500 reels of film prints, duplicates and sound tracks overseas in 1961.

Clifford W. Slaybaugh, director of NBC International, stated that entertainment values are similar all over the world. He also alluded to a growing interest overseas in U. S. tv news and public affairs programs.

Eastman drops AP claim

Robert E. Eastman & Co. has dropped its counter-claim against Al Petker's AP Management to cooperate with other parties in producing a settlement of differences.

137 Emmy nominees for '61-62 named

The National Academy of Tv Arts and Sciences last week announced nominees for the 1961-62 Emmy awards. The winners will be announced 22 May.

In all categories, here's the breakdown of nominations by network:

NBC TV: 55.
CBS TV: 45.
ABC TV: 35.

Capital Cities Broadcasting also won a nomination for syndicated Eichmann trial news coverage and AMTEC won one for a technical development in tape.

ABC ANSWERS NBC ON ERNIE FORD RATINGS

ABC TV last week accused NBC TV of indulging in "misleading and totally unsophisticated research" in the latter's broadside against first week of the new daytime Tennessee Ernie Ford Show on ABC.

ABC objected to NBC's use of 24 Market Nielsen ratings, pointing out they couldn't be applied to shows that are networked on local "clock" time. Hence no more than half the Ford premiere markets were averaged in.

ABC noted that the National Nielsen gave Ford a 27.9% share, reaching 2.5 million homes a minute on 145 stations. The 24 market report released by NBC gave Ford only a 19 share (see SPONSOR-SCOPE, 30 April, p. 21).

During the second week of the show the National Nielsen gave a 20.4% average share for the week, despite the fact that about 15 stations carrying the show on delay were not figured in the tally, says ABC.

ABC explained that the 24 market report is inapplicable to ABC daytime because shows are not on a simultaneous seed.

WARNER SETS UP OWN SYNDICATION UNIT

Warner Bros. now has a sufficient inventory of off-network tv film series to enter the re-run distribution field. The studio last week announced it had established its own syndication division with Joseph Kotler as v.p. and sales director.

Kotler, a former v.p. of Ziv-UA, where he served for 15 years, takes up his new post immediately with headquarters at the Warner Bros. home office in New York. He'll have seven full hour series plus two half-hour shows.



Joseph Kotler

Full hour titles to be syndicated include Maverick, Surfside 6, Sugarfoot, Roaring 20s, Bronco, Bourbon Street Beat, and Alaskans. Half-hours are Lawman and Colt 45.

Non-tv Warner Bros. product, such as movies and cartoons and other theatricals, has been distributed for some time by Seven Arts and also by UAA.

Disney's Buena Vista also entered the syndication field this season.

Ziv-UA adopts new production policy

Ziv-UA last week announced a shift to a fully-independent tv production operation. The company does not intend to renew its lease of the studio at 7324 Santa Monica Blvd. in Hollywood, but will retain an executive office in Hollywood.

Arthur B. Krim, president of UA, and John L. Sinn, president of Ziv-UA, said new talent was attracted to tv under the plan, introduced last year, offering "complete creative freedom."

The plan is, in effect, an application to tv of the UA pattern in motion pictures.

More SPONSOR-WEEK continued on page 60

WOW!



HENNESEY

He exploded a million laughs in a three-year network run. Jackie Cooper, starring as the navy's Dr. Hennesey, often winds up sailing in hot water. But his ratings are always at high tide. ● From October 1959 to date (NTI—total U. S. basis), Hennesey averaged a 37 share of audience. That's a greater score than averaged by the competition mustered against him—five programs on two different networks! ● Now, NBC Films sails 96 half-hours of Hennesey into your area—as a first-run syndicated series. Here's a program with millions of loyal followers across the country, including thousands of fans right where you live. You get a ready-made local audience plus one of the nation's favorite stars at the helm. And when it comes to sponsors, he's an ace at recruiting. Man your stations—with HENNESEY!

NBC FILMS



SHE APPRECIATES THE *QUALITY TOUCH!*

Audience is not only "numbers"; it's people — women like this one. She wants the best for herself and her family. She's sensitive to television programming and station responsibilities. She's our viewer and your customer, and we're loyal to both of you. It's the quality touch that delivers the audience for quality products.

WFAA-TV dallas

AT COMMUNICATIONS CENTER abc

TELEVISION SERVICE OF THE DALLAS MORNING NEWS

Represented by Edward Petry & Co., Inc. *The Original Station Representative*

555/5th

Radio editorial defense

I read with great amusement the letters [*555 5th*, 30 April] commenting upon my article featured in the *Seller's Viewpoint* in your April 9 issue. What the respondents to my article forgot or prematurely stated, permit me to illustrate.

A special investigative committee of the St. Louis Board of Aldermen, on Friday, April 27th, returned a report confirming completely the position of the KWK editorials. This report recommends as follows:

1. State legislative action in the regulation of polygraph operators.

2. The appointment of an independent grievance committee to resolve proven and legitimate morale damaging practices.

3. The appointment of an independent tribunal to review punishment imposed by the Board of Police Commissioners upon St. Louis patrolmen.

Initially, I stated that the letters commenting on my article were amusing. They were amusing because:

1. The firm of Fleischman-Hilliard is a public relations firm, not an advertising agency. This concern is presently and has for some time been in the employment of the St. Louis Board of Police Commissioners at a reported fee of $750.00 per month (tax funds).

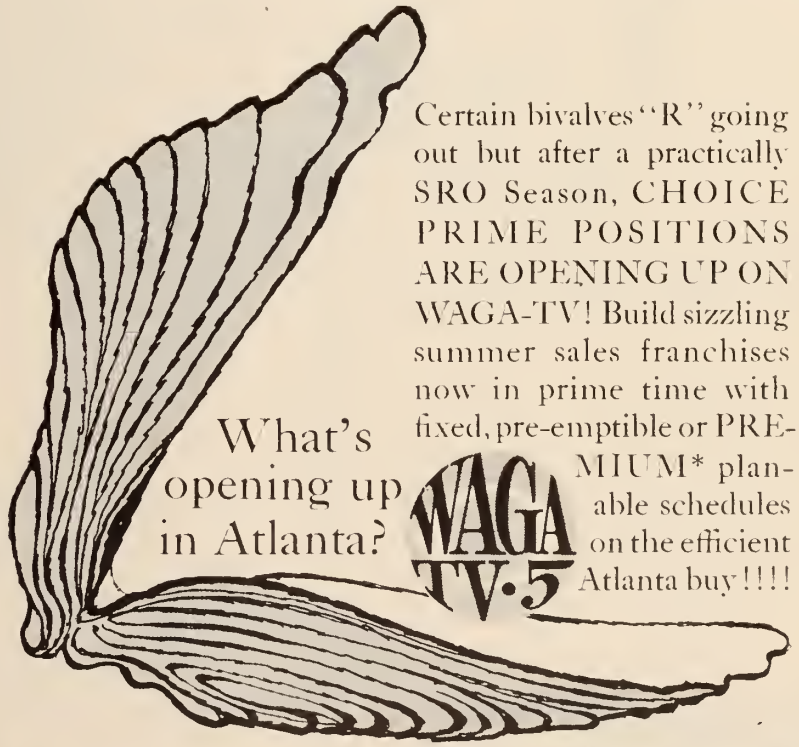
2. The letter from Miss Koch is particularly damaging to the cause of good editorializing because it is obviously written by a person who is totally uninformed. Miss Koch comments that we did not send a reporter to meet with the Police Chief is an absolute falsehood. Mr. Gill, our News Director, and I met with Chief Brostron and his staff of legal and professional advisers including the head of the Board of Police Commissioners, 4:00 pm, the second Saturday in February. At that time, we discussed our editorial campaigns and requested information as well as answers. In addition to this meeting, there were numerous phone calls and letters between my office and the Chief's office prior to and after this date. Miss Koch also states that the Board of Aldermen voted down "the matter" without hesitation. She obviously wrote this letter prior to the special committee's report last Friday passed by the overwhelming majority of 20 to 1.

The writers sent you copies of newspaper stories and editorials taking a position opposite to KWK. It is true that the newspapers did not agree with us. However, this Sunday, April 29, a front page story in the *Post Dispatch* has the headline. "Police Morale Low; Complaints on Pay, Hours, Efficiency Drive." This article was the result of the *Post Dispatch's* own survey. Curiously enough, it backs our editorial positions completely.

Our editorial campaign results are indeed real, certainly beyond challenge from any self-serving interests. The Board of Aldermen, having so overwhelmingly voted to pass the findings of its special investigative committee, has now kept active this committee for the express purpose of achieving the KWK recommended state legislation.

The stature of KWK can only be judged by those who are not directly concerned with either position taken in our editorials; they are the people. Many hundreds of letters and thousands of phone calls from our listeners backing us, telling us to go forward, because we have their support, tell a much greater story than the opinions of a tax paid public relations counsel.

Alan Henry
gen. mgr.
KWK
St. Louis

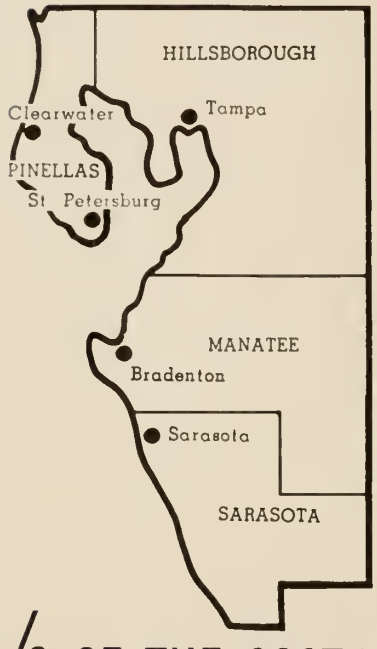


Certain bivalves "R" going out but after a practically SRO Season, CHOICE PRIME POSITIONS ARE OPENING UP ON WAGA-TV! Build sizzling summer sales franchises now in prime time with fixed, pre-emptible or PREMIUM* plan-able schedules on the efficient Atlanta buy!!!!

*Premium plan—One fixed AA or AAA 20 sec. announcement earns 12 plan rates for all additional B, C, or D spots! Represented by Storer Television Sales.

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	MIAMI WGBS	TOLEDO WSPD	DETROIT WJBK	DETROIT WJBK-TV
NEW YORK WHN	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	STORER BROADCASTING COMPANY	

84%
OF FLORIDA'S
2nd MARKET



1/3 OF THE COST!

That's right, in the densely populated 4-county Tampa Bay Market, WSUN is the best buy for the money by far!

261,200* TV Homes Daily
UNDUPLICATED A.B.C.

*TV Magazine, February '62

WSUN-TV
Tampa - St. Petersburg

Get all the facts from
Natl. Rep. Venard Rintoul
& McConnell
S. E. Rep. James S. Ayers

by John E. McMillin

Commercial commentary

Mishap at Marquette



I had hoped to make this column a report to you on the pro and con arguments about "advertising responsibility," discussed at Marquette University's Fifth Annual Marketing Conference. the week before last.

But, alas, I opened my mouth too soon, and Fate stuck her big fat foot in it.

At 4:30 on the afternoon before I was to leave for Milwaukee, I received a call from an efficient Marquette professor, who told me that they were calling the whole conference off because of "inadequate advance reservations."

This startling development left me holding the bag in the shape of a 29-page, 40-minute speech which I had been working on since January, and it also left me in a state of shock.

I am sure what bothered me most was not the abruptness of the hatchet job which Marquette did on its own conference, but rather the fact that in recent weeks I had become positively fascinated with the subject we were supposed to discuss.

The topic, as I mentioned in my last column. was "the responsibilities of advertising people to business and society." and Marquette wrote that it hoped the Conference could explore the "ethical and moral dilemmas besetting the business community which come to a sharp climax in the preparation of advertising."

The more you think about that. the meatier it becomes. And I had been thinking about it a great deal.

When, suddenly, I was denied a chance to talk about it, I felt as if I had been kicked in the teeth by a Percheron.

Undoubtedly however, such disappointments are good for the soul and there is a hidden drop of honey in every humiliation.

Right now, though, I'm trying to find it.

Such a Conference is needed

One thing I am absolutely certain of.

Despite Marquette's inability to whip up interest in the Milwaukee area in "the ethical and moral dilemmas besetting the business community" (or at least enough interest to pay the $25 registration fee they were charging for the one-day meeting) there is a tremendous need for a serious, stimulating, forthright conference on this subject to be held somewhere. and soon.

The deeper I got into it, the more I realized that this is actually the No. 1 topic in our national life today. and its implications go far beyond advertising. Advertising, in fact, is just a gaudy symbol of a much more profound conflict.

More accurately stated, this conflict involves "the ethical and moral dilemmas about business. and particularly private enterprise" which are confusing millions of Americans today.

(*Please turn to page* 50)

Michigan Marches Forward



Michigan Week May 20-26

A great state striding in giant steps to an even greater future! New business and industry? You'll find them a-plenty in Michigan. New advances in science and technology? Michigan breeds them. New horizons in education and culture? Michigan glories in them. The WWJ Stations proudly serve this great state and the bustling metropolitan area that is America's Fifth Market. Join with us! March forward with Michigan and with Detroit. Share in the benefits of their economic strength and vitality.

WWJ THE NEWS STATIONS **WWJ-TV**

Owned and Operated by The Detroit News • National Representatives: Peters, Griffin, Woodward, Inc.



How many Americans will relive this story on Oct. 5, 1962?

On October 5, ABC Television comes on with a new, hour dramatic-action series drawn from the epic exploits of the famous Texas Division in World War II.

How big is the audience for this great story with all its physical excitements, its emotional tensions, its glories and griefs of men, and their women, at war?

It is very big.

It includes the men who were there. And, by way of common interest, every American who fought on any front.

And their families and friends. And every American who didn't get across, but was there all the same.

And youngsters. Kids for whom this great story will now become *living* history.

In total, millions.

This is the audience for *The Gallant Men.*

This is the audience who will land at Salerno, Italy, with the Texas Division and follow them to victory in Rome.

The Gallant Men is first and always a story of men in conflict. The good, the bad, the brave and not so brave whose lives and loves were on the line—the bloody line from Salerno to Rome.

A big show, yes.

With big, built-in audience appeal. As several alert advertisers will begin discovering, beginning Oct. 5.



War correspondent Conley (Robert McQueeney) fights the good fight with a potent weapon —his typewriter.



Ernie (ex-boxer Roland La Starza) would be just as willing to fight it with his fists.



Captain Benedict (William Reynolds) is a hard man with a hard job. A combination that wins battles.



Pvt. D'Angelo (Eddie Fontaine) is handsome and speaks the language. A combination that wins dames.

COMING ON ABC-TV: THE GALLANT MEN



Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

7 MAY 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

If there's any one thing that reflects a high degree of confidence among the Detroit car builders in the sales outlook for their 1963 line, it's the way they're committing themselves for tv.

Detroit's not only buying early but it's putting a **record number of tv dollars on the line for the 1962-63 stretch** (and this could easily go over the **$75-million mark).**

For network tv the outstanding comeback is **Chrysler.** Last season it confined itself to network participations and bits of sports. **For the coming tv network cycle Chrysler has loaded itself up with an alternate hour of Empire, half of the World Series and All-Star games and an assortment of specials**—all to the tune of around **$8.5 million.**

Following is how the Detroit tv expenditure picture looks for the 1962-63 cycle:

ADVERTISERS	ABC TV	CBS TV	NBC TV	TOTAL
American Motors	0	0	$2,500,000	$2,500,000
Buick	0	0	3,700,000	3,700,000
Chevrolet	$7,100,000	$6,500,000	10,500,000	24,100,000
Chrysler	0	0	8,500,000	8,500,000
Ford	0	6,500,000	8,500,000	15,500,000
General Motors Inst.	0	0	500,000	500,000
Lincoln-Mercury	3,500,000	0	2,000,000	5,500,000
Oldsmobile	0	6,500,000	0	6,500,000
Pontiac	3,200,000	0	0	3,200,000
Studebaker	0	2,800,000	0	2,800,000
Willys	0	2,000,000	0	2,000,000
Grand Total	**$13,800,000**	**$24,300,000**	**$36,200,000**	**$74,800,000**

(See article, page 25, on Ford as a sponsor of sports on a big scale.)

There could be quite a moral for lots of other advertisers in the report that Miles Labs (Wade) is chucking the Kukla and Ollie strip (NBC TV) and putting Chocks, the children's vitamin, back into local kid shows.

The moral which certainly isn't new—the fact is it dates back to early radio: **if you want to sell moppets there's nothing so eminently valuable as having your commercial done by a local live personality.**

Recognition of this principle has not only given local tv its one big edge over network tv but brought about a **remarkable proliferation of products supporting local kid formats.**

What gives this trend special piquancy is that **products like meats, mixes and various heat-and-serve foods,** once the exclusive target of adult appeal, **are finding themselves more and more on the commercial roster of local kid shows.**

It's quite a phenomenon, this burgeoning of the kid show commercial domain, and it will be treated in depth in an early issue of SPONSOR.

P.S.: **The farming out of the Chocks, plus Bactine, business to spot tv would mean around $3 million.**

Do you know where spot radio is getting about the healthiest boost from national and regional advertisers this spring?

It's out in the **midwest.** Much of it is of the **seasonal** and **special promotion category,** but the budgets for radio are quite substantial.

Details on this significant break are in SPOT-SCOPE, page 56.

Blair's radio division has ambitions of establishing a national measurement—a la network—for its 55 stations.

Ward Durrell, Blair research chief, has discussed the plan with agency research people and the **next step is to induce them to join the rep organization to co-finance the project.** Blair would also like to get the **imprimatur of the ARF.**

The undertaking entails gathering some demographic characteristics of the stations' audience, **thereby providing the advertisers with the sort of broad qualitative picture that computer-oriented agencies would like to achieve.**

Oil companies with service stations are getting somewhat miffed at Ford for the line it's taking in its commercials.

The angle in the commercials they frown on: urging **Ford owners to bring their cars to Ford franchisers for complete servicing,** which would include oil changes, installation of small parts, etc.

Say the oil people: **their outlets also make oil changes and sell small parts.**

The sales departments of CBS TV and NBC TV last week eyed with some astonishment a new wrinkle in "guarantees" which ABC TV is introducing via The Jetsons, which makes its debut this fall.

As the network's competitors heard it out of Bates, which spawned the new wrinkle as agency for Colgate and Whitehall, two of the three sponsors on The Jetsons, ABC TV has **guaranteed a specific audience composition for the first 26 weeks of the cartoon.**

In other words, the program **is required to deliver a minimum of 15 million adults per average commercial minute.**

What apparently spurred the audience composition guarantee: Bates' need for assurance that the cartoon's weekly audience will not be overwhelmingly of kid and teenage level, thereby overshadowing the **two clients' basic viewer requirements.**

What with the proliferation of scatter plans and piggybacks NBC TV finds itself more hard put than ever to go on guaranteeing daytime product protection, particularly if the accounts are newcomers or returnees to the schedule.

The network sloganizes its predicament in this fashion: **if advertisers keep on diversifying and look for the utmost in network flexibility,** then they should be willing to **waive the now antiquated groundrules on product protection.**

As it is right now, NBC TV is allowing only **10 minutes protection on competitive products in daytime.** That protection still limits a **single type of product to a program.** However, the network thinks that the time isn't far off when even this rule will have to go by the board and advertisers will accept **inclusion in the same program with a competitive product so long as a 10-minute leeway prevails.**

By assigning the various ex-Gardner cake mixes to Compton, which already has the Duncan Hines layer mixes, P&G's multiple efforts in that field become a line, instead of a brand, operation.

One advantage of this: the **budget can be moved around from brand mix to brand mix more flexibly and opportunely.**

Gardner's end of the mixes billings runs around $2 million. Altogether the Duncan Hines mixes accounted for about $2.6 million in spot tv last year.

Jif peanut butter, which Gardner also surrendered (to Grey), also bills $2 million.

SPONSOR-SCOPE *continued*

NBC TV didn't wait to see how CBS TV's affiliates reacted to that network's proposal for a cut in afternoon time compensation: it went ahead and advised NBC TV affiliates that their share of night as well as day revenue would be 10% less for July and August.

It's the first cutback of the kind in the history of network-station relations as far as nighttime is concerned. CBS TV revised the **morning compensation** earlier this season.

One of the reasons given by NBC TV for requiring the savings in July-August station compensation: it'll be taking too onerous a loss from the **unsold reruns of nighttime film series.**

NBC TV expects some affiliates to retaliate by **cancelling out clearances on some of the network shows** and replacing them with **local or syndicated programs.**

(For report on how CBS TV affiliates acted on the afternoon cut, see SPONSOR-WEEK.)

The average cost of prime time programing for the coming season has taken an appreciable hike in virtually all categories.

What this means to the tv networks: they control **all but four and a half hours of it** and they're deeper than ever in the bush **if much of the inventory remains unsold.**

Here's a breakdown, as calculated by SPONSOR-SCOPE, of the **net weekly bill for the 1962-63 season of regularly scheduled prime time shows** in terms of program type and average costs, with the **1961-62 average in parentheses:**

PROGRAM TYPE	NO. SERIES	WEEKLY TOTAL	AVERAGE COST
Situation comedy ½ hr.	24	$1,185,000	$ 49,400 ($44,600)
Situation comedy hr.	2	227,000	113,500 (none)
Adventure hr.	11	1,015,000	92,270 (86,630)
Adventure ½ hr.	1	62,500	62,500 (48,000)
Western hr.	9	881,800	98,000 (82,500)
Western ½ hr.	2	84,000	42,000 (37,000)
Variety hr.	8	796,800	99,500 (88,000)
Mystery-suspense hr.	7	609,300	87,000 (80,800)
Anthology hr.	5	497,500	99,500 (82,500)
Anthology ½ hr.	2	93,000	46,500 (41,300)
Feature films 2 hr.	2	275,000	137,500 (same)
Music	3	201,000	67,000 (78,000)
News-actualities	6	191,000	31,800 (25,500)
Aud. Partic.-Panels	6	185,000	30,800 (25,500)
Comedy	2	185,000	92,500 (58,600)
Sports	2	71,000	35,500 (35,000)
Total	**92**	**$6,559,900**	

The tv networks may look to P&G to do considerable buying of nighttime minute participations for the summer.

Some of its shows are winding up their 39-week cycles and **a number of the P&G products need added advertising support during the warm spell.**

Incidentally, the summer take by the networks should turn out **much better than had been anticipated a few months ago.**

The same might be said about **spot tv.** It's been a soaring spring for spot, at least in the top markets, and **key reps generally expect these good tidings to continue.**

Tv can virtually always find a competitive company to take the place of a defector.

Sealtest is bowing out of network nighttime and now **Borden,** which has been out of the bigtime list for years, **is shopping around for a place in the fall.**

The fall's four months away, but veterans of spot tv buying have a hunch that the major market picture come early September will be a tight sellers' situation.

It's their guess that unless there's a setback in the economy in early summer **stations in key markets will reestablish the 30-day starting rule,** which means lots of accounts with fall-aimed schedules **will get their campaigns started in August so as to make sure of getting the spots they prefer.**

Did you know that 140 radio stations have been continuously on the air since 1922.

For a pictorial early history of those 140—plus some that were on before that—**see a four-decade panorama of radio that will be issued late this month as a cooperative venture of SPONSOR and U. S. Radio.** It will be a supplement of SPONSOR.

A hardcover edition will also be available.

Lehn & Fink (Geyer) has bought 43 nighttime minutes on 11 NBC TV nighttime shows for the summer in behalf of Mediquick and Lysol.

The network last week also got an order from **Green Giant** (Burnett) for **17 nighttime minutes** and **39 daytime quarter hours,** effective with the fall. Another fall sale: **Milton Bradley** (Noyes), 12 minutes on **McKeever & the Colonel.**

Some sellers of spot tv think there's a breakthrough under way against the growing nuisance of drug and other chains who use advertising allowances to brokerage time.

They're anticipating some action out of Washington on the thesis that **such chains in buying blocks of time and reselling it at profitable rates to manufacturers are indirectly able to control programing of which they are not the actual sponsors.**

The four leading electric shavers will be in heated competition for the Christmas trade using basically the same tv device: the nighttime minute participation.

Already committed is **Remington** (Y&R), using **40 spots at a cost of $1.4 million. Sunbeam** is expected to use **49 minutes,** spending **$1.7 million. Schick** is on the brink of lining up a schedule, but **Norelco** is going to wait a while before putting its chips on the table.

CBS TV has an early sellout of its Triple Crown racing, which is rather unusual.

The co-sponsors of the events: American Home, Melnor Industries (lawn mowers) and **Pabst,** which has taken half.

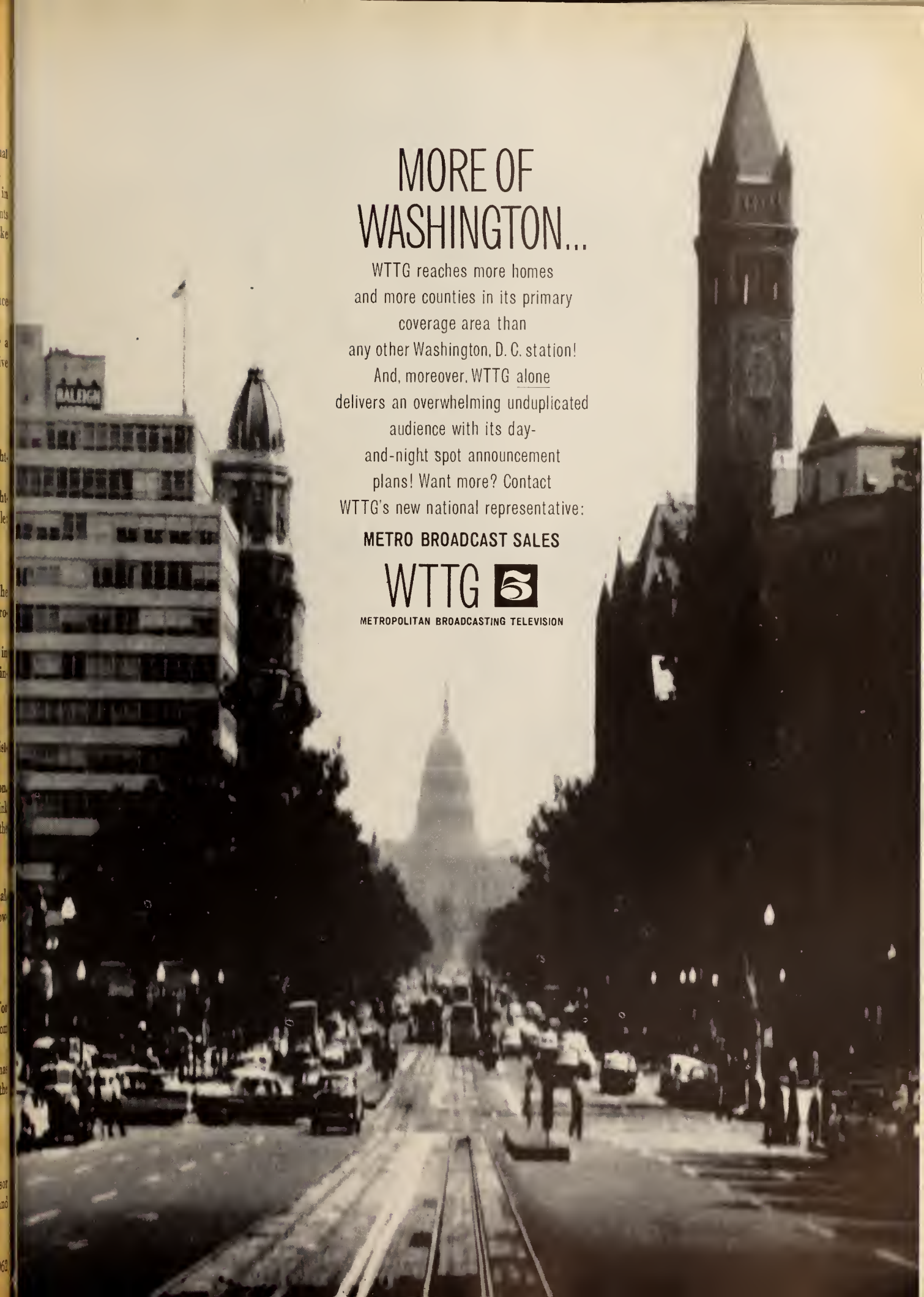
Cost of the package: **$350,000.**

If you as a seller of spot are still looking for reassurance about prospects for the full second quarter and the early part of the summer, the latest consensus from key reps would indicate that **tv is on the jump** and **radio on the rise.**

Some of the **tv reps** note that **May looks even better than April,** which in itself has been moving at a sturdy pace, while the **radio reps** have been considerably cheered by the fact that some of the latest buys have been **of a 52-week nature.**

(For more on this and kindred themes see SPOT-SCOPE, page 56.)

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Spot Scope, page 56.


MORE OF
WASHINGTON...
WTTG reaches more homes
and more counties in its primary
coverage area than
any other Washington, D. C. station!
And, moreover, WTTG alone
delivers an overwhelming unduplicated
audience with its day-
and-night spot announcement
plans! Want more? Contact
WTTG's new national representative:
METRO BROADCAST SALES
WTTG 5
METROPOLITAN BROADCASTING TELEVISION

why paint just the town?



*the Charlotte TV MARKET is First in the Southeast with 595,600 Homes**

The way some people talk about covering city populations, you'd think the folks in the counties don't count.

The Charlotte City population is a fair two-hundred thousand *but* the Charlotte TV Market population is a walloping first-place 595,600 homes!

We'll add modestly that the WBTV bucket covers 43.4% more TV Homes than Charlotte Station "B." **

WBTV

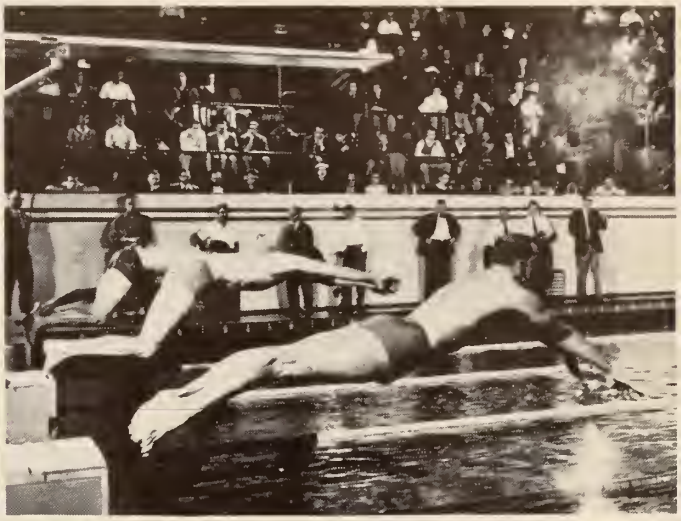
CHANNEL 3 ◉ CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising TvAR Representatives, Inc.

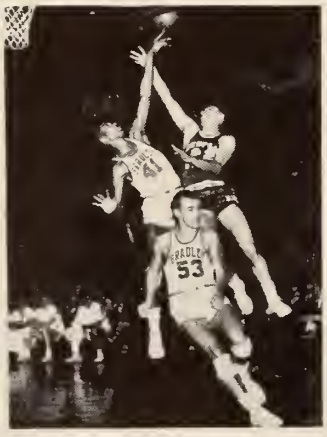
*Television Magazine-1962
**NCS '61-Nightly

Ford tv buy includes parts of NFL, AFL, NCAA football, Sunday Sports Spectacular









FORD'S $8 MILLION TV SPORTS BUY

Automotive giant ups tv budget by $2 million, concentrates on selective male audiences, in most exciting development of '62-'63 season

As 1962-63 advertisers and programs make their late spring moves on the tv chessboard, one whopping, concentrated buy stands out: the Ford Motor Company's investment of over $8 million—the sizeable share of its broadcasting budget—in a single program type, sports. Observers see in this calculated move an excitement and significance no other development of the new season can match.

Most salient points of the buy:

1. While retaining the basic structure of its other network schedules, Ford has increased its 1961-62 budget by some $2 million, with the distinct possibility of further increase for additional sports buys.

2. While another automotive giant—Chrysler—has certain sports commitments (i.e., one-half of both July All-Star games, one-half of the World

Ford buy stirs industry: is 'mass' audience a myth, special audience sign of the future?

Series). Ford is virtually sealing off the major season-long football events from any other automobile manufacturer.

3. While at first glance the sports programing chunk might seem a dashing competitive move, it is in reality but another step, however large, in the long-range planning of Ford and its agencies, J. Walter Thompson and Kenyon & Eckhardt.

4. While the phenomenal growth of sports as one of tv's top attractions (in terms of number of telecasts) has hardly gone unnoticed, to date no other block-program purchase has brought it so forcefully home.

5. While identification with sports is hardly new for national advertisers (can you shave with a Gillette without thinking you're Mickey Mantle?), the Ford imprint is decidedly news. It emphasizes a gradual metamorphosis in the company's media planing, from predominantly general family appeal to more specific male and youth appeal.

6. While certain individual televised sports have continued to grow both in stature and ratings (e.g. professional football, college football), there has been an audience decline in over-all network sports programming since 1958, according to latest Nielsen figures. This audience decline is reflected both in percentages and share of audience. Ford and its agencies, as well as most other industry observers, however, account for this in terms of increased sportscasts aimed at *specific* audiences, with golf, for instance, bringing the total figures down, while particular programs (CBS's *Sunday Sports Spectacular*, ABC's *Wide World of Sports*, for example) enjoy healthy ratings.

The Ford acquisition, extending to all three networks, includes the following: three-eighths of the National Football League schedule (professional football) on CBS TV (six minutes per week as against four minutes per week last season); one-fourth of the NCAA games on CBS TV, of which Ford had none last year; one-fourth of the NFL championship game on NBC TV; two-fifths of the hour-and-a-half *Sunday Sports Spectacular*, which begins on CBS at the conclusion of the NFL season; all for the Ford division; and one-fourth of the AFL schedule on ABC TV for the Lincoln-Mercury division. In addition, local Ford dealers and dealer associations will be conspicuously active in the sponsorship of local and regional sports programs.

This particular area, says R. E. (Buck) Buchanan, vice president and tv group head of J. Walter Thompson, attracted Ford three years ago because of its obvious correspondence



SPORTS BUYS for Ford division of Ford Motor Co.—buys extending to all three networks—are reviewed by members of Ford planning group at J. Walter Thompson: (l-r), Harold Veltman, head timebuyer; R. E. Buchanan, v.p. and tv group head; Barry Frank, asst. group head



LIVELY—that's the key word in Ford's promotions, as this tv commercial from its 'Lively Ones' campaign shows. Company's sports schedule is extension of 'lively, exciting' approach

to the company's advertising climate. Sports offered not only a high proportion of men; it offered a high proportion of men in upper income groups. Even more important, it offered a considerable audience of young men, the war-babies-grown-up, those to whom much of the Ford message was being directed.

Initial successes broadened the client-agency view that a sports atmosphere was excellent for presenting Ford automobiles. As Eldon (Hap) Hazard, radio/tv supervisor of the company's Detroit office remembers, "We realized that sports' excitement, the feeling of reality and immediacy, and certainly of activity, were perfectly fitted to our then-current promotions as well as those in the planning stages." Or, as Edward J. Rodgers, broadcast supervisor of the Ford Division, puts it: "Where the viewer *participates* in what he's watching, you've established an empathy few tv vehicles afford."

Conspicuous in Ford's over-all effort to match campaign to program is its "Lively Ones" campaign for the introduction of the company's '62½ models. The basic liveliness of popular sports made an ideal background for the current campaign (i.e., "Ford dealers are the *liveliest* sports in town." "The '62½ models are the *liveliest*," etc.), which may well be carried over into the '62-'63 season.

"Too," says James Luce, vice president and media director of JWT's Detroit office, "the sports environment lends itself to limitless promotion possibilities." Cited particularly are the Thunderbird golf tournament, which Newark, N. J. Ford dealers established in their own area and which NBC TV will carry 10 June—sponsored in full, to no one's surprise, by the Ford Division and its Newark area dealers; and last year's "Punt, Pass 'n Kick" contest, tieing in with NFL sponsorship. This latter promotion, which in many ways has set a pattern for Ford's future tie-ins with sports programs, had

(*Please turn to page* 44)



'ACTIVITY in sports fits our own promotions': Edward J. Rodgers, Ford's bdcst. supvr.



'EMPATHY is viewer reaction to sports': Eldon Hazard, r/tv supvr., JWT, Detroit

YOU'RE WRONG, MR. MINOW,

Stephen Labunski, WMCA, New York, offers vigorous refutation of FCC Chairman's NAB radio speech

Veteran broadcaster challenges both Minow's facts and ideas on radio in address to Wilkes-Barre ad club

Last week, on 2 May, the Advertising Club of Wilkes-Barre, Pa., heard one of the most outspoken attacks ever delivered by a broadcaster against an FCC Chairman. The speaker was Stephen Labunski, executive vice president and general manager, WMCA, New York. The attack was on Chairman Newton Minow's NAB radio speech given at the convention in Chicago, 1-4 April. Here is Labunski's address in full.



REBUTTAL to FCC given by Stephen Labunski, exec. v.p. and gen. mgr., WMCA, N.Y.

You can take the same set of facts and put different interpretations on them. There was a story doing the rounds during the last Olympic Games about the two-man foot race between the Russian and the American, which the American won. The Soviet press, however, acclaimed their athlete as a great hero, explaining that while he had come in second, the American had run next to last.

I am afraid that the Chairman of the Federal Communications Commission suffers a little from the same malady, although obviously not for the same reasons. He does, however, take a set of facts about radio and, in a speech before the National Association of Broadcasters on 3 April, draws some mighty peculiar conclusions. Mr. Minow quoted some figures on radio homes and radio usage which people in the industry found hard to understand. He said, among other things, that in 1961 we had 50 million radio homes, but that sets in use during the day averaged 9 per cent, thereby reaching 4,500,000 homes; and during the evening sets in use averaged only 6 per cent, reaching 3 million homes. I have asked a number of people since then, including experts in the research business, where he might have gotten such a set of figures. Nobody seems to know. Most likely, these are Nielsen figures on per-minute averages, but whatever the case, they greatly distort the true picture of radio listening today. Assuming that the source is Nielsen, this same source says that radio reaches more than 47½ million different U. S. homes each week—almost 39 million homes every day during the daytime, and 24½ million homes every evening. At any given moment a typist is using only one finger with which to hit a key, but no one measures a typist's performance by anything except the use of all ten fingers. In effect, the Chairman views radio in about 1/10th of its true dimensions, and it is not surprising, therefore, that this has led him to some strange conclusions.

The FCC Chairman, however, did concede that some outside listening took place and that, in fact, radio had spread to the kitchen, the bedroom, the workbench, the office, the automobile, the fishing camp, and the mountain trail. The one place radio, with its undeniably universal accessibility, has not reached is the hallowed halls of the Federal Communications Commission — judging by things which FCC spokesmen have periodically said about the medium.

In comparing the use of television to the use of radio, Mr. Minow spoke of the "massive section of the mass audience (which had) deserted radio for television." Here he made the old mistake of assuming that every viewer acquired by television was necessarily a listener lost to radio. Perhaps Mr. Minow himself has stopped listening to the radio and has become a television viewer only, but there is a great deal of evidence that this is not the case with other people. Many of the same people do some television viewing, some radio listening, some newspaper reading—attending one communications medium does not preclude some overlap in viewing-listening-reading habits.

Mr. Minow spent a good deal of time lamenting the prolific growth of radio stations in the last 15 or 16 years. His figures are doubtless correct when he says that in 1946 there were 996 am stations excluding those owned and operated by the networks, and that in 1960 there were 3,451 such am stations. But instead of concluding from this that the American people were currently being served by a great variety of radio programs and that the listener might

SAYS A RADIO BROADCASTER

Labunski sees danger if radio men follow Minow

"If radio broadcasters are in as much trouble as Mr. Minow says they are, and if they now follow his implied program suggestions and stay away from the things he apparently doesn't like, they are almost guaranteed to have more trouble than before. You may consider it unfortunate or not, but the American people simply do not listen to a radio station for program 'categories' which look good on paper in Washington, D. C., headquarters of the FCC. The people who listen to radio, far more than Mr. Minow imagines—and probably for different reasons—have various choices, among which is the ever-present one of being able to turn their radios off completely."

therefore be richer in choices than he had ever been, Mr. Minow immediately went from this statement to the conclusion that the quality of radio services had been seriously impaired by the over-abundance of radio stations. This is a strange conclusion for Mr. Minow, who has been a prime advocate of greatly expanding the number of television stations in this country for the express purpose of broadening viewer choices and improve programing through the pressure of competition.

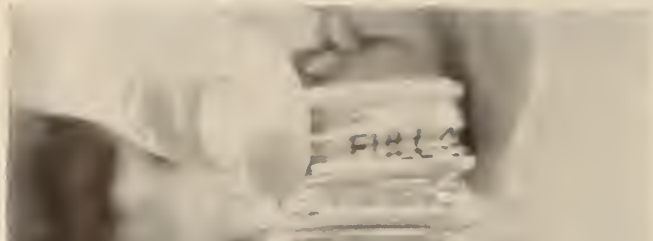
The situation he is advocating for television exists with a vengeance in radio; yet, his conclusions about radio are largely couched in negative terms and critical stereotypes with hardly a reference to the industry's ability to flourish during the years of television's greatest expansion and without recognizing those qualities of the radio business which provide a seemingly endless supply of men and women who would like to get into radio despite the known economic hazards which cause one-third of the industry to swallow red ink every year. The FCC Chairman is mystified by this phenomenon: ". . . but we are finding that in our competitive system radio stations seem to have no mortality rate," he says, ". . . few radio stations ever decide —voluntarily—to leave the air. Radio stations do not fade away; they just multiply." I have known this a long time but find it not at all puzzling. It simply means that there are a large number of ambitious and enterprising people in our country who are anxious to undertake one of the most exciting and potentially rewarding careers open to them—the radio broadcasting business—combining, as it does, the satisfactions of communicating with an audience, playing a vital role in one's community, and engaging in a highly competitive business enterprise in which the financial rewards for success can be substantial.

Furthermore, if you truly believe in private enterprise, you welcome the competition of new ideas and of an ever-widening market. The fruits of private enterprise, as they apply to radio, make Mr. Minow cringe as he describes his reaction to radio stations: "dull, dreary, full of decay and desolation . . . wild as a hurricane—blasting off continually with an insane symphony of sound and fury—signifying *what?* . . . plagued by too many bills, too few accounts, and too little audience? . . . destined to sink into a rut of raunchy records, tasteless chatter by adolescent disc jockeys, and rip-snorting, inaccurate news reports?" If this is his total impression of radio, Mr. Minow has not done very much representative listening; instead, he has been content to let a well-known critic of radio supply him with his philosophy and, indeed, his choice of words.

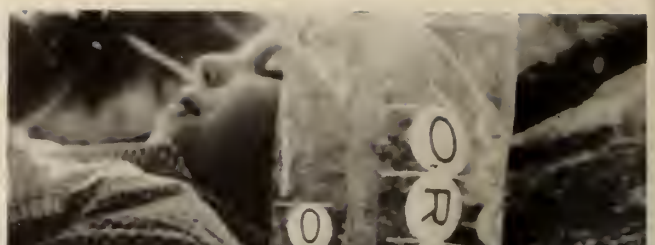
What is an "insane symphony of sound and fury," Mr. Chairman?

What is a "rip-snorting, inaccurate

(*Please turn to page* 44)



METALS & Materials winner is Alcoa commercial for 'Pilfer Proof Wine Caps.' Agency: KM&G, Pgh. Producer: Producing Artists, N.Y.



BAKED GOODS & Confections winner, Nabisco 'Oreos' also won citation for direction. Agency: Mc-E, N.Y. Producer: Morris Engel, N.Y.

1961's TOP TV COMMERCIALS

Upgrading of drugs' commercials, emphasis on "documentary" approach noted among winners announced last week in third American Tv Commercials Festival

Last week some 150 awards sifted from 1,254 entries were passed out to agencies, advertisers, and production firms for excellence in television commercials at the third annual American Tv Commercials Festival.

Cited for best in product classification as well as in a number of other categories, Chevrolet, Alcoa, Autolite, Pepsi, and AT&T emerged with the most mentions.

• Chevrolet had the most honors, picking up 11 awards. The most outstanding Chevrolet commercial, entitled Corvair "Swamp," walked off with these top awards: best automobiles, best color cinematography, and best demonstration.

Agency for the "Swamp" commercial is Campbell-Ewald, Detroit; producer, Woodburn & Walsh, Coral Cables, Fla.

Another Chevy commercial, "Road Signs," was the winner in best musical scoring. Agency is C-E, and the producer On-Films, Princeton, N. J., and New York.

Chevrolet also won in "best videotape production" with its "Anniversary Album Offer" commercial. Agency is C-E, and the producer, NBC TV, Burbank, Cal.

Alcoa had 8 awards, including four "bests." An Alcoa series, "Qualities of Aluminum" was voted both the best series (regardless of product) and the best black and white cinematography. The same series was "also cited" (but not first) in these other categories: best copy, best musical scoring, best editing. The series was prepared by Fuller & Smith & Ross, Pittsburgh. Production company was On Films, Princeton, N. J., and New

(*Please turn to page* 49)

CIGARS & Cigarettes winner is Winston 'Match Folder' Commercial, R. J. Reynolds. Agency: Wm. Esty, N.Y. Producer: Pelican Films, N.Y.



BANK category's top commercial is Bank of America's "Bankamericard No. 1." Agency: Johnson & Lewis, S.F. Producer: FilmFair, Hywd.



Award-winning commercials voted 'best in product category'

CATEGORY	PRODUCT	ADVERTISER	AGENCY	PRODUCTION COMPANY
Series	Aluminum	Alcoa	F&S&R	On Film, Princeton, N. J.
Apparel	Sweaters	DuPont	BBDO	Elliot, Unger & Elliot, N.Y.
Appliances	Coffeemaker (Home)	G.E.	Maxon	Elektra Film Prod.
Appliances	Copier (Office)	Xerox	PKL	Elliot, Unger & Elliot, N.Y.
Automobiles	Corvair	Chevrolet	C-E	Woodburn & Walsh, Cl. Gables
Auto Accessories	Autolite batteries	Electric Autolite	BBDO	Sarra
Baked Goods	Oreos	Nat'l. Biscuit	Mc-E	Morris Engle
Baking Mixes	Yellow cake	Pillsbury	Burnett	On Film, Princeton, N.J.
Banks	Bankamericard #1	Bank of America	Johnson & Lewis	FilmFair, H'wood
Beers, Wines	Piel's beer	Piel Bros.	Y&R	Columbia Screen Gems, H'wood
Cereals	Corn flakes	Kellogg	Burnett	MPO Videotronics, L.A.
Cigars, Cigarettes	Winston cigarettes	R. J. Reynolds	Esty	Pelican Films
Cleansers, Waxes	Windex	Drackett	Y&R	MPO Videotronics, N.Y.
Dairy & Margarines	Pie Crust	Amer. Dairy	C-M	Sarra
Coffee, Tea	Instant Maxwell House	Gen. Foods.	B&B	Television Graphics
Cosmetics, Toiletries	Nail polish, lipstick	Max Factor	Carson/Roberts	FilmFair, H'wood
Gasolines, Lubricants	Texaco	Texaco	B&B	Filmways, N.Y
Gift Items	Kodak film	Eastman Kodak	JWT	Filmways, N.Y.
Home Furnishings	Steel sinks	U.S. Steel	BBDO	On Film. Princeton, N.J.
Institutionals	Workability	Alcoa	F&S&R	WFAA-TV, Dallas
Insurance	Allstate	Allstate	Burnett	Ferro, Mogubgub, & Schwartz, N.Y.
Laundry Soaps	Ivory Snow	P&G	B&B	On Film, Princeton, N.J.
Media	N.Y. Herald Tribune	N.Y. Herald Tribune	PKL	Videotape Prods., N.Y.
Metals, Materials	Alcoa Pilferproof Wine Caps	Alcoa	KM&G	Producing Artists, N.Y.
Packaged Foods (tie)	Chun King chow mein	Chun King	BBDO	Freberg, H'wood
	Skippy peanut butter	Best Foods	GB&B	Quartet Films, H'wood
Paper Products	Scott (all)	Scott Paper	JWT	On Film, Princeton, N.J.
Pet Products	Sergeant's Flea, Tick Spray	Polk Miller	N.W. Ayer	Group Productions, Detroit
Pharmaceuticals	Band-aid	Johnson & Johnson	Y&R	On Films, Princeton, N.J.
Public Service		S. Cal. Cancer Center	FC&B	Cascade Pictures of Cal.
Soft Drinks	Pepsi-Cola	Pepsi-Cola	BBDO	Television, N.Y.
Toys	Horse	Mattel	Carson/Roberts	Lou Lilly Prod., N.Y.
Travel	Greyhound bus	Greyhound	Grey	WCD, N.Y.
Utilities	Telephone	AT&T	N.W. Ayer	Pintoff Prods., N.Y.



POTPURRI of music format was scrapped by KTHT, Houston, with signing of Mars Broadcasting's new program service, Demand Radio, last month. Here with John G. Johnson (l), chmn. of the board, Demand Radio 79 (formerly KTHT) is Stanley N. Kaplan, exec. v.p., Mars Bdcstg.

Part two of two parts

RADIO'S CHANGING SOUNDS

Radio formats, long under the image of top 40-ism, are once more in revolution; a report on the new programing, and how and why stations are making the big switch

In the constant struggle to keep itchy-fingered dial switchers from fracturing rating scores, program formats in radio stations everywhere are undergoing a bit of reshuffling. Last week, in the first part of this two-part story, SPONSOR *related some of the programing changes which took place recently in the nation's number one market, New York. In the article below,* SPONSOR *examines similar programing changes in stations in other parts of the country.*

Five weeks ago. fed up with its programing format—a potpourri of music, "everything but rock 'n' roll"—Houston's KTHT, scrapped its old set-up and took on a new programing service, Demand Radio. Even the call letters were set aside and Demand Radio 79 (the station's dial number) was adopted.

A creation of Mars Broadcasting, Stamford, Conn., the service feeds the station a 24-hour flow of smooth, uninterrupted programing of music, community features, public service. The music involves the original renditions of the hits of all time; only those records which sold millions of copies.

Although the new service is costly, public and advertiser reaction to Demand Radio 79 is summed up by the station's vice president and general manager, Charles W. Brunt: "Demand Radio is a winning combination of the right kind of music—with the guess-work taken out—and immaculate production techniques."

Since everything except news reports are pre-taped, the new programing service, Brunt says, eliminates the risk of unexpected "fluffs" and presents instead a smooth, professional performance.

Material for community featurettes and public service announcements is dispatched to Mars Broadcasting where it is taped by high-

priced talent not available with local budgets. The result, says Brunt, is that of a smooth-running operation unmarred by slips and delivered by top-notch performers.

Demand Radio did not mean a cutback in station personnel. As a matter of fact, says Brunt, the station is expanding its staff to do a more thorough job of researching and preparing material for program features.

Although it is too early to weigh the success of the new programing concept via rating figures, sales figures show a gain. The first month showed a 30% hike in sales over the last month of its previous format.

New accounts, local and national, have signed up with Demand Radio 79. Among them: Frizzell Pontiac, Culligan soft water, Guardian Maintenance, Richardson Chevrolet, Gibraltar Savings, Weingarten's, James Bute paints, GMC (Fisher Body), Eljer Plumbing, Texas National Bank, Vermont Maid syrup, Site Oil, Patty General Tire, Busch Bavarian beer, 7-Up, and Gulf Oil, and several local political candidates. Renewals included Delta Airlines and Boyd Mullen Chevrolet.

Listener acceptance is measured by mail which poured into the station from adult listeners.

A total of $30,000 is currently being spent to acquaint the Houston area with the new format. Although the station complies with FCC regulations for identification of a station's call letters at least twice per hour, the station prefers to be known as Demand Radio 79. The name was changed at the post office and everyone urged to address them thus.

To accomplish this, the station enlisted the aid of the following promotions: saturation schedules on Demand Radio 79; $10,000 expenditure in daily and weekly newspapers; 100% showing on 24-sheet billboards; painted billboard spectaculars; ad carts in Houston's top 50 supermarkets; prime time tv saturation schedules; bus cards in all 418 Rapid Transit buses; trailers in 35 indoor and outdoor movie theatres in Houston; messages imprinted on some two million Carnation milk cartons; and on-the-air promotions and contests.

In Indianapolis, last year WFBM decided to do away with its rock 'n' roll format in favor of "better music." Reports from the station indicate that on the local level, the sales picture is an extremely healthy one, and ratings point out that the changeover philosophy was sound.

"In two recent local rating surveys," says a station spokesman." WFBM placed number one." WFBM's new programing format, known as "The Wonderful Sound of Music," features tunes familiar to listeners, recorded by leading artists. The bulk is album music. Some late single releases are used if they fit into the format.

Another station that recently dropped rock 'n' roll is Albany, N. Y., station WROW. The "Beautiful Music" format, reports the station's general manager, Robert Peebles, has received accolades from listeners and advertisers.

Says Peebles, "in addition to immediate increases in Hooper and Pulse ratings, we received an unexpected bonus of more than 1,000 cards and letters from listeners throughout our coverage area."

Just one month ago, Detroit radio station CKLW, in an effort to attract more adult listeners to nighttime radio, departed radically from their usual top 40 fare and went country-western from 7:30 p.m. to midnight.

The reasoning behind the changeover, according to a station spokesman: "Country-western enthusiasts are mainly in the 35-to-40 age group and of a higher income bracket. Country-western music is considered the folk music of America—the prime reason for its popularity among the intelligensia. In fact, some of its biggest fans are university professors."

For CKLW, this reasoning apparently is paying off. According to reports, after only one month of this type of programing, the mail reaction has been excellent and on the agency level, sales have gained considerably.

From an advertiser—Tommy Edwards' Deejay Record Shop in Cleveland, Ohio—who ran three 10-second spots starting at 7:30 p.m. for one week, came enthusiastic reports of some 212 requests for his catalog in three days. A recent station pro-

Here's how a station promoted its new format



NO BETTER way to reach the masses than by subway, was reasoning behind Boston radio station WNAC's subway poster campaign spotlighting new programing. Nine different two-sheet posters were exposed to half a million people each day for a period of three months

motion brought 3,872 postcards during a five-day period from listeners requesting albums they would like to hear played on the new country-western program.

While many radio stations manage to wriggle out of their rock 'n' roll garbs with success, a radio station which prefers not to be identified is experiencing an about-face. The story is one of frustration. Here's how the station manager tells it:

"'But you're a teenage station!' said the timebuyer at a New York agency when our rep salesman and I asked why our station was not included in the latest 'three-deep' buy for one of his clients. 'But look at the ratings, the cost-per-1,000, and, even with a large teen factor, we deliver more adults than the number three and number four stations combined,' protested the rep salesman.

"With an average of better than 27% of the audience in Pulse and around 36% in Hooper, we lost the business. And it wasn't the first time. A lesson learned, we took to rotating audition tapes and airchecks to prove we had an adult sound. More albums were used, emphasis was put on our news and public affairs, and we used our most adult voices in cutting these tapes the agencies would hear as representative of our station. The device worked some of the time, but not always.

"But even with the business we lost by being a 'formula' station, we still enjoyed a good deal of national spot. We were informed, however, that this business was placed 'in spite of the fact you are the teen-age station.' Seeking a way to combat what Madison Avenue calls a bad image, we began an intensive study to determine if we should change our programing. The reaction we got from timebuyers, both locally and nationally, indicated we should.

"Our one mistake was monumental. In our enthusiasm we forgot to test the tenor of our own audience. But we did talk with agency people. Timebuyers tell you they do extensive researeh on the markets they buy for thir elients. And they tell you they are looking for the adult audience. And they tell you they are not interested in the teenage market. Several months ago we changed our top 40 format to new and different programing. Shortly after our change, one of our competitors in this multiple-station market changed to top 40.

"Result for us: disaster. Our ratings went down. The top 40's went up. National spot business dropped off more than 80%. Even some of our faithful local advertisers who had been with us for years either cut back or did not re-new. And what were we programing? Just what the ageneies and timebuyers said they wanted. First we joined the network to get the prestige of net news coverage and big name commentators. We upgraded an already good local news and sports department. We added talk features and featurettes. We hired more adult-sounding announcers. And we changed the music to pop standards.

"Our friend at the top 40 station began to get the accounts that no longer bought us. In fact, he got so much he had to multiple-spot and play competitive accounts almost back-to-back.

"What's our next move? Frankly we'd love to continue with our present programing. It sounds great! And it fulfills all the high standards of the NAB, the FCC, the agencies, and dedieated broadcasters have been talking about it for years. But we can't go hungry. We do know we can get the ratings again by switching back to top 40.

"On the other hand, we would go back to arguing with timebuyers about teenage image and rock 'n' roll. We would lose any prestige we may have gained and we would have to swallow large chunks of pride. Perhaps it is better to eat pride on the half-shell than to eat nothing at all."

In Boston, veteran radio station WNAC, after years of trying first one style and then another, now is settling down to a good working format. From 1954 to 1969 WNAC stayed with what is known as "Easy Listening." The station later switched to "Radiant Radio—" a top 40 with "definite-beat music." After six or eight months WNAC became a mid-

(*Please turn to page* 52)

SPOT TV

✔ Billings up only 2.3% TvB reports; Cash points to high talent cost in part; Wrigley gum the brand leader

Spot television billings made the slightest increase on record during 1961, it was revealed in Television Bureau of Advertising estimates released today (7 May).

The figures, compiled by N. C. Rorabaugh Co., show $617,398,000 in national and regional spot tv gross time billings. This is an inerease of 2.3% over the $603,294,000 billed in 1960. Increases in other years have been: 7.6% (1960), 18.3% (1959), 14% (1958), 12.9% (1957).

"One of the strongest influences," said Norman E. (Pete) Cash, TvB president, in explaining the low increase, "is talent costs for commercials. No doubt, a few members of the involved unions had substantial incomes, but many more who might have been employed regularly have been priced out of work. Ageneies are reporting as much as a 50% increase in talent charges due to high residual costs which can only reduce further the number of people employed in the making of television commercials."

Wrigley chewing gum was the leading brand advertiser, with gross time billings of $10.098,750. Other leading brands with billings of $5 million or more were Wonder Bread, ($6,155,680; Coca Cola, $5,837,900; Kellogg dry cereals, $5,829,050; and Maxwell House coffee, $5,290,570.

Advertisers which spent more than $20,000 on spot numbered 1,246 compared with 1,285 in 1960, a drop of 39.

The major share of expenditures was spent on minute announcements, which received $475,072,000 or 77% of the total. I.D.'s had billings of $65,530,000, or 10.6%, and programs, $76,796,000, or 12.4%.

Food and grocery products were the largest product classification with billings of $170,988,000, followed by

1961 GAIN LOWEST ON RECORD

cosmetics and toiletries at $59,803,000; ale, beer and wine at $52,667,000 and household laundry products at $48,185,000.

Largest advertiser in the medium was Procter & Gamble, $56,704,290. Lever Brothers at $18,976,870, General Foods at $17,856,170 and Colgate-Palmolive at $14,989,170 were among the other leaders.

In spending by product categories, 17 of 32 groups were down in expenditures from the year 1960, while 14 of them were up.

The most notable gain was made

Top 100 national and regional spot tv advertisers—1961

Advertiser	Expenditure	Advertiser	Expenditure	Advertiser	Expenditure
1. Procter & Gamble	$56,704,290	34. Jos. Schlitz Brewing	3,353,160	67. Pacific Tel. & Tel.	1,757,550
2. Lever Brothers	18,976,870	35. Ford Motor Co., Dealers	3,329,700	68. Vic Tanny Enterprises	1,732,070
3. General Foods	17,856,170	36. Canadian Breweries	3,216,180	69. Atlantic Refining	1,712,290
4. Colgate-Palmolive	14,989,170	37. General Motors Dealers	3,165,920	70. C. Schmidt & Sons	1,669,820
5. Coca-Cola/Bottlers	10,745,140	38. Sterling Drug	3,008,580	71. Sun Oil	1,646,550
6. William Wrigley	10,098,750	39. Carnation	2,979,480	72. Wander	1,599,690
7. Bristol-Myers	9,586,450	40. Welch Grape Juice	2,930,970	73. Ward Baking	1,589,370
8. Standard Brands	8,752,320	41. Humble Oil	2,884,190	74. A&P	1,585,970
9. American Home Products	8,713,090	42. Simoniz	2,846,360	75. John Morrell	1,583,220
10. Continental Baking	8,535,930	43. Liggett & Myers	2,845,350	76. Beech-Nut Life Savers	1,572,580
11. P. Lorillard	8,003,050	44. Pharmacraft	2,767,730	77. Golden Press	1,539,140
12. Miles Laboratories	7,636,790	45. Quaker Oats	2,754,440	78. National Biscuit	1,529,570
13. Philip Morris	6,374,160	46. United Vintners	2,731,060	79. J. Nelson Prewitt	1,526,880
14. Corn Products	6,126,570	47. U.S. Borax & Chemical	2,603,750	80. General Electric	1,503,080
15. Kellogg	5,978,780	48. Richardson-Merrell	2,594,400	81. Consolidated Cigar	1,484,540
16. International Latex	5,323,280	49. Falstaff Brewing	2,555,760	82. Coffee Growers of Col.	1,465,180
17. Alberto-Culver	5,150,090	50. American Chicle	2,549,530	83. Schaefer Brewing	1,450,440
18. Gillette	5,062,430	51. Hills Bros. Coffee	2,543,510	84. Greyhound	1,444,240
19. J. A. Folger	4,735,150	52. Andrew Jergens	2,540,400	85. Standard Oil (Cal.)	1,440,660
20. Nestle Co.	4,718,820	53. R. J. Reynolds	2,299,740	86. Pearl Brewing	1,410,920
21. Lestoil Products	4,662,670	54. E. & J. Gallo Winery	2,195,310	87. Piel	1,409,790
22. Avon Products	4,540,460	55. American Oil	2,134,330	88. National Dairy Products	1,406,960
23. Anheuser-Busch	4,535,130	56. Phillips Petroleum	2,064,900	89. Swift	1,403,740
24. Pepsi-Cola/Bottlers	4,336,350	57. Theo. Hamm Brewing	2,058,460	90. Helena Rubinstein	1,393,650
25. General Mills	4,272,080	58. Pillsbury	2,049,150	91. M. J. B.	1,388,180
26. American Tobacco	4,237,670	59. North American Phillips	2,045,830	92. Chrysler Dealers	1,356,680
27. Warner-Lambert	4,183,090	60. Norwich Pharmacal	2,001,210	93. General Motors	1,355,560
28. Hunt Foods	4,166,380	61. Scott Paper	1,971,020	94. Safeway Stores	1,354,630
29. Carter Products	3,872,170	62. Ralston Purina	1,959,940	95. Chesebrough-Pond	1,353,090
30. Food Manufacturers	3,682,270	63. Louis Marx	1,883,810	96. Pan-Amer. Coffee Bureau	1,340,930
31. Pabst Brewing	3,508,490	64. Maybelline	1,866,060	97. Liebmann Breweries	1,326,700
32. Brown & Williamson	3,464,840	65. Deluxe Reading	1,841,780	98. Plough	1,318,910
33. Campbell Soup	3,366,570	66. Helene Curtis	1,763,010	99. Ex-Lax	1,310,020
				100. Pet Milk	1,305,910

Source: TvB-Rorabaugh

by the sporting goods, bicycles and toys category, which nearly doubled its spending in 1961, adding $5,420,000 to its spot tv expenditures. Toys alone spent $10,805,000 last year accounting for the greatest increase within this category.

Other categories with gains in 1961: Ale, beer and wine, up $3,889,000; Confections and soft drinks, up $5,235,000; cosmetics and toiletries, up $3,180,000; Dental products, up $5,430,000; foods, up $5,800,000; household laundry products, up $3,277,000; household paper products, up $1,054,000; and transportation and travel, up $722,000. (For 1961 figures, see chart below.)

Automotive registered the most significant drop in spot tv expenditures last year. This category decreased its expenditures $5,222,000 from the 1960 figure, $22,276,000.

Losses were shown in these other categories: Tobacco products and supplies, off $949,000; Agriculture, down $651,000; clothing, furnishings, off $3,307,000; drugs, down $2,550,000; gasoline, lubricants, down, $2,592,000; household cleansers, off $7,770,000; household appliances, down $1,999,000; household furnishings, down $722,000; and watches, jewelry, cameras, down $1,694,000.

Among advertisers, Lever Bros. moved into second place, replacing General Foods, which moved down to third. Lever increased its spot expenditures $2,441,870 over 1960; General Foods spot billings dropped by $684,000 during the same period. (For 1961 figures, see chart, previous page.)

Colgate-Palmolive remained in fourth spot, in spite of an increase of $3,570,170 compared with 1960. Bristol-Myers dropped from fifth place in 1960 to seventh in '61, with a $582,550 decrease in spot outlays.

Among the more spectacular jumps in expenditures was the case of Coca-Cola and its bottlers, which more than doubled 1960 expenditures, increasing by $5,911,750 to take fifth place behind Colgate-Palmolive. Pepsi-Cola added $1,217,350 to its spot tv expenditures in 1961, actually surpassing Coke's 1960 spending, but still some $5 million behind in 1961.

Alberto-Culver sprang into position as the top advertiser in the cosmetic, toiletries field, more than doubling its expenditures with a $3,908,000 gain over 1960 to move into 17th position. By contrast, Avon advanced by only $500,000. Revlon did not appear in the top 100 advertisers.

In tobaccos, Philip Morris moved into second place behind P. Lorillard which led in both years in this field. Philip Morris added $1,977,570 to its billings in spot during 1961. Brown & Williamson registered a sizable drop in spending of $4,321,160 during 1961.

How much was spent in spot by product categories—1961

Classified	Expenditures	Classified	Expenditures
Agriculture	$ 1,191,000	Household appliances	4,756,000
Ale, beer & wine	52,667,000	Household furnishings	2,027,000
Amusements, entertainment	1,722,000	Household laundry products	48,185,000
Automotive	17,054,000	Household paper products	7,217,000
Building material	2,081,000	Household, general	6,073,000
Clothing, furnishings	10,107,000	Notions	105,000
Confections & soft drinks	39,083,000	Pet products	8,166,000
Consumer services	18,702,000	Publications	3,082,000
Cosmetrics & toiletries	59,803,000	Sporting goods, bicycles, toys	10,979,000
Dental products	16,868,000	Stationery, office equipment	680,000
Drug products	44,143,000	Tv, radio, phonographs	707,000
Food & grocery products	170,988,000	Tobacco products & supplies	29,737,000
Garden supplies & equipment	787,000	Transportation, travel	4,873,000
Gasoline & lubricants	21,746,000	Watches, jewelry, cameras	2,732,000
Hotel, resorts, restaurants	490,000	Miscellaneous	6,843,000
Household cleaners	23,804,000	**TOTAL**	**$617,398,000**

Source: TvB-Rorabaugh





DOUBLING of sales figures for Casite after year of sponsorship of *Paul Harvey News* on ABC Radio, led to sponsorship renewal, says Hastings ad mgr. Marsh H. Cook shown standing (l) with Paul Harvey and wife. Point of purchase such as display rack (r) was offered dealers

RADIO DOUBLES CASITE SALES

➧ Radio net proves eye-opener for longtime trade paper advertiser specializing in automotive equipment

➧ Success of initial 13-week trial campaign leads to 52-week full time sponsorship for Casite additive maker

When it comes to putting across effectively the merits of nuts and bolts items, network radio is proving a convincing factor. This was pointed up with considerable force early this spring when Hastings Manufacturing, maker of automotive replacement parts, shelled out nearly a quarter-million dollars and signed up for its third consecutive year on ABC Radio.

A comparative newcomer to air media, the Hastings, Mich., manufacturer first tried radio in the spring of 1960 with co-sponsorship—on a 13-weeks trial basis—of ABC's *Paul Harvey News*. Prior to that time, ads in the *Saturday Evening Post* and various trade publications gave the Hastings its only means of consumer and dealer exposure.

The results of the first attempt to peddle wares via the radio route—results which provided the basis for a continued and full sponsorship of *Paul Harvey News* on a 52-week schedule—were outstanding. According to Hastings' ad manager, Marsh H. Cook, "The 1961 sales were almost double 1960 sales, and sales for the first quarter of 1962 are more than a third greater than the similar period in 1961."

The continuing fast rate of growth, according to Cook, is directly attributable to the radio campaign. "While new products also influenced last years' sales picture, we feel that Paul Harvey airing Casite messages daily on ABC Radio was a substantial factor in our 1961 success story."

A daily, Monday through Friday, five-minute capsule report, *Paul Harvey News* is heard over 270 stations in 48 states. Broadcast time (E.D.T.) is 6 p.m.

Although Hastings manufacturers a number of automotive replacement parts—piston rings, oil filter cartridges, spark plugs, service tools—the radio advertising features the company's Casite additives.

Since 1940, Casite has been a nationally advertised "tune-up in a can" sold at automotive wholesalers. Until recent years, Casite was a singular product. Now the name covers a family of six under-the-hood chemicals to cure minor engine ills.

Company enthusiasm for the Paul Harvey delivery runs high. Reports ad manager Cook: "Paul Harvey's

(*Please turn to page* 52)



MEDIA MEN (l-r) Martin Herbst, Sam Vitt of DCS&S see Daytona, Fla., Standard-Triumph dealer David Ruggles in "advance market" study

Part two of two parts

DCS&S' NEW BUYING CONCEPT

Metro rankings with findings differ

Market	Metro area rank	Television area rank	DCS&S "advanced" rank
Hartford	34	13	11
New Haven	39		
Springfield	53		
Seattle	19	19	16
Tacoma	79		
Baltimore	12	21	20
New Orleans	27	38	36
Norfolk	48	43	34
Newport News	115		
Greensboro	107	46	39
Winston-Salem	132		
Orlando	79	76	41
Daytona Beach	185		

Rankings *of DCS&S may give Norfolk-Newport News, Greensboro-Winston-Salem, or Orlando-Daytona same relative importance of a New Orleans market*

Agency picks "advanced" markets based on major changes in an area's living pattern, population explosion

Last week, the Flying Task Force team from Doherty, Clifford, Steers and Shenfield, reported on the results of its own "Test Market" tour through the Norfolk-Newport News, Winston-Salem-Greensboro and Orlando-Daytona Beach market areas to prove their new Mediamarketing concept of selecting "advanced" markets via criteria developed through their own research methods.

In this article Sam Vitt, vice president in charge of media and Martin Herbst, research diretcor, elaborate on the research and statistical data they compiled which supports their "advanced" market theory in the three areas covered and shows its application to other areas in the U.S.

The 10 states DCS&S estimates will have the largest growth

Rank	State	1960 Population (000)	1960 Index	1966 Population (000)	1966 Index	1971 Population (000)	1971 Index	1976 Population (000)	1976 Index
1.	California	16,109	100	19,349	120	23,246	144	27,929	173
2.	Texas	9,579	100	10,578	110	11,548	120	12,638	131
3.	Ohio	9,706	100	10,850	112	11,742	121	12,635	130
4.	Michigan	7,823	100	8,580	109	9,329	119	10,162	129
5.	Florida	5,075	100	6,109	120	7,147	141	8,185	161
6.	Indiana	4,662	100	5,298	113	5,738	123	6,178	133
7.	Washington	2,924	100	3,240	111	3,602	123	3,999	138
8.	South Carolina	2,382	100	2,686	113	2,894	121	3,102	130
9.	Colorado	1,753	100	1,912	112	2,108	120	2,327	132
10.	New Mexico	951	100	1,157	122	1,387	146	1,632	172

A CONTINUING, long-term look at population growth is taken by DCS&S. Here is its positioning of the states which it expects will have above average population increases. California will attain No. 1 position by 1971 and have a total of 28 million by 1976, which will be 76% greater than the 1960 census figure. Florida is the only other large state with this level of anticipated growth

Mediamarketing is a term being heard with increasing frequency around the offices of DCS&S. What it means is a new concept in planning and buying media and markets. What it may mean to the industry is a new answer to that old question: how can advertising dollars be stretched to maximum competitive effectiveness in the face of continually rising costs and lower profit margins?

Stated in its simplest terms, the DCS&S Mediamarketing concept is: make your marketing and, subsequently, your media decisions on the basis of what a market's situation actually *is* rather than on the basis of what it may be reported to be. If the DCS&S concept is accurate, it could have tremendous implications, particularly to national spot television advertisers. Another way of approaching the concept is to view it as a recognition of three important marketing elements which have been developing within the United States during the past several years. Those elements are 1) population explosion, 2) tv's marketing concept, and 3) interurbia. A consideration of these elements form the basic premise from which the concept initially evolved.

Population explosion: This is probably the most well-heralded fact of our decade. Economists have been fascinated with the potential of this force and, as a result, it has been a key consideration in evolving the "Soaring Sixties" label. But what does it mean, in particular, to the marketing man? It means a tremendous potential brimming with opportunities if you look at the census projections over the next five, 10, and 15-year periods. Its real significance, however, doesn't emerge until the projected growth is examined state by state and city by city rather than from a purely national view. (See chart, p. 37.) When this is done, areas of greater potential immediately appeal with graphic clearness. And when the projected growth for these areas is translated from a five-year period into average daily population increases, the situation becomes far more than just an academic future to most marketing men.

Tv's marketing concept: Against the background of population explosion the television marketing concept takes on even greater significance. In simple terms this concept states that an advertiser's television viewing area automatically becomes his most efficient marketing area. The result is that those advertisers who subscribe to this concept (brewers being among the leading exponents) have realigned their sales organizations to concentrate primarily on selling the television pattern area instead of their previous state, county, etc., sales designated areas. Related to the DCS&S Mediamarketing concept this means a re-evaluation of marketing areas for a new ranking alignment based upon the population within effective viewing distance of the markets' television signals.

Interurbia: Interurbia is the moving together of two or more marketing areas to form one large marketing area. The creation of interurbian areas seems to be gaining momentum under the influenec of three key factors. First, of course, is population explosion, with people needing and

(*Please turn to page* 53)



"Treat yourself"
to the
BIG TIME BUY
IN
HARTFORD

WPOP
Hartford, Conn.
Phillip Zoppi
General Manager
Adam Young, Inc.
Nat'l Rep.
A TELE-BROADCASTERS STATION

TIMEBUYER'S CORNER

Warren Bahr has been appointed a senior media director at Y&R, in charge of development of creative media planning . . . Marjorie Redpath has been made media director of Magna, Ltd., Los Angeles. She was formerly with Kenyon & Eckhardt . . . Thoren Schroeck left Gardner Adv., St. Louis, where he was a buyer, to join KMOX, sales . . . Ed O'Shea named media director at Gaynor & Ducas. Previously, he was media and market research director at T. N. Palmer & Co. . . . Hugh Cohn has been placed in charge of all tv programing at Lawrence C. Gumbinner.



DISCUSSING the good music/news format his station adopted, Herb Weber (l) of WHN, N.Y., dines with BBDO's veteran buyer Hope Martinez at Vincent & Neal's Due Mondi

At a luncheon last week, Philip Leopold of WABC, New York City, told Bob O'Connell of D'Arcy that he'd run out of gas while driving with his wife on a remote upstate road. The last gas station he remembered seeing was at least 10 miles back and he started walking. His wife called after him, "Don't forget to look for a gas station which gives plaid stamps."

When Martin Herbst of DCS&S lunched with Charles Rogers of WESH-TV, Orlando-Daytona Beach, Fla., Rogers extolled the virtues of Florida. "The weather," he told Herbst, "is the same throughout the year."

"That must pose a problem," Herbst joshed. "How do you start a conversation?"

(*Please turn to page* 42)



New, by design...

...and what's more

under the new leadership of Metropolitan Broadcasting Television, KMBC-TV now reaches more Kansas City homes than ever before! Now, six months later* more people turn to KMBC-TV than to any other station. Furthermore, effective May 1, KMBC-TV joins the dynamic family of television and radio properties

REPRESENTED NATIONALLY BY METRO BROADCAST SALES

*A.R.B., JANUARY 1962

"The EARLY SHOW"
Tops 'em All!
WEEKDAYS 5 to 6:30 PM
Highest Rating

WDEF-TV	STA. B	STA. C
18.7	11.1	9.2

Lowest CPM Adults

$1.02	1.29	3.80

Nielsen Nov-Dec '61

WDEF TV CBS CH. 12
CHATTANOOGA
Call
Advertising Time Sales, Inc.
NOW!

TOBACCO NETWORK HAS
PERSONALITY PROGRAMMING

NOW 14 daily program features on N. C. Regional Radio Net

Regional News ▯ Sports ▯ Weather Commentary ▯ Farm Reports

8 POPULAR PERSONALITIES

AVAILABLE:
Full sponsorship / Spot participations / Adjacencies
(Also Merchandising and Promotion)

BUY UP TO 28 STATIONS AT GROUP DISCOUNTS OR SELECT ONLY THE N. C. MARKET YOU NEED!

Get Regional Saturation with *local* "Main Street Radio" coverage...
See complete schedule in SRDS listing; Consult John E. Pearson Co. for details.
TOBACCO RN RADIO NETWORK

TIMEBUYER'S CORNER

(*Continued from page 40*)

Howard Webb of the Ralph Allum Co. is not a man to waste the opportunity to learn something new. At a party he was introduced to a Dr. Hallsman and asked. "Doctor. what therapy do you recommend for the bad sinus attack I had this year?" Dr. Hallsman explained that he was a doctor of economics, not a medical man.

"In that case," Webb said, "do you think I should buy more General Motors stock?"



VISITING New York, Alan Henry (l), general mgr. of KWK, St. Louis, lunched with (l-r) Tom Woods of H-R Reps and Jack Fennell, Wm. Esty buyer, at Mike Manuche's

Harry Wismer, owner of the N. Y. Titans football team and WKCW, Warrenton, Va., is a gourmet of the first order. When he dined with Conrad Roth of North Advertising, Wismer described exotic and unusual foods he's had around the world.

Roth was unimpressed and then mentioned unique dishes he's eaten. "I'm sure," he said, "your palate has never savored the exquisite delicacies of Southern Fried Baloney, or sweet and sour Sweet and Sour, or Egg Foo Parmigiania."

Marv Shapiro of BBDO believes a child should be taught by example. He wrote the school teacher about his son. "If he's a bad boy. don't slap him. Slap the boy next to him. He'll get the idea."

When Jack Fennell of Wm. Esty lunched with Alan Henry of KWK, St. Louis, and Tom Wood of H-R, he talked about the house he bought in Sea Girt, N. J., last year. "It's one of those quiet towns and they'll do anything to keep it that way," he said. "Even the Fire Department has an unlisted number."



ICE!

TELEVISION STATION MANAGERS. PROGRAM DIRECTORS!

FREE SAMPLE

SEE FOR YOURSELF IN THE COMFORT OF YOUR OWN HOME

Watch! Enjoy!

CAIN'S HUNDRED

A great full-hour television series is available to your station —first run off the network—starting in October this year. Taut, exciting contemporary dramas of crimebusting lawyer, Nick Cain. Unusual production values and story lines from the world's greatest studio, Metro-Goldwyn-Mayer. 30 episodes with top guest stars like Martin Gabel, Dorothy Dandridge, Ed Begley, Walter Slezak, Sammy Davis Jr., Barbara Baxley, David Brian, Larry Blyden, Marsha Hunt, Richard Kiley. Creator and executive producer, Paul Monash.

Currently drawing a bigger share of audience than all these other NBC-TV 10-11pm shows: Thriller, Bob Newhart, Brinkley's Journal, Dinah Shore/Bell Telephone Hour, Huntley Reporting, DuPont Show of the Week. (Nielsen March I & II)

FREE SAMPLE screening every Tuesday on NBC-TV (10pm NYT) of *CAIN'S HUNDRED* starring Mark Richman. Watch it this week. Then contact your nearest MGM-Television salesman.

(Note: if you want a free sample for screening at the office, ask for Cain's Hundred trailer on three typical episodes. Takes only a phone call or letter—3-minutes viewing time.)

CONTACT MGM TELEVISION

MGM TELEVISION

New York
1540 Broadway, JU 2-2000
Chicago
Prudential Plaza, 467-5756
Culver City
10202 W. Washington Blvd., UP 0-3311
Toronto
340 Victoria St., EM 3-5703

FORD

(*Continued from page* 27)

Ford dealers joining with the NFL, local recreation groups, high schools, YMCAs, etc., to engage boys from six to 12 in punting, passing and kicking competitions, with professional players, in many cases, serving as judges or instructors. Winners and their dads were Ford's guests at the Green Bay-Giants championship game at season's end.

That football is the major investment of the Ford sports schedule is not by accident. Company and agency research had already shown professional football to be the fastest-growing sport in the country, and when college football proved the second fastest growing, not only in attendance and interest but in television audience, the addition of NCAA games to NFL games became the main justification for the increased budget.

"Not to mention," says Barry Frank, JWT assistant group head, "the added advantage of football coming in the fall—when the new car models are introduced."

To stay as well rounded in sports activity as possible, however, Ford reserves a number of eggs in its basket for *Sunday Sports Spectacular*, which provides identification with hockey, fishing and hunting, basketball, etc., and what it likes to term "sports in depth"—coverage of such activities as the Air Force Academy athletic program and the Harlem Globe Trotters.

Company and agency officials hasten to point out, too, that although the major broadcasting investment for the coming season is in sports, it doesn't represent the total investment. Ford has renewed this year's highly-rated *Hazel* series on NBC TV and is presently seeking an alternate week half-hour in drama or comedy to replace its dropped segments of *Wagon Train*. Concentration this summer will be on an eight-week replacement series for *Hazel*, a live personality program with a direct tie-in to the current "Lively Ones" campaign—and titled, not without planning, *The Lively Ones*. But while "sports buys are distinctly made in light of our other purchases"—as Buchanan emphasizes—the gleam in the eye of both company and agency media men is obviously put there by the former.

Televised sports has come a long way since that sunny afternoon of 17 May, 1939, 23 years ago this month, when NBC technicians mounted an iconoscope camera on a 12-foot-high wooden platform behind third base at Baker Field in New York City, adjusted pick-up microphones on the sidelines, and proceeded to make the first tv presentation of a sports event in the United States. Carried live over NBC's experimental station W2XBS, the college baseball game between Columbia and Princeton was seen by an estimated 5,000 New York area viewers. On Sunday, 4 October, 1959—20 years later—more than 50 million people saw the Los Angeles Dodgers defeat the Chicago White Sox in a World Series game—a telecast, incidentally, which racked up the largest viewing audience for any tv sportscast before or since. Between the two events, tv had grown up and sports become a television staple.

During the 1961-'62 season, CBS TV and NBC TV each will have scheduled some 340 to 400 hours of sports; ABC TV some 275 hours—more than 1,000 hours of network sports, not to mention the hundreds—thousands—of hours which individual stations and regional networks will have chalked up. Viewer popularity of *kinds* of sports may have fluctuated through the years, but sports in general—unlike the rise and fall of western, comedy and mystery empires—have not suffered from the numbers game.

What are the numbers? According to A. C. Nielsen Co., the average audience in all sports programs (network) has declined from 10.4% in 1958 to 8.6% in 1961, or—in terms of actual audience figures—from 4,420,000 in 1958, 4,356,000 in 1959 and 4,294,000 in 1960 in 4,033,000 in 1961. At the same time, share of audience has decreased from 27% in 1958 to 26% in 1961. During eight weeks of July-August, 1961, sports programs occupied 11% of total network time but only 8% of network *viewing* time.

Considering this, how does one account for the phenomenal rise in number of sports programs—and, subsequently, the Ford bonanza?

With two clear-cut facts, say observers:

1. Average ratings, in the case of sports, aren't giving the right dimension, since sports audiences are *specific*, not general. Golf and hockey have much smaller audiences, say, than professional football. The average audience per NFL game last year was 7,612,000, a 51.5% share—substantially above the 4,033,000 over-all sports audience figure for the year.

2. Sponsorship of sports is *selective* and, as such, undertaken with selective objectives in mind.

In this light, the Ford buy is being watched with more than casual interest by other advertisers and agencies, raising in their minds some important industry questions:

- Is the "mass" audience in reality a myth?
- Are pinpointed audiences a wave of the future?

LABUNSKI

(*Continued from page* 29)

news report," Mr. Chairman?

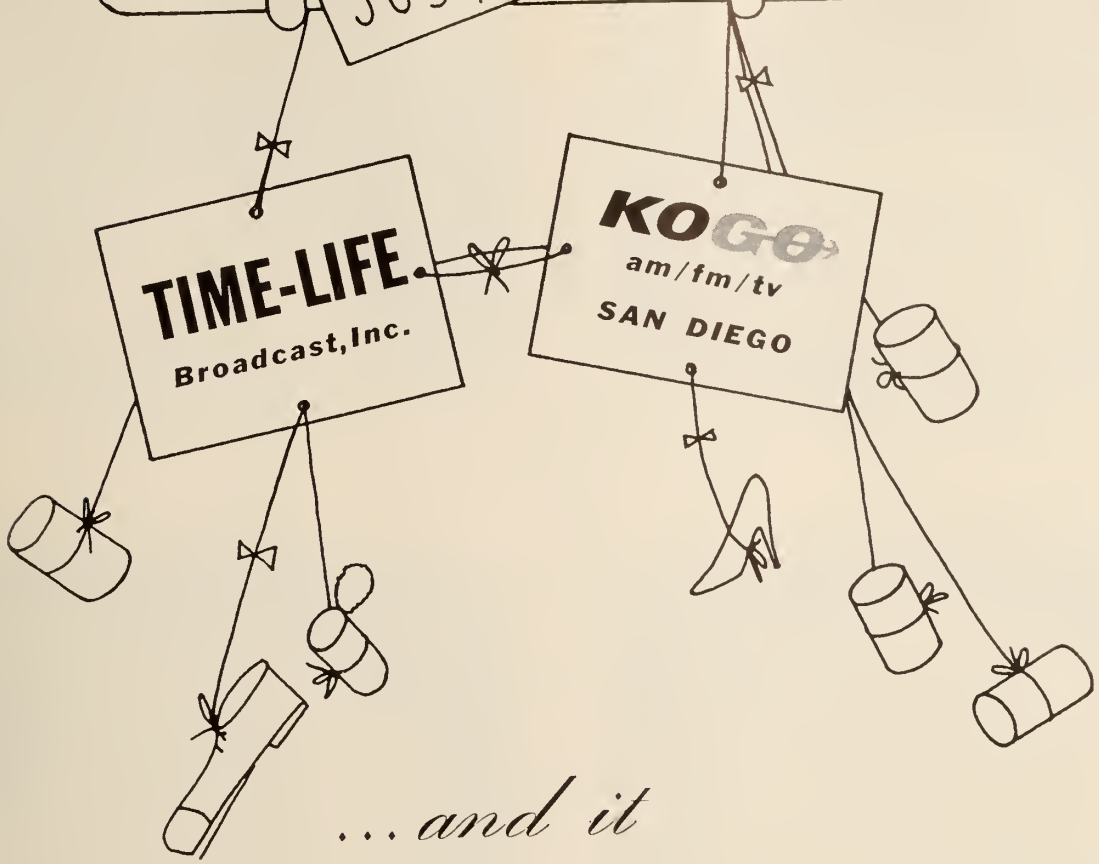
Do you mean that well-chosen sound effects designed to interest and attract the listener so offend you that you call it "an insane symphony"? Is it wrong for a broadcaster trying to get his listeners to pay closer attention to news broadcasts to use the ordinary devices of showmanship on the air?

Is "rip-snorting, inaccurate news" the same as "rip and read"? Do you mean that the wire services transmit "inaccurate news" and that stations, by not editing it, are compounding the felony?

Have mercy, Mr. Chairman; this industry has enough stereotypes and well-worn cliches as it is without having you prolong their life. You are a better phrase-maker than most critics of popular media—at least try to invent your own cliches.

What little good Mr. Minow finds in radio he describes thus: "Sometimes a listener is treated to exceptionally varied fare of well-prepared newscasts, imaginative entertainment, a drama, a children's program, enlightening commentary, breathtaking variety."

Let us interpret this a bit. Out of the items Mr. Minow names, two of them point to variety as an absolute virtue. The assumption here is that every station must offer variety for its own sake. While we agree that every station is wise to vary its appeals in order to improve its services



...and it couldn't have happened to two nicer friends of ours!



THE KATZ AGENCY, INC.

NATIONAL SALES REPRESENTATIVE FOR TIME-LIFE STATIONS:
KOGO AM-TV, SAN DIEGO / KLZ AM-TV, DENVER / WOOD AM-TV, GRAND RAPIDS
WFBM AM-TV, INDIANAPOLIS / WTCN AM-TV, MINNEAPOLIS

REPRESENTATIVE OF KOGO AM-TV SINCE 1953

and strengthen itself competitively, the problem is not as simple as it may seem. The fact is that in many major cities variety already exists when you take the radio service as a whole. If this is what the Chairman meant, he didn't say so. Instead, he made broadcasters recall the discussion of some time ago about the need for "program balance" on a station-per-station basis. I hope this doesn't mean that every station playing popular music must play some symphonies because, in all fairness, it will also mean that all stations playing symphonies will have to schedule some rhythm and blues every now and again. Or does "program balance" really work only one way—as an instrument to force FCC tastes and preferences on the American people? I don't know where Mr. Minow heard a drama on radio, but in case he hadn't been told, drama is a bit more exciting on television, and most radio broadcasters recognized this a long time ago. As for children's programs, I am all in favor of them, being associated with a company which was one of the first to experiment in this field, provided we find any evidence that children can be attracted to radio for this kind of fare. It is certainly worth thinking about.

children's programs

One word of caution here—prudent radio broadcasters must not confuse so-called "children's programs" with entertainment programs which might appeal, among other people, to teenagers. Anybody who has programed music considered to have such an appeal knows that this is an unfashionable course to follow. So perhaps Mr. Minow could be helpful by suggesting a cut-off age—11, perhaps 12—when "children's programs" (a worth-while project) become "teenage" programs (a not-so-worth-while project).

If radio broadcasters are in as much trouble as Mr. Minow says they are, and if they now follow his implied program suggestions and stay away from the things he apparently doesn't like, they are almost guaranteed to have more trouble than before. You may consider it unfortunate or not, but the American people simply do not listen to a radio station for program "categories" which look good on paper in Washington, D. C., headquarters of the FCC. The people who listen to radio far more than Mr. Minow imagines—and probably for different reasons—have various choices, among which is the ever-present one of being able to turn their radios off completely.

Here and there Mr. Minow came close to some important realizations. He did say "Radio's function as a news medium is of essential value to this country. More people are apt to hear of a major news event from radio than from any other medium of communication."

(This fact is hard to reconcile with Mr. Minow's conception of low radio usage, but let's be charitable and assume that he has had his first brush with ratings and that he may learn to interpret them better in the future.)

His only conclusion from this recognition of radio's unique ability to disseminate news was that the radio networks ought to be allowed to own more radio stations than any other licensees so that they would be better able to stay in the news-gathering business. Now Mr. Minow is a lawyer and I am not, but it is inconceivable to me that such a proposition could stand up in court when it is patently discriminatory in treating one licensee differently from another on such a basic matter as ownership limitation. This idea may even be outside the jurisdiction of the FCC. In effect, Mr. Minow is proposing that the FCC bolster the radio networks, which it does not regulate, through the device of expanding their ownership of stations, which the FCC does regulate. Why not suggest that newspapers be allowed to own more radio stations? Many of them are in deep financial trouble and some profitable radio stations might keep *them* in business as well. I am afraid that Mr. Minow is a dreamer—he hopes that by increasing the size of the library reading room he is going to get more people to read the right books.

I must say truthfully that this suggestion—while distressing in what it reveals about Mr. Minow's thinking—would be very attractive to our company, the Straus Broadcasting Group. We own and operate Radio Press International, a voice news service with over 100 station subscribers on the North American continent. RPI furnishes the same kind of news to its independent subscribers as the networks do to their affiliates. Despite the fact that RPI would obviously be in line for a subsidy under Mr. Minow's plan, we still view it as a discriminatory proposal.

The most publicity was given to Mr. Minow's complaints about commercials. He thought there were too many. His suggestion was that everybody join the NAB and follow the Code. Governor LeRoy Collins of the NAB didn't let any grass grow under his feet. He was quick to propose that advertisers in effect blacklist stations which do not subscribe to the NAB Code.

another code

Does this mean that no station which does not subscribe to the Code has standards which are at least as good—or better? Aren't there any competent doctors who don't belong to the AMA? I don't know if anyone has explained this to Mr. Minow, but the NAB is only one of several private industry organizations. While industry organizations perform certain useful functions—whether in broadcasting, medicine, or steel—we seriously question whether among these useful functions is playing the role of arbiter of moral standards or censor of programing content. The NAB has already urged television networks to allow them to pre-screen upcoming programs, and from this point it's but a short step to suggesting something similar for radio stations. Mr. Minow keeps insisting that he is opposed to FCC censorship, yet he seems to be toying with a form of unofficial censorship.

But as I said—I too am concerned about commercials and the real problem of over-commercialization in radio. As a matter of fact, last Sunday I was listening to a radio station which carried too many commercials, and I wanted to twist the dial. Unfortunately, I had picked up the *New York Times* that morning and had sprained my wrist lifting its hundreds of pages of ads off the front steps—so I couldn't exercise the free choice which all other listeners had at that moment.

But to be serious again, I am keenly aware of the dangers of over-commercialization in radio. The simple solution seems to be to establish a



Right before your eyes . . .



UP . . .



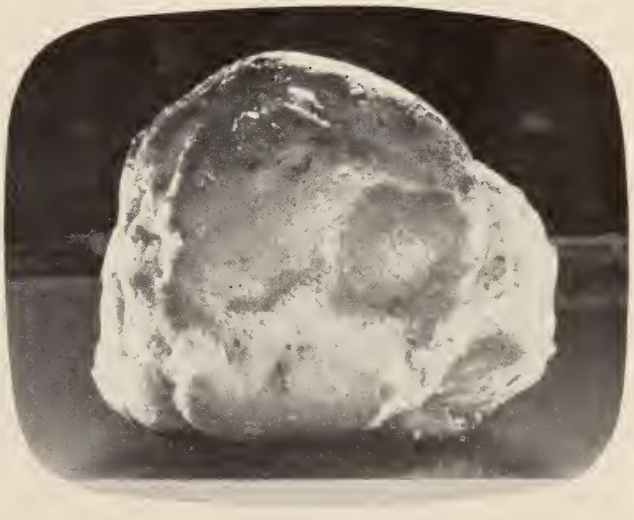
UP . . .



UP . . .



UP . . .



UP . . .

im does the unusual . . .

. of it! A front-row seat in a baking oven! Right before your e mounds of dough puff up . . . and up . . . into tender, golden e!—lovely, luscious, ready-to-eat—all in brief seconds!

Magic? Yes, the magic of time-lapse photography—magic that ic minutes into seconds—the magic that's film!

Et that's only part of the story! Only part of the reason why so y advertisers are using film. For film gives the optical effects nust have . . . gives commercials—crisp, vivid, exciting—the way you want them—and when!

What's more, film assures you the convenience, coverage and penetration that today's total marketing requires. *For more information,* write Motion Picture Film Department.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division, 342 Madison Avenue, New York 17, N. Y.
Midwest Division, 130 East Rondolph Drive, Chicogo 1, Ill.
West Coast Division, 6706 Sonto Monico Blvd., Hollywood 38, Colif.

or **W. J. German, Inc.** Agents for the sole ond distribution of Eostmon Professionol Motion Picture Films, Fort Lee, N. J., Chicogo, Ill., Hollywood, Colif.

ADVERTISER: General Foods Corp. • AGENCY: Young & Rubicam Inc. • PRODUCER: MPO Videotronics

numerical limit on commercial units and hope for the best—that the programing which carries this commercial content will magically improve with the change. A more positive solution—albeit far more complicated—might be to begin thinking in terms of certain minimum program standards: if a radio station plays a certain amount of music in order to entertain and to compete; if a radio station schedules a certain number of news broadcasts throughout the day; if in addition a radio station makes sure that community needs are met on a regularly-scheduled, non-preemptible basis, the major part of the commercial limitation problem would take care of itself. How, you might reasonably ask, can we be assured that broadcasters will develop such a broadcast philosophy and maintain such operating principles? Some broadcasters already have such standards; others, under pressure of increasing competition, will sooner or later recognize the need for them. Mr. Minow can add his encouragement to this trend if he will but first come to know and understand the radio business as it really is and talk to radio broadcasters in radio terms. Only then will he be in a position to exert the kind of influence he would like to see applied to the improvement of radio broadcasting services everywhere. This would be a perfectly proper role for the Chairman of the FCC to play, but he must first establish an understanding and a raport with broadcasters which are now so obviously lacking.

In discussing financial qualifications of marginal radio stations Mr. Minow suggests that we are kidding ourselves when we expect "a tiny am station with a staff of a combo man and the owner to serve as a communications medium serving the public interest." He may be right, but I reminded him that in 900 American communities served by radio stations, there is no daily newspaper service. Maybe the radio station is all that community has to keep in touch with the rest of the world. Some of these tiny am stations with a combo man and the owner, struggling to survive every new day, do an outstanding job in serving their communities. Their size may have little to do with their ability to entertain, to inform, to broadcast news, and to be the watchdog in the community—exposing the town's scandals, keeping score on the promises of elected officials, and protecting the public from isolation, ignorance, and darkness.

Does Mr. Minow propose that we obliterate small, struggling stations and depend on the networks and other industry giants to spread the word? Is it the purpose of a regulatory agency to encourage monopoly, permit mergers under which the strong gobble up the weak, all the while proclaiming undying dedication to private enterprise and the need for varied, community-oriented programing and news services?

community hearings

On the matter of community hearings such as the ones recently held in Chicago, Mr. Minow warned the broadcasters that they had better prepare themselves for more of the same. He chided broadcasters for being afraid to face their listeners and to hear their comments and opinions. Unfortunately, he concluded this portion of his talk with the following admonition: "If some broadcasters regard these citizens [church, civic, business, educational, labor and charitable leaders] as fanatics and loud-mouths, if this is their view of their audience, I suggest that they may be in the wrong business." Alas, Mr. Minow is confusing *audience* with *spokesmen*. The broadcaster deals with his audience every day in hundreds of ways. That is not the issue. Broadcasters are understandably leery about being put on the carpet by special-interest groups with their self-appointed and self-righteous spokesmen who, often without benefit of popular election or recognizable mandate, purport to speak for audience groups. It is at best a very superficial view of life, as any elected public will tell you. It is the individual mail from home and barbecues back in the home district which keeps a congressman in touch with his constituency. He soon learns not to pay too much attention to the visiting delegations with petitions all signed with similar handwriting.

At this stage in the speech the radio broadcasters must have felt that they had had enough for one afternoon, especially after the kind of lunch you get in a big Chicago hotel during a convention. But Mr. Minow fed them a little dessert. He referred to his speech last fall before the Radio and Television Executives Society in New York, in which he had urged television broadcasters to sit and watch their stations for 24 hours as a test of their endurance and in order to cause them to revolt against the programing which they were furnishing the American people. Mr. Minow had further suggested to broadcasters on that occasion that they break out of the enslavement of ratings and try their own private tastes for a change.

To suggest seriously that broadcasters impose their private tastes on the American people is a prime example of the abuse of any mass medium. A mass medium doesn't exist for the entertainment of the station operator and his family. It exists and is licensed as a public communications vehicle. How on the one hand you can argue for knowing and serving the tastes, needs, and interests of your listening area and on the other hand propose that you abandon these efforts and make your radio or television station a mirror of your private notions, is beyond comprehension.

Nobody would reasonably argue that popular taste alone is the standard for all programs on radio and television. Every responsible broadcaster recognizes that he has an affirmative duty to try to broaden tastes and expose people to new ideas —and, in so doing, to seek and weigh the views and opinions of community leaders and representative individuals. In evaluating such views and opinions, however, he must recognize two important considerations. One is that popular tastes will not change at the wave of a magic wand. They change slowly. You can keep moving the train forward and urge citizens to jump aboard, but you can't drive it so fast that only a few manage to get on. Having said this, let me add that the realities of popular taste do not absolve broadcasters from exercising leadership, and this is the second consideration. From time to time we must move ahead of our listeners—as effective political leaders must move ahead of the electorate—even though it might be easier in either case to let the public govern the pace and to be content merely to

reflect existing tastes or preferences. Those who kid themselves about popular taste are destined for the boneyard—those who use popular taste as a permanent excuse never to pioneer, never to experiment, and never to progress are not filling their responsibilities as licensees.

You must admit that this is a more complicated approach than doing what Mr. Minow suggests—limiting commercials, programing to your own tastes and assuming the public will respond.

The problem of popular taste and broadcasters' leadership is one that we live with every day. You must know and understand popular taste, and you must recognize it as a force which, as a practical matter, governs the speed with which you can change or "uplift" people's standards.

It seems as though there is going to be some "shirtsleeve session" involving representative broadcasters and the FCC. I don't know who is going to attend, but I do know that some broadcasters who might really contribute something may not attend until Newton Minow starts to talk their language a little better than he has to date. Mr. Minow has been Chairman of the FCC long enough to have acquired some knowledge of the radio business, but sadly, he has learned very little and, if anything, his initial innocence has been contaminated by a few questionable facts which have led him to numerous improbable conclusions. I have a terrible feeling that I am on an airplane and Mr. Minow is the pilot. I see him walking up the aisle carrying a book under his arm with the title, "How to Fly in Ten Easy Lessons." The book looks as though it hasn't been opened. I wish us all a happy landing.

TV COMMERCIALS

(*Continued from page* 30)

York.

Two other Alcoa commercials won first-place awards. In product categories, the company's "Pilfer Proof Wine Caps" commercial was named best-in metals and materials. Agency is Ketchum, MacLeod & Grove, Pittsburgh; producer, Producting Artists, New York. Another was named best institutional commercial. Entitled "Workability," it was produced for F&S&R by On Films.

Several trends in commercials were observed by Wallace A. Ross, director of the festival. Among them:

- Commercials in the proprietary drug field are on the upgrade, evidenced particularly by efforts in behalf of Bufferin, Coldene, and Johnson & Johnson.
- The trend toward "realism," i.e., the documentary approach, is intensified. In every category there was at least one entry using this technique.
- The use of extreme close-up photography of products is increasing, while the use of talent is declining.
- Graphics in commercials is reaching new peaks with art titles and high-style animation.
- Music is getting more attention.
- Pitchmen are down in numbers.
- Color commercials are on the increase.

These and other commercial developments were noted in an eight-minute film shown before the awards were made at a luncheon in the Waldorf-Astoria 4 May. The film,

(*Please turn to page* 52)



new... exciting... wonderful...

RAHALL RADIO

1st...in Community Life
1st...in Overall Ratings
1st...in Sell
1st...in Adult Listening

WKAP
RADIO 132
Allentown - Bethlehem - Easton

5000 WATTS. No. 1 latest Hooper and Pulse. Lowest cast per thousand-audience in vast Lehigh Valley growth market. First with Blue Chip advertisers.

WLCY
RADIO 138
Tampa - St. Petersburg, Fla.

5000 WATTS. No. 1 January-February 1962 Hooper . . . double of all other area stations. Lowest cost per thousand audience . . . in fast growing Tampa-St. Petersburg market.

WWNR
RADIO 62
Beckley - W. Virginia..

1000 WATTS. No. 1 Hooper and Pulse surveys, serving 9 big counties in heart of West Virginia. Lowest cost per thousand audience . . . featuring great personalities.

WNAR
RADIO 111
Philadelphia Area

500 WATTS. No. 1 latest Hooper survey report, covering large Philadelphia and Norristown market . . . where bulk of consumers live and buy. Lowest cost per thousand audience.

WQTY
RADIO 122
Jacksonville - Florida

1000 WATTS. Rahall Radio's newest baby, with new eye-catching radio format. Climbing daily in ratings. Get the facts on low-cost coverage in greater Jacksonville market.

RAHALL RADIO GROUP
N. Joe Rahall, President
Represented nationally by:
ADAM YOUNG, New York
Philadelphia Representative:
Paul O'Brien,
1713 Spruce St., Phila., Pa.

Commercial commentary (Cont. from p. 16)

We saw evidence of these dilemmas in the recent J. F. Kennedy-Roger Blough hassle over a raise in U. S. Steel prices.

We've seen it repeatedly in conflicts between Newton Minow and the more serious members of the broadcast industry.

We've seen it in the violent attacks on advertising by Messrs. Galbraith, Schlesinger, Packard, Toynbee *et al.* and in the outraged reactions of advertising men to these attacks.

We've seen it in the feverish attempts at "image building" by broadcasting, advertising (and practically every other industry you can name) and we've seen it in the ardent "ask-what-you-can-do-for-your-country-isms" of some of the more hotheaded New Frontiersmen.

And what startles me about both sides is that the harder they shout and the louder they advocate, the less able they are to come to grips with the real ethical and moral principles involved.

Business, on its part, clings to stale shop-worn phrases, or tries to give economic answers to moral questions—an absurd process.

The so-called liberals, on the other hand, have become so hypnotized by the notion that Americanism is government-ism, that they make no ethical sense whatever.

No wonder the public is confused!

Socrates spelled out the rules

Only a few months ago I had breakfast with a group of highly respected broadcasters, Jack Harris of KPRC-TV, Houston, Louis Read of WDSU-TV, New Orleans, Ed Wheeler of WWJ-TV and *The Detroit News*, and Harold Grams of KSD-TV, St. Louis.

We were discussing public attitudes toward broadcasting and what interested me most about the reactions of these extremely thoughtful men was the need they felt to get beyond mere "public relations" activity, and explore the ethical fundamentals of the problem.

Jack Harris, for example, thought that a long serious conference in some remote place, between a small select group of broadcasters, educators, business leaders and government officials, could do more than anything else to determine standards and improve industry performance.

Some such conference, or perhaps many such conferences are needed in practically every phase and kind of business today.

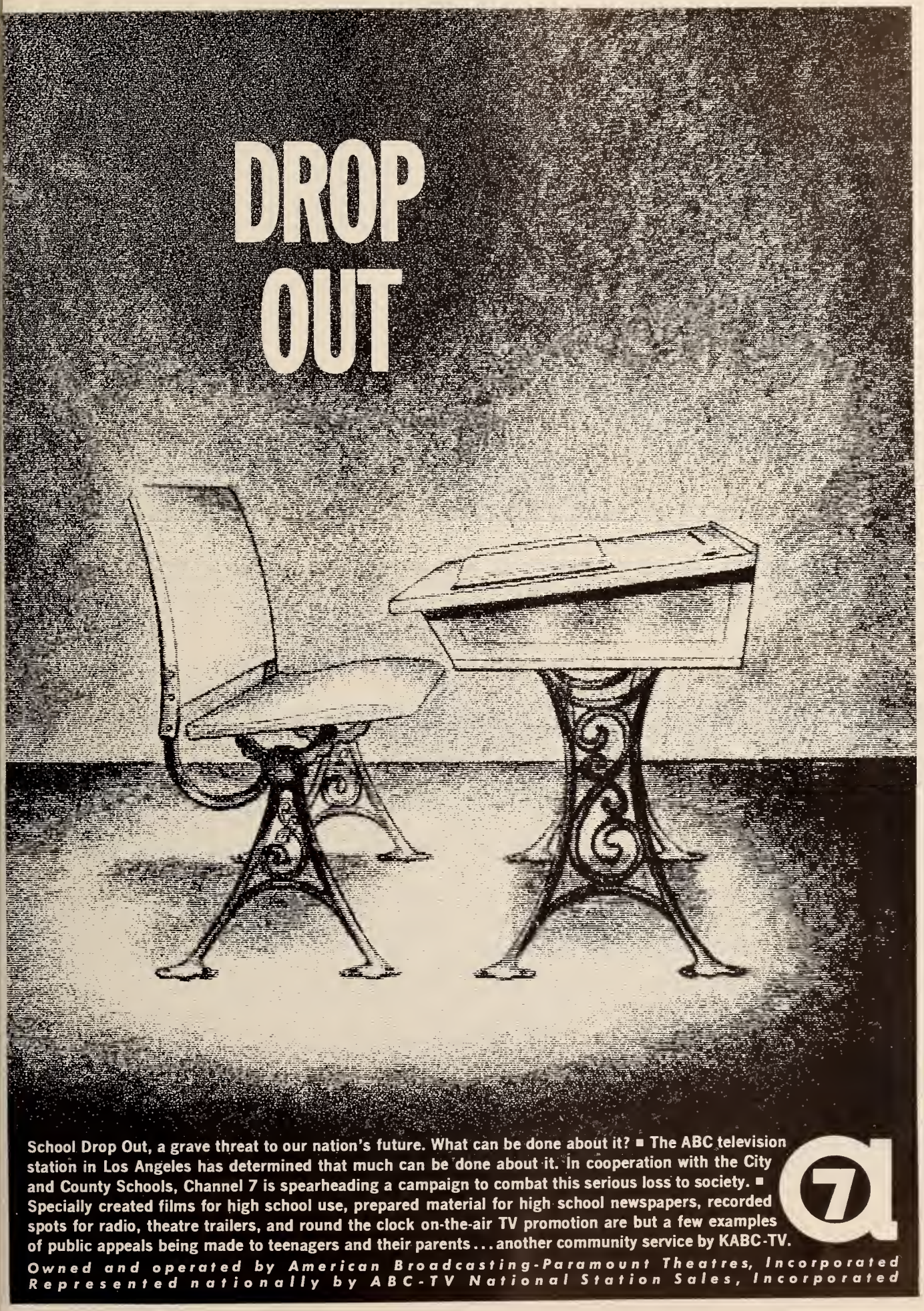
They must be honest, vigorous, and outspoken, however, and they cannot be unilateral.

Make no mistake about it—there are very serious ethical and philosophic differences between the two camps today. And these differences are getting greater, the chasm wider, as each side spends more and more time just talking to itself.

Direct, vigorous confrontation is needed, the more direct, the more challenging, the better. For from it great good can result.

Socrates, himself, spelled out the ground rules, "*The object of our discussion is not that my words may gain triumph over yours nor that yours may gain victory over mine, but that between us we may discover the perfect truth.*"

Only as far as we in business have the willingness and the ability to engage in this sort of dialogue, can we hope for the "perfect truth" to emerge about ourselves and our work.



School Drop Out, a grave threat to our nation's future. What can be done about it? ■ The ABC television station in Los Angeles has determined that much can be done about it. In cooperation with the City and County Schools, Channel 7 is spearheading a campaign to combat this serious loss to society. ■ Specially created films for high school use, prepared material for high school newspapers, recorded spots for radio, theatre trailers, and round the clock on-the-air TV promotion are but a few examples of public appeals being made to teenagers and their parents . . . another community service by KABC-TV.

7

Owned and operated by American Broadcasting-Paramount Theatres, Incorporated
Represented nationally by ABC-TV National Station Sales, Incorporated

TV COMMERCIALS

(*Continued from page* 49)

"Heartbeats of 1962." was prepared under the auspices of the Film Producers Assn. of New York by Gordon Webber, v.p., tv commercials, Benton & Bowles: William Van Praag, Film Producers Assn.: and John P. Cunningham, chairman of the Tv Commercials Council and chairman, Cunningham & Walsh.

Following are the winners in categories not shown in the chart, page 31. Descriptions follow this order: category, product, company, agency, production company.

Best local retail (tie): 1. Oldsmobile, Brady Oldsmobile, Minneapolis-St. Paul: Bozell & Jacobs, Minneapolis; Studio One, Minneapolis. 2. Watermelons: 7-Eleven Food Stores, Dallas; Stanford Advertising, Dallas; WFAA-TV, Dallas.

Best program openings and billboards (tie): 1. *Walt Disney Show*, "Wonderful World of Color": Eastman Kodak; J. Walter Thompson; Walt Disney, Hollywood. 2. *The Ford Show*, "Peanuts . . . Dinner": Falcon div., Ford Motor: JWT: Playhouse Films, Hollywood.

Best 8-10 second I.D.'s: Culligan Water Softener: Culligan, Inc., Northbrook, Ill.: Alex T. Franz, Chicago: Dallas Williams Productions, Hollywood.

Best program cast commercial: State Farm Insurance, *Jack Benny Show:* Needham, Louis & Brorby: J&M Productions, Beverly Hills.

Following are categories in which the winners were awarded special citations.

Best, children's market: Arnold Cookie Pops: Arnold Bakeries: Donahue & Coe: MGM Telestudios, New York.

Best, budget under $2,000: Occident flour: Russell Miller Milling: John W. Forney, Minneapolis: Videotape Productions, New York.

Best videotape productions: Chevrolet "Anniversary Album Offer"; Chevrolet div., General Motors: Campbell-Ewald, Detroit: NBC-TV, Burbank, Cal.

Best black and white cinematography: "Qualities of Aluminum" series: Alcoa; F&S&R, Pittsburgh: On Film, Princeton; Cinematographers: Marcel Rebiere, Richard Miller, Bert Spielvogel.

Best color cinematography: Corvair "Swamp"; Chevrolet; Campbell-Ewald; Woodburn & Walsh, Coral Gables, Fla., Cinematographer: Harry Walsh.

Best animation design (tie): 1. Autolite; Electric Autolite div., Ford Motor; BBDO; Elektra. Art director, Georg Olden (BBDO): animation designer, Dolores Cannata, (Elektra). 2. Telephone; AT&T; N. W. Ayer; Pintoff, New York. Animation designer and director, Ernest Pintoff.

Best special effects: Instant Maxwell House Coffee; General Foods; Benton & Bowles; Television Graphics, New York. Special effects camera team: Bob Franz and Werner Koppmann. Film Opticals.

Best editing: Post Grape Nut Flakes; General Foods; Benton & Bowles; On Film, Princeton. Editor, Carlo Arcamone.

Best direction: Areos; National Biscuit Co.; McCann-Erickson; Morris Engel Productions, New York. Director, Morris Engel.

Best copy: Kodak film; Eastman Kodak; JWT; Filmways.

Best demonstration: Corvair; Chevrolet; Campbell-Ewald; Woodburn & Walsh.

Best musical scoring: Chevrolet "Road Signs" series; Chevrolet; Campbell-Ewald; On Film.

Best original music and lyrics: Scott Soft Weve; Scott Paper; JWT; Ansel, New York. Music, Mitch Leigh, Music Makers.

Best adapted music with lyrics: Pepsi-Cola "Whoopee"; Pepsi-Cola; BBDO; Televideo, New York, others. Music director, Mitchell Ayers; lyrics, Richard Mercer.

Best spokesman or woman: Edie Adams for Muriel Cigars; Consolidated Cigar; Lennen & Newell; MPO, Hollywood and New York.

Art for money's sake: Stan Freberg and staff, Freberg Ltd., for Cheerios, Chun King, Nytol, and *TV Guide*.

RADIO FORMATS

(*Continued from page* 34)

dle-of-the-road station. The announcers programed their own music and the station's format swiveled according to the mood of the announcer on tap.

In October 1960, when former WOR v.p. Bill McCormick took over, this was scrapped and new programing inaugurated. The foundation is news. Fifteen minutes of news in depth, completely rewritten, is on hourly daily at 6 a.m. to 11 p.m.

The music played is the variety known as "sweet." A number of talk shows were programed.

According to Pulse and Hooper rating reports, the reaction to WNAC's new programing is a success, reports the station. Pulse reports show that from 6 a.m. to noon, the station rose from a 9 share in September-October 1960 by 56% to a 14 in Pulse in January 1962. From noon to 6 p.m., it went from a 7 in a 71% jump, to a 12 in January 1962.

Hooper figures for the same period skyrocketed from a 6.4 to 14.9, 7 a.m. to noon. From noone to 6 p.m. ratings went from 6 to 13.7, an increase of 128%.

Billings are up more than 50% in 1961 over 1960. Part comes from new airline billings. A year-and-a-half ago, WNAC had only one airline. Today, in addition to being one of the few stations bought by Eastern Airlines, WNAC now has American, TWA, Irish, Pan American, Northeast, Japan and Northwest Orient.

CASITE SALES

(*Continued from page* 37)

dynamic delivery of both news and commercials attracts a wide and faithful audience, evidenced by inquiries we receive daily from all sections of the country as the result of his broadcasts." Most of the letters received from listeners, says Cook, praise Harvey's salesmanship and ask questions about the product.

The radio campaign is backed by an intensive ad program in such trade magazines as *Motor*, *Super Service Station*, *Gasoline Retailer*, and *Service Station Management*. In addition, point-of-purchase material such as display racks, posters, etc., help the dealers sell to car owners and tie in with Casite's national consumer advertising.

Three times a year Casite sends specially prepared posters to four out of every five gas stations in the country which promote Casite's sponsorship of *Paul Harvey News*.

Dealer incentive promotions, such as offers of insulated picnic basket-bags, sport shirts, and air mattresses, figure prominently in promotion of the Hastings products.

BUYING CONCEPT

(*Continued from page* 39)

seeking more and more living space. Secondly, decentralization of industry and development of brand new industries has tended to facilitate population movement because of the availability of jobs and housing from the tightly packed metro-centers. And, finally, ease of movement has been so enhanced through the use of jets and superhighways that the advantages of being situated in plenty of space between two, or maybe three or more, metropolitan centers instead of being crowed into one of them, are becoming increasingly attractive.

What this means from a marketing point of view is that the United States of today is not the series of relatively stable metropolitan marketing centers that it used to be as recently as 10 years ago. Two very obvious indicators of this are seen in the mushrooming suburban shopping centers as well as the rapidly expanding branch office developments of the "downtown" department stores.

DCS&S is not inclined to reveal all of the machinations that go into the determination of "advanced" markets. For it is in this area they feel that their Mediamarketing concept will pay off most solidly for their clients in stretching advertising dollars to maximum competitive effectiveness. Some of the selective criterion, however, can be deduced from a consideration of the elements mentioned above. Primary among these is an evaluation of the population explosion factor. Questions which come to mind immediately are: is the market within a state, whose projected population is well above that projected for the nation as a whole, in a growth state? Is the market within that state projected for a growth greater than that for the state as a whole? Based upon these findings an evaluation is undertaken to determine what this means in terms of numbers of people coming into the market on a daily, weekly, monthly and yearly basis.

If the answers to these questions are in the affirmative, the market may then begin to take on the aura of an "advanced" market.

A second evaluation point takes into consideration the tv marketing concept. Has the market been truly evaluated in terms of its effective television signal? Are there some features of the market such as a geographical peculiarity or a dual market situation or a transmitter location, which on past buying or marketing procedures has tended to militate against the inclusion of the market on a national advertiser's market buying list? Has the fact that one market is a distribution point and the other is not unduly influenced the selection of the former over the latter? The ultimate concern of this evaluation is to determine as clearly and as objectively as possible the total number of people who are within effective viewing range of the television towers.

A third criterion concerns itself with the rate of interurbanization of a marketing area. Is this market, due to the effects of interurbia, going to be as significant two, five or 10 years from now? Will it be less significant? Or more significant? What new industry is coming into the market? What are the market's plans for attracting new industries? What are their plans for expanding their current industries? The answers to these criteria and others, and the answers to their surrounding questions, will determine whether a market is an "advanced" market, and if it is, what ranking status it should be given.

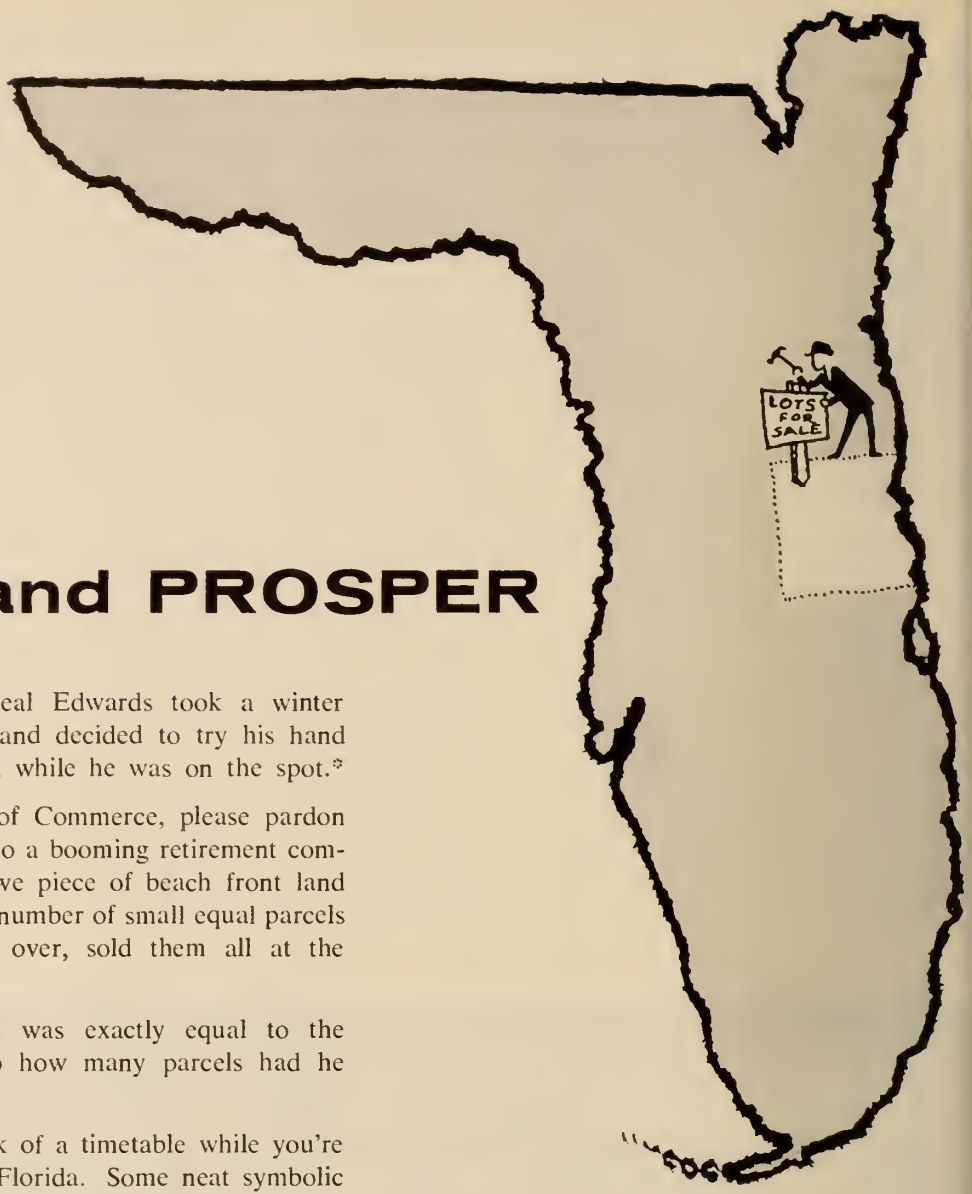
DYNAMIC GROWTH!
the Key to the
SOUTH'S FASTEST GROWING TV MARKET

FOOD SALES $243,581,000
GENERAL MERCHANDISE SALES $177,033,000
AUTOMOTIVE SALES $203,955,000

CROSS ROADS OF THE SOUTH

JACKSON, MISSISSIPPI

WJTV channel 12: KATZ • WLBT channel 3: HOLLINGBERY



DIVIDE—and PROSPER

WMAL-TV sales manager Neal Edwards took a winter vacation in Florida this year and decided to try his hand at a little property speculation while he was on the spot.*

One rainy (Florida Chamber of Commerce, please pardon the expression) day, he drove to a booming retirement community and bought an attractive piece of beach front land for $243. He divided it into a number of small equal parcels and, before his vacation was over, sold them all at the very low price of $18 each.

His gross profit on the deal was exactly equal to the original cost of 6 units. Into how many parcels had he divided the piece of land?

Work this one out on the back of a timetable while you're waiting for the next plane to Florida. Some neat symbolic embodiment of the Sunshine State will be your reward.

* *While* we're *on the spot, we'd like to point out that there's no speculation involved in buying spots on WMAL-TV. There's a sure profit to be had from minute participations on one of WMAL-TV's 4 daily half-hour news programs: 1:30 p.m., 6:00 p.m., 7:00 p.m. and 11:00 p.m. Ask the man who's bought them. Better still, put in a call to your H-R television representative.*

Puzzle adaptation courtesy Dover Publications, N. Y. 14, N. Y.

wmal-tv
abc
Washington, D. C.

An Evening Star Broadcasting Company Station, represented by H-R Television, Inc.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

7 MAY 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

The Booz, Allen and Hamilton management study of the FCC may widen further the split between FCC chairman Newton Minow and the other six commissioners.

While Minow, himself, has appeared for almost a year to be attempting to counteract the situation, outside developments have been making matters steadily worse for him.

While the survey doesn't recommend any greater powers for the chairman with respect to policy matters, it does look toward a firmer grasp in the chairman's hands of matters of routine. Rather surprisingly, for a survey which was supposed only to look at operating efficiency, it included **some gratuitious words of praise for the present chairman.**

BAH also went into another policy direction, recommending that **fees be charged for the FCC's licensing activities,** though this recommendation was explained as a means of increasing the Commission's working funds. It was further explained that the FCC needs more money than is now available through yearly Congressional appropriations if the tremendous workload is to be handled without undue delays.

Main trouble for Minow lies in the recommendation that the chairman be the FCC's executive officer in fact as well as in name, and that he be given an **executive director to report directly to him,** rather than to the commission as a whole. In both cases, the survey justification is that this would aid in channeling the workload for more effective handling.

BAH also got off into the policy field when it suggested that the FCC **set up definite standards for license renewals,** as well as in other ways.

The fact remains that the **giant 600-page report has hit Washington with no impact whatever.** It would be very surprising—and it would certainly take major new developments—**if anything at all is done about it.**

On the other hand, it does rub salt into open wounds among the other commissioners. So it may have a negative effect, if not a positive one.

Minow's troubles probably began with excessive use of the word "I" in describing regulatory goals, many of which had **already been set in motion by former Chairman Frederick Ford in the preceding year.** Then the "vast wasteland" speech focused the attention of press, public and would-be reformers on Minow. It appeared that the other commissioners were completely forgotten. First result was **Ford's smashing of the administration reorganization plan for the FCC, with substitution of Ford's own plan.**

Minow appeared to learn his lesson, and references to Ford and to the commissioners as a body, plus remarks about regulatory projects started before Minow's appointment, intruded regularly into his speeches. However, the ball was rolling, and press and public continued to treat Minow as if he headed a one-man bureau. **The BAH report, in fact, supplies the salt.**

The FCC warned radio stations last November that broadcasting of racing information in a form useful to gamblers would be looked upon with a jaundiced regulatory eye at license renewal time.

However, the wheels of the FCC usually move very slowly and **sometimes in contradictory fashion.**

Now Attorney General Robert Kennedy is in this particular act, and the **FCC in "cooperating" is, in fact, stepping up its activities.**

A new package of anti-crime bills resulted in voluntary withdrawal of a number of phone and wire services to bookie joints. This is part of Kennedy's over-all war on organized crime. Now Kennedy has revealed that he suspects **the gamblers are using radio stations to get**

(*Please turn to page* 57)

Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

7 MAY 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

There hasn't been much fan-fare about it, but FC&B, Chicago, an agency which seemed to favor network tv in a big way, is doing some fancy footwork in the spot tv ring this season.

The biggest step in this direction was a round on behalf of Kleenex, using about 50 markets as a counter-strategy for competitive P&G's Puffs, a facial tissue with a built-in skin softener. Last week the agency **came back strong with a 26-market buy for Armour's new Princess Dial soap.**

Although it's not a saturation campaign, frequency is heavy.

There's a postscript to the above which is causing no small degree of ambivalence on the part of mid-West reps.

Just beginning to revel in the light of FC&B's nod to spot tv, **two of the agency's active accounts depart Chicago for the New York office later this month.** Emigrees are **Kool-Aid,** buying tv spot to supplement markets where network exposure is low and **Kool-Pops,** the freeze-it-yourself version of the summer drink.

Incidentally, Kool-Pops is still in the market expansion stage and buying spot tv steadily as it progresses. Last year was the first time the pops proved their acceptance and food-broker opinion indicates this summer should be the success clincher for the item.

One of the most significant omens in the spring spot buying season, at least in the Midwest, is the emergence of radio in media plans of major advertisers.

A heavy-budget burst comes from Country Club Malt Liquor (Shaw), a Goetz Brewing product buying about 75 markets. This is Country Club's **first run to radio after some three years of weighty tv activity.**

Three accounts in the news recently for notable tv treks are also stepping sprightly in their search for radio markets. **Kitchens of Sara Lee** (Hill, Rogers, Mason & Scott), buying multi-markets for its pound cake; **Kool-Aid** (FC&B) scouting southern stations with Negro appeal; **Pure Oil** (Burnett) currently arranging for franchises within programs in as many markets as it can get within its 14-state selling area.

The Gravy Train campaign which starts today represents a lot more than just a whistle-stop for tv stations: the money's being routed to some 70-80 major points on the spot tv line.

The buying, via Benton & Bowles, is a classic example of **custom-fitting the schedule to the budget.** The General Foods dog food account wants nighttime minutes and 20's and, according to the allocation for a particular area, is taking **combinations which will add up to about six minutes and two-to-three of the shorter segments** in each market.

Schedules will run for three weeks.

For details of last week's spot action see items below.

SPOT TV BUYS

Princess Dial, product of Armour Co., bought about 26 markets for a campaign which gets underway about the first of June for 13 weeks. Time segments: day and night minutes aimed at a female audience. Agency: Foote, Cone & Belding. Buyer: Gwen Dargel. Incidentally, one indication that FC&B will be more active in spot for the Dial account this year than last: total 1961 spot billings for the soap were only $216,560.

Gulf Oil's latest flight starts at the end of the week, 13 May in about 20 markets. It's of six

week duration, using 40-second spots in prime time. The Gulf agency is Young & Rubicam and Chris Russell is doing the buying.

Brillo Manufacturing is involved in a six-week promotion for its Paddy Pads, an account which billed $446,960 in 1961 tv spot, via J. Walter Thompson. It will continue through mid-June in some 15 markets. Time segments: daytime and fringe night minutes. Buyer: Charles Spencer.

Beech-Nut is buying for Tetley Tea ($81,650 last year) with schedules to start 21 May in 10 markets. The campaign is for nine weeks and the spots are day and night minutes. Agency: Ogilvy, Benson & Mather. Buyer: Art Topal.

Duncan Hines, another P&G big spending division, is testing Dutch Topping Mix ($23,030 in '61) in about five markets. Nighttime minutes start 14 May to run through the P&G year and the buyer is Fred Webber. Agency: Gardner.

The Coleman Company, Wichita, is a seasonal account just reactivating. A four-week campaign starts 28 May on behalf of its outdoor equipment (fuel lanterns and stoves, coolers and jugs, folding ovens, etc). A host of major markets will get fringe minutes. Agency: Potts-Woodbury. Buyer: Bill Smith.

General Mills is testing a new cereal—Country Corn Flakes—using daytime and early evening minutes for 52 weeks in a few selected markets. The agency for the account is Dancer-Fitzgerald-Sample. Buyer: Dave Hanson.

Lestoil, a $4.6 million spender last year, launched its latest flight yesterday, 6 May, which will run for six weeks. There are about 10 markets involved. Time segments: I.D.'s Agency: Sackel-Jackson, Boston. Buyer: Len Tarcher.

Colgate-Palmolive is active on behalf of Vel Liquid detergent, which annually accounts for over $1 million in spot on its own, seeking fringe minutes to start 27 May for 11 weeks. It's a limited-market drive, with the buying being done out of Lennen & Newell by Jim Alexander.

SPOT RADIO BUYS

M. K. Goetz Brewing is buying about 75 markets for Country Club Malt Liquor to begin in the south around 14 May and in northern markets toward the end of the month or early June, depending on regional climates. Agency: John W. Shaw. Buyer: Isabelle McCauley.

Purolator Oil Filters is placing flights totaling eight weeks in about 20 markets. Schedules are 21 May through 10 June, 18 June through 8 July, and 23 July through 5 August. Minutes and 30's are being used, 15-23 per week per market. Agency: JWT, New York. Buyer: Adriene Kaplan.

National Life & Accident Insurance begins a campaign 28 May for 13 weeks. About 10 markets get moderate frequencies of minutes. Agency: Noble-Dury & Associates, Atlanta. Buyer: Jane Dowden.

American Tobacco is going into 130 markets 21 May with Pall Mall schedules. Campaign is in flights and covers eight weeks. Morning traffic minutes are being bought primarily, two and three stations deep. Agency: SSCB, New York. Buyer: Mike Cambridge.

WASHINGTON WEEK (*Continued from page* 55)

race returns to the bookie joints. He has fed information about specific stations to the FCC, and the **FCC has asked the stations to answer arched-eyebrow questions.**

There is no information on the number of stations caught in the Kennedy web, but there are three in the Washington area, alone—one a very big and important station.

The government's efforts to require tv set makers to include all 82 channels went another lap: the House by a 279 to 90 vote passed bill to that effect last week.

It's now up to the Senate. The latter's commerce committee has held hearings on a similar bill. The EIA is strongly opposed to the whole idea.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

7 MAY 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

A report current last week which is rather hard to accept: politics played a role in Texaco's decision not to renew the Huntley-Brinkley news strip on NBC TV.

The way the poop goes is that the heads of some of the country's massive corporations have been somewhat **disdainful of the viewpoints and images contained in David Brinkley's weekly Journal.**

They think the atmosphere of the program is **too sympathetic to the present Washington administration.**

Group station owners, who may be mulling the idea of setting up their own national sales organizations and are hazy about the cost of running such a shop, will find The Katz Agency glad to offer them one statistic.

It has to do with bills for **telephone, telegram** and **TWX communication.**

Katz's expenditure for those items is now around the quarter-million mark.

America's giant corporations apparently are getting coy about celebrating their golden or whatnot anniversaries on tv: there hasn't been one of them in several years.

In reprise, the four that have used the medium for such a to-do are **General Motors, General Electric, General Foods** and **Ford.**

The networks make no point of soliciting this kind of business, but these celebrations lend a **tone,** an **air of nostalgia** and an **all-out twist of showmanship** that tv can relish once in a while.

Foote, Cone & Belding's timebuying department wants it known that TWA is holding fast to the clause in its contract on local newscasts giving it the right to cancel out in the event of any air crash.

The reminder was in response to an item here that TWA was leaning toward **a modification of the blackout policy by retaining sponsorship of the newscast under such circumstances** but eliminating the billboard.

An attitude which is becoming quite rife among advertisers that have a yen for public affairs programing poses a double-edged sword.

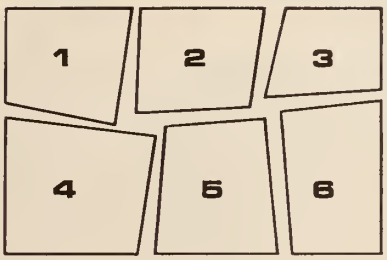
The common dodge is to **wait until the last minute** on the premise that the tv network will carry the program anyway and, **if unsponsored, any bid would be acceptable.**

The rusty side of the sword: **the sponsor may save some money but at the same time he euchres himself out of doing a proper merchandising job.**

You indeed would have had to be around commercial radio from its virtual inception if you can recall when workers in the agency vineyard would not only write the script but went on the air to deliver it.

One of the quainter instances in New York was **J. Walter Thompson's Robert T. Colwell,** who as **Dr. Cole Bailey** would go on in the early morn to **give advice on mouthcare and wind up with a plug for Calsodent.**





1 CHURCH SERVICES: WBEN-TV has consistently brought live Sunday services into Western New York homes since 1948.

2 OPERA WORKSHOP: In conjunction with the University of Buffalo, WBEN-TV airs Music Workshop productions — affording a professional showcase for students.

3 FAIR TIME: Every year the busy WBEN-TV mobile unit goes to the Erie County Fair — bringing the folksy events to the 15-county area served by Ch. 4.

4 PANEL DISCUSSIONS: For 14 years the University of Buffalo Round Table has been a prime-time Saturday night feature on WBEN-TV (21 years on WBEN-Radio). A significantly free-ranging community forum.

5 CIVIC EVENTS: Whether it be the first ships through the Seaway, the Niagara Power Project dedication or the opening of the new, nationally-famous Albright-Knox Art Gallery, WBEN-TV has crews and station personalities covering important events.

6 HOME STUDY: The Erie County Extension Service weekly takes homemaking ideas into area homes through the WBEN-TV production —"You and Your Family." The old traditional crafts of tatting, weaving and sewing and the present-day home-maker arts find new and eager followers.

A quality image is the result of a quality effort. WBEN-TV is dedicated to keeping the community enlightened . . . entertained . . . informed.

National Representatives: Harrington, Righter and Parsons, Inc.

WBEN-TV

an affiliate of WBEN-Radio AM-FM

The Buffalo Evening News Stations

CH. **4**

CBS in Buffalo

SPONSOR WEEK WRAP-UP

Merle Jones

(Continued from Sponsor Week)

lion in 1956 and about 40 million today, and are still going through a very rapid increase.

CBS distributes programing to 57 of the 65 nations that have television. It provides 300 station half-hours of news and public affairs weekly, and 1,400 half-hours of other programing, all outside the U. S. In addition, CBS Newsfilms is sent abroad to 230 stations daily, covering about two-thirds of the non-Communist world, Jones said.

Advertisers

Gillette will spend more than $1 million on its Father's Day sales drive.

Broadcast media figure heavily in the campaign, which runs from 16 May-16 June.

Campaigns: John H. Breck is using an intensive spot tv campaign in eight major markets to introduce two new aerosol hair sprays. Agency is Reach, McClinton & Humphrey of Boston . . . Tv also figures heavily in the drive to introduce five new non-carbonated **Shasta Beverages** fruit drinks in northern California

KUDOS for 'Tv Guide' editor Merrill Panitt came from Chicago network v.p.'s for his speech before the local Broadcast Ad Club criticizing FCC public hearings. Seen (l-r): Clark George, CBS (WBBM-TV); Lloyd Yoder, NBC (WNBQ); Panitt; Sterling Quinlan, ABC (WBKB)





LAS VEGAS night run by WJZ-TV, Baltimore, was the second in seven events to familiarize local agencies with station's programing. Here men from Doner try their luck

MISS RADIO Month, Carol Chadwick, poses prettily with the public relations kit NAB sent to radio members for the national celebration which runs through May for stations



HIGH HAT—Three winning entries in a WSB, Atlanta, pre-Easter contest are modeled by station employees: (l-r) Brenda Butler, Janice Pierce and Joyce Harper. Center hat won big prize



and Utah. Agency is Hoefer, Dieterich & Brown . . . **Hertz Rent A Car** (Norman, Craig & Kummel) has earmarked $500,000 for its summer campaign which includes network tv . . . **Shulton, Inc.** (The Wesley Associates) will use heavy daily and weekend spot radio in 51 top markets for the nine days prior to Father's Day to promote its Old Spice for Men line.

Acquisition: Tillie Lewis Foods of Stockton, Calif. has bought the Andersen Soups products line from Heublein, Inc.

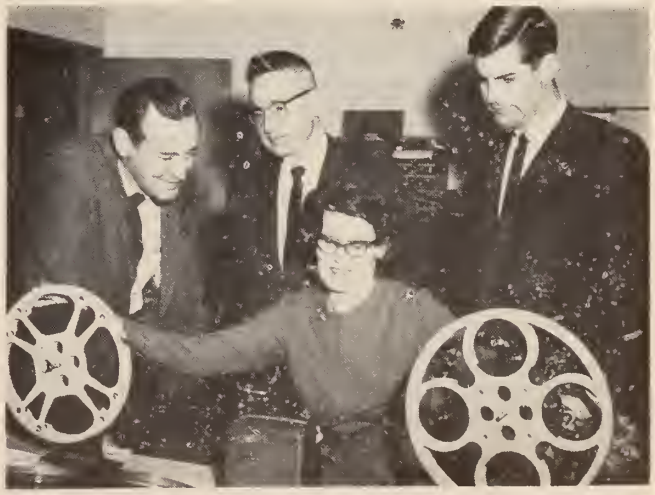
Financial reports: Philip Morris net sales for the first quarter were $129,433,000, up 4.5% over the same period last year. Net income was $4,880,000, an increase of 3.6% and earnings were $1.27 per common share, vs. $1.21 last year . . . **Borden Co.** earnings for the first quarter rose 5.2% to $6,385,274 or 60 cents a share and sales were $257,790,193, against $247,099,629 . . . **Colgate-Palmolive** net income for the quarter gained to $5,238,000 or 62 cents a common share on volume of $168,408,000 . . . **American Home Products** first-quarter sales rose some 9% to $125,862,789 with earnings of $12,674,097 or $1.64 a share . . . **Anheuser-Busch** earned $2,930,765 or 60 cents a share on sales of $70,612,979 in the first quarter. Last years income for the same period was $2,738,513 or 56 cents and sales were $67,746,080 . . . **Warner-Lambert Pharmaceutical** earnings for the first quarter were $4,300,000 or 81 cents per common share compared with $3,600,000 or 68 cents per share last year. Sales totaled $55,000,000 compared with $48,000,000 a year ago, an increase of 14% . . . **Bell & Howell** net earnings for the quarter were $306,000 or 8 cents per share compared to $105,000 or 2 cents a year ago. Sales for the period were $22,301,000 compared with $22,835,000 last year.



TOP BRASS appointments at WTAR Radio-Tv Corp., Norfolk, brought together three new v.p.'s and pres. and gen. mgr. Robert M. Lambe. L-r: William A. Gietz, v.p. for tv sales; Robert Lambe; Harold Soldinger, v.p. for tv programs, operations; Jack Prince, v.p. for am and fm



SPRUCING UP Maynard G. Krebbs, alias Bob Denver of the *Dob'e Gillis Show* with a WMAZ tie, are two Miss Macon contestants. Maynard served as master of ceremonies for the local beauty pageant



ROLL IT—WBNS-TV, Columbus, film buyer Betty Dixon previews *Frontiers of Knowledge* for (l-r) Arnold Routson, stn. account exec.; Cameron Williams, Motorists Mutual Co.; Ron Cowman, Kight agency

PEOPLE ON THE MOVE: Edmund J. Lange, Jr. to associate director of Johnson & Johnson's new products division . . . **Jack Finn** to assistant to the president of American Home Products . . . **Robert J. Mohr** to director of advertising at Shulton, Inc. . . . **Hugh R. Conklin** to sales vice president at Lever Brothers.

Agencies

P&G moved its $5-million worth of billings out of Gardner last week.

Involved was part of P&G's Duncan Hines mix line (Double Fudge Brownie Mix, Dutch Top, Early American, Wild Blueberry Muffin and pancake mixes), which went to Compton, and Jif Peanut Butter, which went to Grey.

The mixes bill around $2 million and the peanut butter another $2 million.

It's the fourth P&G brand switch within three months. The others: Tide ($11 million) from Benton & Bowles to Compton and Duz ($3.5 million) from Compton to Grey.

Agency appointments: Martin-Marietta to **Papert, Koenig, Lois** . . . Perry-Sherwood to **Kameny Associates** . . . Foods Plus to **Wunderman, Ricotta & Kline** . . . The Joseph Horne Co., Pittsburgh to The **Albert P. Hill Co.** for radio broadcast media . . . The Jel Sert Co., Chicago to **R. Jack Scott.**

New agency: Corporate Advertising, designed primarily to service corporate and financial accounts which is affiliated with Cobleigh and Gordon, financial PR consultants and is based in New York.

Happy birthday: To **Post & Morr,** celebrating its first anniversary on the Chicago agency scene.

Top brass: Rolt Smith to senior vice president at Ted Bates . . . **John R. McCarthy** to account group manager at Fuller & Smith & Ross, New York.

New v.p.'s: Paul G. Indorf at Ted Bates . . . **George Wolf** at Lennen & Newell for commercial production . . . **Matthew J. Lambert, Jr.** at Arnold & Co., Boston . . . **Richard H. Depew** at Cunningham & Walsh.

PEOPLE ON THE MOVE: William J. Curran and **Jack Beauvais** to the executive committee of Arnold & Company . . . **Mary Ann Schatz** to business manager of the radio-tv department at MacFarland, Aveyard, Chicago . . . **Ronald L. David** to associate producer-radio and tv for Zimmer, Keller & Calvert . . . **Frank N. Moore** to the broadcast group and **Sargent Goodchild** to the research department at Harold Cabot & Co.

Tv Stations

The first step toward a unified industry approach to electronic programing computers has been taken by TvB.

A special committee headed by Donald L. Kearney, Corinthian Broadcasting director of sales, will study ways and means of disseminating available marketing information, coordinating existing data and will investigate the rental of computers on a long-term contract basis.

On a related front, ARB, as part of a long-range plan for expanded services, has made several new executive assignments. Named new assistant general manager is James Dunn. Other appointments: J. Ralph Crutchfield to ARB station sales manager; James Rupp, marketing director of station services, assuming added job of assistant product manager for market reports; and market report technical director John Thayer taking on technical direction of ARB Standard Services.

Ideas at Work:

• To publicize its new office and studio building now under construction, WTTG-TV, Washington, D. C. is sending around attractive hour-glass paper weights with this calling card: "It's just a matter of time until WTTG's new home is finished."

Financial report: Transcontinent Television Corp. disclosed that net income for the first quarter was $395,684 as compared to $271,553 for the comparable period in 1961, an increase of some 46%. Earnings per share were 22 cents as compared to 15 cents for the same period last year. Incidentally, Transcontinent took over operation of WDOK (AM & FM) in Cleveland last week . . . **Taft Broadcasting** income for the quarter ending 31 March was $520,188 or 33 cents per share compared with $375,703 or 24 cents for the like period last year. Revenues for the quarter rose to $2,976,642 from $2,643,908 and operation profit before depreciation increased correspondingly to $1,363,223 from $1,084,544.

PEOPLE ON THE MOVE: Robert L. Brown to general sales manager KBTV, Denver.

Radio Stations

Maurie Webster, general manager of CBS Radio Spot Sales and CBS Radio v.p., did some crystal-ball gazing on the future of spot radio for the Pennsylvania Assn. of Broadcasters.

There are four challenges ahead which, if met, should greatly boost the medium, said Webster. They are:

• Segmented Marketing—the day when advertisers seek mass coverage are over and radio, which attracts specialized audiences, can be the most selective medium.

• Qualitative research—agencies must improve communications between client and media buyer re. station selection on the basis of editorial content.

• Intelligent use of radio's full potential—agencies and clients have inflated the cost of drive time while ignoring other important segments.

• Cooperation—must work toward local organizations where stations aid in building up the sales promotional aspects of particular markets.

There are now 183.8 million working order radio sets in the U. S., a gain of 70% over the last decade.

RAB, gearing up for radio's heaviest penetration season, cited these figures from its own estimate as of 1 January 1962.

Pointing to radio's summer audience gain ("the season when other

NEW NEIGHBOR ACROSS THE PLAZA!



Number One Constitution Plaza, the magnificent, twenty story Connecticut Bank and Trust Company Building, progresses toward a late 1962 completion in downtown Hartford's dynamic area of urban renewal. Broadcast House, new home of WTIC TV-AM-FM and first building to be completed and occupied in Constitution Plaza, salutes its handsome neighbor, destined to be the tallest unit in the redevelopment area. Like Broadcast House, the Connecticut Bank and Trust Company Building is an important part of the urban rebirth of America's insurance capital and a further stimulus to an already bustling market.

Burgeoning with Hartford is WTIC Television and Radio. Latest ARB and Nielsen reports show WTIC-TV's clear leadership in southern New England. The superiority of WTIC Radio is delineated in the latest Alfred Politz Media Study of the Southern New England area.

WTIC TV 3/AM/FM

Hartford, Connecticut

WTIC-TV IS REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INCORPORATED
WTIC AM-FM IS REPRESENTED BY THE HENRY I. CHRISTAL COMPANY

media begin to pale"), the bureau also began its pitch to suntan product manufacturers. Some of the points being made:

• Seven out of 10 cars have radios, and more than 97% of car-radio owners are regular listeners.

• Housewives dominate suntan product sales and studies show that women spend two hours and 13 minutes every weekday with radio, against 37 minutes with newspapers and 39 minutes with magazines.

Georgia stations are all reved up for promoting Radio Month.

The state broadcasters association plans seven special events to herald the medium, headlined by the first Georgia Radio Day in cooperation with the Atlanta Ad Club. RAB president Kevin Sweeney will address the group.

Other featured events include:

• Providing promotion tapes to 135 members, with special congratulatory messages from Senators Richard Russell and Herman Talmadge and Governor Ernest Vandiver.

• The GAB Safety-Thon Weekend (25-27) with the theme "Lights on, and Live."

Ideas at work:

• **WINS,** New York, program director Don Luftig has penned a defense of the radio industry for the July issue of "Dude" magazine, which previously printed Marie Torre's blast called "The Radio Wasteland."

• Along with an updated list of its 1,130 affiliated radio stations, **Keystone Broadcasting System** is sending a coverage map based on N.C.S. 1961 weekly penetration of 1,119 stations.

• On the way to timebuyers—"power-rich new **KMBC** in a can . . . a special blend of all Kansas City" Directions for most effective use of daytime radio are on the back but "for all matters of sales performance," the label suggests, "consult your KMBC rep."

• Although the deadline is past, many people still remember the income tax ordeal. **WMCA,** New York, playing on the idea, is circulating a sales promotion piece which resembles the Internal Revenue Department's short form and advising advertisers to "act today to get into that higher bracket of listener response."

Special Budweiser buy: The Budweiser Beer division of Annheuser-Busch (D'Arcy) picked-up 52 weeks of a record show (daily, 6:40-6:55 p.m.) on **WWRL,** New York's only 24-hour-a-day Negro radio station.

Happy Anniversary: To **WRCV,** Philadelphia, celebrating the second birthday of its big band remotes. Station claims a "first" in bringing back the concept.

PEOPLE ON THE MOVE: Garrett D. Blanchfield to sales promotion assistant at WEEI, Boston . . . **Tom Marks** to sales manager of KFRC, San Francisco . . . **Lawrence H. "Bud" McMullen** to account executive at KOMO, Seattle . . . **Charles Murdock** to station operations manager of WQAM, Miami . . . **J. C. Dowell** to general manager of KQTV and KVFD, Ft. Dodge . . . **Arthur Barnes** to sales promotion manager of WBBM, Chicago.

Kudos: Jules Dundes, CBS radio v.p. and general manager of KCBS, was re-elected to the San Francisco Bay Area Council Board of Governors . . . **KSAN,** San Francisco got the award for the best merchandising efforts in support of Kraft's advertising program for 1961.

Cuisine Exquise . . . Dans
Une Atmosphère Élégante

RESTAURANT
VOISIN

575 Park Avenue at 63rd St.
NEW YORK

Lunch and Dinner Reservations
Michel : TEmpleton 8-6490

Fm

WFLM, Ft. Lauderdale has become the second station in South Florida to switch over to full-time fm stereo.

Station is on the air from 7 a.m. to 1 a.m. and, says manager Robert Miller, even the commercials will be in stereo.

Program note: WLIR, Garden City has a new series called "Trends in Industry" which features the educated opinions of Long Island's top industrial, financial, and educational leaders on current industrial trends . . . **WXHR,** Boston has resigned its affiliation with the QXR Network and will begin local programing on 3 June . . . **WBMI,** Meriden began fm stereocasting on 1 May . . . **WRIT,** Milwaukee recently began fm broadcasting to compliment its regular am programing.

Audience data: There's a Madison firm called **Economic Research Agency** which has just completed a project for the Madison, Wis. area which shows about 42% of the homes with FM sets and about 33% of that group are regular listeners.

Networks

The current Harvard Business Review has something to say about tv critics who spout the "vast wasteland" line.

The magazine in an article refers to them as the kind that play a good game of finding fault but ignore financial realities.



From All Angles . . .





KGO-TV Covers San Francisco's Top News Events to take viewers on the scene when local history is made. In April the station telecast EXCLUSIVELY a two and one-half hour cathedral ceremony at which Archbishop Joseph T. McGucken was installed as spiritual leader of the Roman Catholic Archdiocese of San Francisco . . . the first time such an event was telecast in the Bay Area, and the second time it was done anywhere in U. S. television. Programming such as this is now a staple part of KGO-TV's public affairs endeavors. For more facts on the new KGO-TV, call UN 3-0077 in San Francisco, or contact ABC-TV National Station Sales.

KGO-TV abc 7

OWNED AND OPERATED BY AMERICAN BROADCASTING/PARAMOUNT THEATRES, INC.

Sorry, we don't cover Moscow . . .



. . but just about every other 'phone number you need is in SPONSOR'S 5-CITY TV / RADIO DIRECTORY.

Networks, groups, reps, agencies, advertisers. Film, tape, music and news services. Research and promotion. Trade associations (and even trade publications).

All in the convenient pocket-size, for only $.50 from

SPONSOR SERVICES

555 Fifth Avenue, N. Y. 17

The article proposes a unique plan: to wit, granting a tax exemption to compensate for losses in this area.

Says writer Ernest D. Frawley: "The precedent for such an exemption exists in the public service allowance granted to a large segment of the periodical press in the form of economical postal rates and in the allowances granted to airlines in several forms."

ABC TV will award research grants totalling $20,000 in conjunction with its new children's show "Discovery '62" which premieres 1 October.

Three University of Wisconsin professors will serve as a selection committee. No more than two grants or more than $4,000 will be awarded for studies at any one university.

New affiliates: WAFC, Staunton, Va. has joined the **CBS Radio** Network . . . KCTA, Corpus Christi to the **ABC Radio** Network.

Specials: John H. Breck, Inc. will foot the entire bill for "Noah and the Flood," the dance-drama including original music written for tv by Igor Stravinsky to be telecast 14 June on **CBS TV.**

PEOPLE ON THE MOVE: Willard T. Wadelton to CBS Radio as an account executive . . . **Hubbell Robinson,** CBS TV senior v.p., to the U. S. National Commission for UNESCO, representing the National Academy of Tv Arts and Sciences . . . **Stanley Chase** to director of program development at ABC TV.

AVAILABLE

Television-Radio Sales Executive. Thirteen years rep experience with New York agencies and clients, network consultant, national sales manager. Desires executive sales position. SPONSOR, Box 316.

Representatives

A major expansion move by the Daren F. McGavren Co. includes four promotions from within and an addition to the staff.

Ralph Guild becomes manager of the entire organization, directing all sales and soliciting new stations. Ed Argow, currently manager of the rep firm's Chicago office, will move to New York as sales manager. Mike McNally moves from St. Louis manager to that post in Chicago and Tom Sullivan, formerly of NBC Spot Sales, will head up the St. Louis office.

Harvey Glor becomes mid-West sales representative for the new McGavren Plan.

All appointments take effect 1 June.

New quarters: As part of a planned expansion program, **Tele-Radio & Tv Sales,** rep firm specializing in Spanish media, has moved to the new Diamond National Building at 733 Third Avenue, New York.

PEOPLE ON THE MOVE: Arthur C. Elliot, vice president and eastern sales manager of Harrington, Righter & Parsons has been elected to the firm's board of directors . . . **James R. Parker** to the Chicago staff of Peters, Griffin, Woodward as a tv account executive.

Film

Warner Brothers' decision to distribute its own tv series is certain to shake up the syndication market in more ways than one.

The film company has a ready-made backlog of off-network properties which could flood a market which has been tightening up for the past few years.

While the initial plan is for the division to unleash only the hour-long shows of the "Maverick" variety, it's possible that once Warner Bros. enters the station-to-station sales field it will take over distribution of its own tv-destined feature films.

For details and further implica-

tions of the move, see SPONSOR-WEEK, p. 7.

Screen Gems has obtained syndication rights to the "Festival of Performing Arts."

Produced by David Susskind and James Fleming, the hour-long series of ten concert performances premiered on WNEW-TV, New York and WTTG, Washington, D. C. last month, sponsored in both cities by Standard Oil Co. of New Jersey.

Sales: Seven Arts sold its post-50 Warner Bros. features to five more stations raising the totals to 124 markets for volume 1, 89 for volume 2 and 38 for volume 3 . . . **Teledynamics'** "True Adventure" to WGN-TV, Chicago, raising total U. S. markets to 22.

New properties: Two half-hour "Science in Action" specials produced at the Seattle World's Fair are now available through **RSS Corp.** as a group or to augment the 39-episode series of the same name.

Rating record: "The Caine Mutiny," the **Screen Gems-Columbia Pictures** feature on WCBS-TV, New York 28 April broke feature film rating records with a local Arbitron of 34.2 and an 83.4 share of audience. It was on the "Schaefer Award Theater" which pre-empted "The Late Show" at 11:15 p.m.

PEOPLE ON THE MOVE: Bob Farrar to director of custom production at PAMS Syndicated Productions of Dallas . . . **Carl Russell** to central division manager of TeleSynd . . . **Joseph Kotler** to vice president and director of syndicated sales for Warner Brothers newly-established syndication division . . . **Richard Brandt** to president, **Aquila Giles** to executive vice president of Trans-Lux Corp.

Station Transactions

KVIM, New Iberia, La. was sold for $100,000.

Handled by Hamilton-Landis, the sale went to David Wagenvoord, vice president and general manager of WWOM, New Orleans and Fred Westenberger, an attorney also of New Orleans.

Seller was Queen City Broadcasting, headed by Paul M. Cochran.

Public Service

Two stations taking unprecedented steps in the political public service arena are WXYZ, Detroit and KTTV, Los Angeles.

Filling in for the striking newspapers, the Detroit outlet pre-empted all programs to bring listeners the first live coverage of the State Senate. A 15-hour debate over state income tax proposals was carried by the station in its entirety, climaxed with an exclusive interview with Governor John B. Swainson.

On the West Coast, KTTV has invited all 106 candidates seeking 19 Congressional offices within the station's signal area to appear on a special four-hour primary election program 3 June.

Public Service in Action:

• **KVIL, Dallas,** turned over an hour of broadcast time to the Texas Democratic gubernatorial candidates to debate issues of the campaign. UPI picked up the network rights and made the broadcast available to stations throughout Texas.

• **WWVA,** Wheeling has increased its news coverage to listeners, effective with last week's introduction of United Press International service.

• **KIXZ,** Amarillo kicked-off the city's clean-up week campaign with a parade. One truck carried a coffin with signs reading "Don't let your city die, clean up, paint up, fix up." Program director Chuck Stewart pushed a broom and cart and members of the sales staff dressed as clowns and passed out balloons and candy to the young folks.

• **WWJD,** Chicago launched its exclusive series "Daly Report," announcements by Mayor Daly to promote City Improvement Projects.

Kudos: United Cerebral Palsy of Greater Baltimore honored **WBAL-TV** with a special public service award plaque for making possible a 17-hour Telethon . . . **WGBS,** Miami was honored by the Florida Bar Assn. for its special program "A Ghost Pleads for Justice" . . . **WITI-TV,** Milwaukee got Press Club TV news awards for spot news reporting and community service.

the sales we reject . . . prove our worth

In selling or buying a broadcast property, one of your greatest protections is Blackburn's often *demonstrated* willingness to reject a sale rather than risk our reputation. For our business is built on confidence, and no single commission can be worth as much as our good name. Why hazard the risks of negotiating without benefit of our knowledge of markets, of actual sales, of responsible contacts?

BLACKBURN *& Company, Inc.*

RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois FInancial 6-6460	Clifford B. Marshall Stanley Whitaker Robert M. Baird John G. Williams 1102 Healey Bldg. JAckson 5-1576	Colin M. Selph Calif. Bank Bldg. 9441 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-2770

WTRF-TV STORY BOARD



[ICN LANGUAGE] 'If your young son uses bad language when he's playing marbles he'll be a golfer someday.'

wtrf-tv Wheeling

[CONCENSUS] 'Marriage is still the chief cause of divorce.'

Wheeling wtrf-tv

[CIVIC MINDED?] When the governor asked for help in the State Program for the Preservation of Wild Life, his first volunteer was a playboy of great renown.

wtrf-tv Wheeling

'THE QUICK TWIST' Hans and Fritz were wrestling near the edge of the cliff. As their mother tried to round-up the disobedient pair, she slipped over the edge. Fritz then shouted, "Look Hans, no ma!"

Wheeling wtrf-tv

'CASEY AND KILDARE' Two inmates in the asylum were comparing ailments. "I'd be all right," mourned Casey, "if I didn't have a hole in my head." "You're lucky," disputed Kildare. "I have TWO holes in MY head." Then Casey batted back with, "Ba-ah to you and your holier-than-thou attitude."

wtrf-tv Wheeling

'SPRING TONIC' Salesman Cy says that every spring he resolves to love his enemies all three of 'em . . . tobacco, women and gin!

Wheeling wtrf-tv

'TOGETHERNESS' The two cars hit. One driver shouted, "What's the matter, are you blind?" "Blind, hell," answered the other, "I hit ya, didn't I?"

wtrf-tv Wheeling

THE BRANDWAGON with alert advertisers selling the big and buying WTRF-TV audience from Wheeling. With WTRF-TV's special brand of merchandising and promotion results spell bonus profits. Let Rep George P. Hollingbery tell you why the WTRF-TV Brandwagon is the best kind.

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

WHO

Des Moines

SERVES AMERICA'S 14th RADIO MARKET

If you want to reach as many as the 14 largest radio markets in the U. S., *WHO Radio belongs on your list.*

WHO Radio is heard regularly in 865,350 radio homes in "Iowa Plus" (WHO's NCS #2 Coverage Area) — ranks far ahead of any station in many "first 50" cities. Ask P.G.W.!

WHO, DES MOINES

50,000 WATTS

NBC

Peters, Griffin, Woodward, Inc.

National Representatives

Tv and radio NEWSMAKERS



Francis P. Barron has been named a vice president of Storer Television Sales. Barron was with WXEL-TV, Cleveland, (now WJW-TV) as local sales manager in 1954 when the station was bought by Storer. He continued in that capacity until 1958, when he was named national sales manager. In January 1959 he was made general sales manager. When plans for the formation of the Storer rep group were announced in January 1961, Barron moved to New York as general sales manager of the new company.



Robert W. Tunison, manager of the tv commercial department at Leo Burnett, has been appointed vice president in charge of tv commercial production. Tunison began with the Chicago-based agency 10 years ago as a broadcast supervisor and was transferred to the tv commercial department as manager in 1955. Before his Burnett affiliation, he was with Newell-Emmett and with Henri, Hurst & McDonald. Taking over for Tunison as manager is Jackson Phelps.



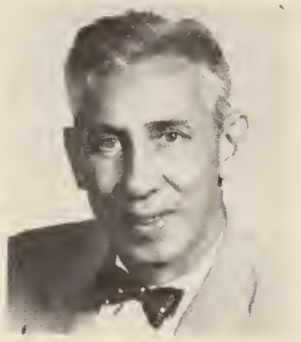
Howard M. Wilson, who joined Geyer, Morey, Madden & Ballard last month, has been elected a member of the board. Wilson is general corporate executive in charge of creative services for the agency. His previous post was senior vice president of creative services at Kenyon & Eckhardt, where he worked for 10 years. Prior to that, Wilson was with Kudner as copy supervisor for five years and at Dickie Raymond, Inc., where he had served as copy chief. Wilson headquarters in New York.



Paul Girard has been named vice president in charge of regional and national sales at KVIL, Dallas. In radio since 1932, Girard was for seven years assistant director of radio and tv for Tracy-Locke Company, Dallas. Before that he held the post of executive producer for The Associated Press in New York and, prior to that, was general program manager for the Hearst radio properties. He is co-founder and first president of the Assn. of Broadcast Executives of Texas.

The seller's viewpoint

"In selecting test markets, one must not only examine the characteristics of the market itself; there must also be media available that have the experience of previous test schedules, according to Collis A. Young, vice president and general manager of WCOL, Columbus. Young has been with Air Trails Network since 1945 as account executive, WING, Dayton; sales manager, WIZE, Springfield, Ohio, and as an executive at WCOL since 1956. In addition, he is currently director of the Ohio Assn. of Broadcasters and a member of the Columbus and Ohio chambers of commerce.



The characteristics for a good test market

Recognizing that Columbus, Ohio, is one of the best test markets in the nation, many advertisers have made national product tests in this city which have proven successful later throughout the nation.

Is your milk bottle square? Columbus, Ohio, women first tried the non-skid, compact bottle in 1944. They liked it. Today, 90% of the nation's milk bottles are square.

Ever buy a family-size Coke? Coca-Cola chose Columbus as one city to test this new size in 1956, before offering it for sale nationally.

What an ideal test market should be depends on what you are testing, and on what kind of market you want to test. Some large companies prefer the "big city" test market, with an enormous central metropolis and miles of contiguous and varied suburban areas. More popular for testing new products are the "average city" test markets. And when such a city displays all nine of the following characteristics, it is likely to become Test City, U. S. A.

1. *Self-contained market.* Metropolitan Columbus is a relatively isolated and independent market; outside influences distort tests there less than in most other cities. No city of more than 35,000 exists within a 35-mile radius.

2. *Typical and diversified population.* Its citizens are 90% native born, and 74% are Protestant, 18% Roman Catholic and 2% Jewish—closely reflecting America as a whole.

3. *Diversified business and industry.* In Columbus, you'll find industry making airplanes and parts, caskets, conveyors, construction equipment, electric controls, food products, hardware, hydraulic and mining equipment, oilcloth, optical goods, pre-fab homes, plastics, refrigerators, roller bearings, shoes, steel casings and uniforms.

Downtown, you'll find insurance companies, and professional men, railroad executives, retailers and wholesalers; also federal, state, country, and city government workers; and professors, scientists and students from three universities, four colleges, and the world's largest private industrial research organization, Battelle Memorial Institute.

4. *Close to average income level.* Columbus departs a bit from the dieal here, but on the favorable side—with an average family income of $7,251, compared with the national average of $5,921.

5. *Stable market.* Because no one industry or business predominates, Columbus feels depressions and recessions less than most cities. Manufacturing plants employ 79,400; government, 32,800; farms, another 4,000; colleges, 8,000—and thousands more work in stores and offices of all kinds.

6. *Good distribution facilities.* Columbus counts 5,280 retailers selling everything from apparel to zippers; and 842 wholesalers handling food, drugs, tobacco and just about any commodity you can name.

7. *Good transportation.* A transportation hub, Columbus boasts that it is "half-a-day away from half the U.S.A." It has five major railroads, seven inter-city bus lines, 100 motor freight lines, seven airlines, a new jet-size airport and access to four state super-highways.

8. *Experience as a test city.* You need local help for most tests—and Columbus knows testing from experience. Proctor & Gamble, Lever Brothers, General Foods, Johnson & Johnson, Kraft, Campbell Soup, Colgate Palmolive, Scott, Armour, all have used the city to launch successful new lines.

9. *Good record as an indicator.* The national success of such products as Nescafé instant coffee, Lipton's instant tea, Comet cleanser indicate that if you sell it in Columbus, you can sell it to America.

In selecting test markets, one must not only examine the characteristics of the market itself; there must also be media available that have the experience of previous test schedules, are cooperative, and have the research and merchandising facilities to help implement test campaigns.

SPONSOR SPEAKS

The boys get around

Last month marked a busy travelling time for a number of broadcasters, and the kind of travelling we applaud.

More and more radio and tv men are getting out to see and call on important air media advertisers. The TvB's highly successful presentation in Cincinnati to P&G, Kroger, and other accounts, carried on the pattern set down last fall in Detroit.

Following this the TvB Board chartered a special plane to White Sulphur Springs and the 4As annual spring meeting. Their hospitality, in the form of a well-attended cocktail party for the assembled agency men was one of the hits of the Convention.

As a matter of fact, both radio and tv broadcasters were very much in evidence at the Greenbrier as invited guests of the 4As. Frank Fogarty, John Box, and Lionel Baxter were among the radio men we met at White Sulphur, for instance, and we couldn't help thinking what a marked and pleasant contrast this was to the old days, when most 4A guests were drawn from the print ranks.

All in all, we're delighted to see this growing evidence of closer ties between broadcasters and advertising men.

A broadcaster speaks out

In this issue we are printing in full (page 28) the remarkably forthright and vigorous speech delivered last week in Wilkes-Barre by Stephen B. Labunski, executive v.p. and general manager, WMCA New York.

We urge every one of our readers to read and study Steve's remarks carefully. They are the courageous, hard-hitting, but thoughtful and analytical opinions of a man who thoroughly understands radio and is completely dedicated to the medium.

Even more important, they represent one of the few occassions in the history of the industry when a licensed broadcaster has stood up and expressed himself, publicly and at length, in opposition to the views of an FCC Chairman.

For this reason alone, it is an historic speech. We need many more of such forthright expressions.

10 SECOND SPOTS

What tv needs is new writers: The producers of *Have Gun, Will Travel* received a script from a novice writer which, to say the least, is different. It's the story of an old gold prospector who got lost in the desert. He hadn't eaten in several days, and in a last desperate effort to stave off starvation, he killed his faithful dog, Tex, cooked him, and ate him. As he ate Tex, he piled the bones neatly. When he gazed at the bones, tears came to his eyes and he said to himself, "Gee, Tex would have loved those bones."

Special request: Jerry Lester, appearing on WBC's *PM* show, told about the Martian who walked up to the cashier at a movie theatre and said, "Take me to Lolita."

Continental styling: Johnny Carson tells about visiting a showroom for foreign cars on Park Avenue. "I saw this new sports car from Italy and it had fastidious continental styling . . . fenders with cuffs, tapered doors and a button-down grill. There was one drawback. The exhaust smelled like garlic. . . . But it was economical to drive. It could go 50 miles on a gallon. Not of gasoline, but of Chianti. Come to think of it, I could go 50 miles on a gallon of Chianti too."

The world's greatest novels: Bob Newhart, on his NBC show, said: "Some Harvard professor once figured out that if you took an infinite number of monkeys and an infinite number of typewriters and let the monkeys type for an infinite number of times, they would write all the great books ever written. If they did this they would, of course, have to have overseers watching the monkeys. It would maybe go like this—

"Hey, Harry, come here a minute, this monkey seems to have gotten something. He's typing along pretty good. Let's see what he wrote —'To be or not to be that is the siglelackoffcuktor . . .'"

Money problems: A rep salesmen had tough luck last Friday. He wasn't able to get to the bank before 3 p.m. with a check for $150 and the only person who would cash it was a fellow to whom he owned $100. Take home: $50.



There's magic behind this marquee!

The magic of *WLAC-TV's* superb movie programming features exclusively the best of M-G-M, Warner Brothers, Paramount, ... and now the great, new Seven Arts packages one and two, (FILMS OF THE FIFTIES).

Twice daily, these box office greats are beamed to the 438,000 families in the 36 Kentucky, 3 Alabama, and 50 Tennessee counties that rank Nashville as the 38th TV market.

WLAC-TV leads the way with NON-DUPLICATED network coverage, too. NBC of course!

WLAC-TV nashville

the "way" station *to the central south*

Ask any Katz man—he'll show you the way!

Robert M. Reuschle, General Sales Manager

T. B. Baker, Jr. Executive Vice-President and General Manager

sell



to 6 of America's Top 10 Markets

Go straight to the big-buy, big-wallet audiences with RKO General . . . largest, most powerful independent radio and TV chain. RKO General stations beam your message to 6 of the top 10 markets plus one of the South's richest.

Over RKO General your product is straightaway identified with the integrity of adult programming . . . gets the coverage that unlocks tremendous purchasing power.

Whether you use radio, television or the double exposure of both, you'll sell the largest markets more efficiently over RKO General stations . . . markets where 67 million consumers live, work and buy. Contact your nearest RKO General station or your RKO General National Sales Division office for details on the chain that's basic to any national advertising buy.

RKO GENERAL

A GENERAL TIRE ENTERPRISE

NATIONAL SALES DIVISION OFFICES

New York: Time & Life Bldg., LOngacre 4-8000
Chicago: The Tribune Tower 644-2470
Hollywood: 5515 Melrose, HOllywood 2-2133
San Francisco: 415 Bush St., YUkon 2-9200

NEW YORK WOR-AM/FM/TV **LOS ANGELES** KHJ-AM/FM/TV
DETROIT CKLW-AM/FM/TV **BOSTON** WNAC-AM/FM/TV THE YANKEE NETWORK **MEMPHIS** WHBQ-AM/TV
SAN FRANCISCO KFRC-AM/FM **WASHINGTON, D. C.** WGMS-AM/FM

RECEIVED
MAY 14 1962
KRC GENERAL LIBRARY

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

14 MAY 1962—40c a copy / $8 a year

TV'S WILD TOY-spin gains more speed — record $14 million in net/spot creates kid show boon p 31

AFFILIATE'S POW-er — how much have they? CBS TV's pend-ing compensation cut stirs speculation p 34

WDOK
CLEVELAND

is now represented nationally by

Radio Division
Edward Petry & Co., Inc.
The Original Station Representative

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

We, the affiliates, congratulate

The Inter Mountain Network



61 Radio Stations DOMINATING the Intermountain Empire!

on your New Representation by . . .

Edward Petry & Co., Inc.

Colorado

KBTR	Denver	5000 W. 710 K.C.
KGHF	Pueblo	5000 W. 1350 K.C.
KGIW	Alamosa	250 W. 1450 K.C.
KVRH	Salida	250 W. 1340 K.C.
KLMR	Lamar	1000 W. 920 K.C.
KGEK	Sterling	1000 W. 1230 K.C.
KBZZ	La Junta	250 W. 1400 K.C.
KCRT	Trinidad	250 W. 1240 K.C.
KCOL	Fort Collins	1000 W. 1410 K.C.
KYOU	Greeley	1000 W. 1450 K.C.
KVOR	Colo. Sprgs.	1000 W. 1300 K.C.
KRLN	Canon City	250 W. 1400 K.C.
KEXO	Grand Jctn.	250 W. 1230 K.C.
KVFC	Cortez	1000 W. 740 K.C.
KDGO	Durango	250 W 1240 K.C.
KFTM	Fort Morgan	1000 W. 1400 K.C.
KBOL	Boulder	1000 W. 1490 K.C.

Idaho

KWIK	Pocatello	250 W. 1440 K.C.
KIFI	Idaho Falls	5000 W. 1260 K.C
KLIX	Twin Falls	5000 W. 1310 K.C.
KGEM	Boise	10000 W. 1140 K.C.
KBRV	Soda Springs	500 W. 540 K.C.

Montana

KBMY	Billings	1000 W 1240 K.C.
KATL	Miles City	1000 W. 1340 K.C.
KPRK	Livingston	1000 W. 1340 K.C.
KOPR	Butte	1000 W. 550 K.C.
KBLL	Helena	250 W. 1240 K.C.
KXLO	Lewistown	1000 W. 1230 K.C.
KMON	Great Falls	5000 W. 560 K.C.
KYSS	Missoula	1000 W. 910 K.C.
KXXL	Bozeman	1000 W. 1450 K.C.
KGEZ	Kalispell	1000 W. 600 K.C.
KDBM	Dillon	1000 W. 800 K.C.
KOJM	Havre	1000 W. 610 K.C.
KLTZ	Glasgow	250 W. 1240 K.C.

Utah

KALL	Salt Lake City	5000 W. 910 K.C.
KLO	Ogden	5000 W. 1430 K.C.
KOVO	Provo	5000 W. 960 K.C.
KVNU	Logan	5000 W. 610 K.C.
KOAL	Price	250 W. 1230 K.C.
KSVC	Richfield	5000 W. 980 K.C.
KVEL	Vernal	1000 W. 1250 K.C.
KURA	Moab	250 W. 1450 K.C.
KUTA	Monti./Blndg.	1000 W. 790 K.C.

Wyoming

KLUK	Evanston	250 W. 1240 K.C.
KVRS	Rock Springs	1000 W. 1360 K.C.
KOVE	Lander	1000 W. 1330 K.C.
KVOC	Casper	1000 W. 1230 K.C.
KPOW	Powell	5000 W. 1260 K.C.
KWYO	Sheridan	1000 W. 1410 K.C.
KRAL	Rawlins	250 W. 1240 K.C.
KFBC	Cheyenne	250 W. 1240 K.C.
KOWB	Laramie	5000 W. 1290 K.C.
KYCN	Wheatland	250 W. 1340 K.C.
KASL	Newcastle	250 W. 1240 K.C.
KIML	Gillette	250 W. 1490 K.C.
KBBS	Buffalo	250 W. 1450 K.C.

Nebraska

KNEB	Scottsbluff	1000 W. 960 K.C.

Nevada

KORK	Las Vegas	250 W. 1340 K.C.
KELK	Elko	1000 W. 1240 K.C.

New Mexico

KENN	Farmington	5000 W. 1390 K.C.

ABC Radio West

Edward Petry & Co., Inc.

IMN-PACT
InterMountain Network
Affiliate



IT TAKES TWO

...to cover Michigan!

Just as important as that other leg is Michigan's 2nd TV market...that rich industrial outstate area made up of LANSING-FLINT-JACKSON and 20 populous cities ... 3,000,000 potential customers... 821,000 TV homes (ARB November '61) ... served exclusively by WJIM-TV for over 10 years.

WJIM-TV

BASIC CBS TELEVISION

Strategically located to exclusively serve LANSING . . . FLINT . . . JACKSON
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA

DAIRYLAND JUBILEE!

- New audience for the **Standard News Roundup** at 10 p.m. Mon.-Fri. . . . Up 42% (ARB March '62)
- New audience for DAIRYLAND JUBILEE . . . now the highest rated local variety program in Madison!
- Now with 7-ARTS features and exclusive Milwaukee Braves baseball, WKOW-TV can provide a DAIRYLAND JUBILEE for your sales in booming Madison, where payroll growth doubles the U.S. average. Join the trend to Ch. 27 and be jubilant. Contact Ben Hovel at ALpine 7-2261, or your Young TV salesman.

WKOW TV abc

MADISON, WISCONSIN





Ben Hovel, Gen. Sales Mgr.
Larry Bentson, Pres., Joe Floyd, Vice-Pres.
Tony Moe, Exec. Vice-Pres. & Gen. Mgr.

MIDCO
Midcontinent Broadcasting Group

WKOW-AM and TV Madison • KELO-LAND TV and RADIO Sioux Falls, S. D. • WLOL-AM, FM Minneapolis-St. Paul • KSO Des Moines

© *Vol. 16, No. 20* • **14 MAY 1962**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

Tv's $14 million toy-spin

31 Toy manufacturers' booming expenditures in both spot and network tv have focused new attention on expansion and future of children's shows

More power for affiliates?

34 Pending cutback in compensation to CBS TV affiliates highlights roles of the three network affiliate associations in station-network relations

Fun's fun—but oh those telephone bells!

36 Hard-working SPONSOR editors get startling proof of radio power when Klavan and Finch start phones ringing wildly in office Saturday morning

Commercial tv world wide

38 Study by Nielsen exec lists 47 foreign countries with commercial tv; all accept spot, all but 11 allow commercial program sponsorship

A young man with a plenitude of Grey matter

40 At the 'ripe old age' of 32, Howard Eaton has shifted from Lever Brothers to v.p. of programing in broadcast dept. of Grey advertising

Radio ko's print in suburbia

43 Radio hits retail trading zones in 10 major cities with 83.6% penetration against 48.6% for newspapers; suburbs population up 47% in Fifties

Cleaner cleans up with spot

44 Spot television campaign is being given large share of the credit for the notable sharp increase in four Glamorene cleaning product sales

NEWS: Sponsor Week **7**, Sponsor-Scope **23**, Washington Week **59**, Spot-Scope **60**, Sponsor Hears **62**, Sponsor-Week Wrap-Up **66**, Tv and Radio Newsmakers **72**

DEPARTMENTS: Sponsor Backstage **15**, 555/5th **19**, Timebuyer's Corner **48**, Seller's Viewpoint **73**, Sponsor Speaks **74**, Ten-Second Spots **74**

Officers: *Norman R. Glenn*, editor and publisher; *Bernard Platt*, executive vice president; *Elaine Couper Glenn*, secretary-treasurer.

Editorial: executive editor, *John E. McMillin*; news editor, *Ben Bodec*; senior editor, *Jo Ranson*; Chicago manager, *Gwen Smart*; assistant news editor, *Heyward Ehrlich*; associate editors, *Mary Lou Ponsell, Jack Lindrup, Mrs. Ruth S. Frank, Jane Pollak*; contributing editor, *Jack Ansell*; columnist, *Joe Csida*; art editor, *Maury Kurtz*; production editor, *Barbara Love*; editorial research, *Mrs. Carole Ferster*; special projects editor, *David Wisely*.

Advertising: assistant sales manager, *Willard L. Dougherty*; southern manager, *Herbert M. Martin, Jr.*; midwest manager, *Larry G. Spangler*; western manager, *George G. Dietrich, Jr.*; production manager, *Leonice K. Mertz*.

Circulation: circulation manager, *Jack Rayman; John J. Kelly, Mrs. Lydia Martinez, Sandra Abramowitz, Mrs. Lillian Berkof*.

Administrative: business manager, *C. H. Barrie*; bookkeeper, *Mrs. Syd Guttman*; secretary to the publisher, *Charles Nash; George Becker, Michael Crocco, Jo Ganci, Mrs. Judith Lyons, Mrs. Manuela Santalla, Irene Sulzbach*; reader service, *Mrs. Lenore Roland*.

Member of Business Publications Audit of Circulations Inc. BPA

© 1962 SPONSOR Publications Inc.

SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation, and Advertising Offices: 555 Fifth Av., New York 17, MUrray Hill 7-8080. Chicago Offices: 612 N. Michigan Av. (11), 664-1166. Birmingham Office: 3617 8th Ave. So., FAirfax 2-6528. Los Angeles Office: 6912 Hollywood Blvd. (28), HOllywood 4-8089. Printing Office: 3110 Elm Av., Baltimore 11, Md. Subscriptions: U. S. $8 a year. Canada $9 a year. Other countries $11 a year. Single copies 40¢. Printed U.S.A. Published weekly. Second class postage paid at Baltimore, Md.

Number one of a series of paid testimonials.



*PATRICIA ANNE STERLING, MARY ELIZABETH STERLING, CATHARINE JEAN STERLING, SUSAN ADELE STERLING, NANCY EDNA STERLING

"We never miss him 'cause...We like the funny things he says...and, the music makes us want to dance around the breakfast table...and, the news about whether school is open or not. Now can we have our allowance, Daddy?" ■ Join the Sterling girls (and most of New York) in enjoying the Jack Sterling Show, Monday–Saturday, 6 to 10 AM on

WCBS RADIO 880
101.1FM
A CBS OWNED RADIO STATION



It was a great trip.

"60 HOURS TO THE MOON... a fascinating, imagination-igniting hour."
N.Y. Daily News

"Chalk up one for Jim Hagerty's ABC News shop."
Variety

"First-rate documentary."
Newsweek

"Well worth the attention of viewers of any age."
Time

We are obviously gratified at the critical response to 60 Hours to the Moon.

It was television's full-scale report to the public on an exceedingly complex subject: our country's plans for future steps into Space.

It faced scientifically and realistically the many problems involved; indicated the inestimable new knowledge to be gained; stressed the opportunities for our youth in the national space program.

Guided by ABC's Science Editor Jules Bergman and Astronaut John Glenn, the report ranged the country for on-the-scene views at the work in progress. In all, some 20 N.A.S.A. scientists outlined their parts in the effort.

To take this wealth of technical material and make it exciting, as well as informative, television represented a big challenge. ABC News is prepared for such challenges.

It should also be noted that Olin, in sponsoring this program, likewise met a challenge in its acceptance and fulfillment of corporate responsibility to the public interest. **ABC Television**



14 May 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

TEXACO'S NET MINUTES

Texaco (B&B), just out of NBC TV news, going into $1.0 mil. summer tv network spot carrier campaign

Texaco (B&B), which has cancelled out of the Huntley-Brinkley news strip, is going the way of Mobil—buying into spot carriers.

For NBC TV it's the biggest summer bonanza yet. Texaco is making it 70 minutes on 14 different nighttime shows plus Tonight.

The billings for this summer blast —starting in mid-June and ending after Labor Day—will come to about $1 million.

It will be recalled that it was Mobil that innovated for the petroleum industry the practice of using nighttime network minutes.

After Texaco announced it was not renewing for the NBC TV news strip there was a suggestion that the bulk of its fall budget would go spot.

That may happen, but as far as the summer is concerned spot tv's share of the Texaco largess will be but a trickle. In other words, there'll be some spot.

NOTICE IMMINENT OF NEW CBS RATE PLAN

CBS TV stations will be notified in the very near future of the new network compensation plan affecting afternoon rates.

A CBS TV spokesman explained last week that existing contracts cover such rate changes and the contracts will not have to be renegotiated. All that is required is CBS' fiat notification.

It was confirmed that the new plan would probably go into effect as of the first of the year. This means that stations will receive almost eight more months of revenue at the present rates.

It was emphasized by a CBS representative that only afternoon compensation is affected by the new plan. It will not affect any other time area of network service.

RAMBLER SEWS UP RADIO NETS FOR SPACE SHOT

American Motors (GMM&B) has sewed up the major radio networks again for space shot coverage.

The advertiser will use all three major networks for the second orbital attempt scheduled for later this month.

Rambler also used all the radio networks to cover the Glenn shot.

NBC TV to be 68% color

Chicago:

More than two-thirds of NBC TV's fall nighttime programing will be in color, sales v.p. Don Durgin told the RCA distributors here last week.

Durgin estimated it would be 68% compared to 57% this season and 41% last season.

SRA award winners

Rep. Walter Rogers (D., Tex.) last week before the SRA urged the industry to express itself more.

At the luncheon Elizabeth Black of Donahue & Coe won the Silver Nail Timebuyer award, William H. Kearns, vice-chairman of the board and chairman of the executive committee of Ted Bates, won the Gold Key award, and Marianne Monahan, NL&B timebuyer, won the Chicago timebuyer of the year award.

ABC's $46 MILLION 7-WEEK SALES SPREE

ABC TV has been doing business at the rate of almost $7 million a week, the network announced last week. It estimates its advance on 1962-63 booked in the past seven weeks at $46.0 million.

The network's own estimate is that during the seven week period it wrote 52% of all business done by all tv networks, the other two sharing the remaining 48%. The seven weeks correspond with the period since ABC TV's new administration took over.

ABC TV also announced some new buys made during this period: R. J. Reynolds, McHale's Men; Armour, several shows; Breck, Going My Way; American Dairy Assn. and Warner-Lambert, Ozzie & Harriet; Sunbeam in several shows; Block Drug in nine shows; Bristol-Myers in several shows; Lincoln-Mercury in nine shows; and also Mobil Oil, Schick, Polaroid, and Philco, in several shows each.

GEN'L MILLS $2.8 MIL. DAYTIME NBC TV NEWS

General Mills put an estimated $2.8 million into daytime news strips on NBC TV for next season.

The news kick involves renewal of the 12:55 p.m. five minute strip plus a buy of the 10:25 a.m. news segment which will start sometime before the end of the year, depending on clearances.

Last week Thomas Leeming also bought into NBC TV daytime for next year, various shows, ordering about $.8 million of quarter-hours, and bringing NBC TV's daytime advance total to about $3.6 million.

Not counted in the tally above are Bristol-Myer's buy of 52 minutes in various nighttime shows of the current season and Amoco's quarter-sponsorship of the NFL championship game.

Sealtest (Ayer) will sponsor a nighttime Play Your Hunch for 15 weeks this summer.

NAB Radio Review Code Board reconstituted

Nine leading radio broadcasters last week were named by NAB president LeRoy Collins to serve on a reconstituted Radio Code Review Board.

Two executives were newly appointed and several others were reappointed.

Cliff Gill (president, KEZY, Anaheim), was reappointed for a two-year term as chairman. Also reappointed was Robert B. Jones, Jr. (v.p., WFBR, Baltimore).

Appointed for two-year terms were Richard H. Fairbanks (president, WIBC, Indianapolis), Lee Fondren (station manager, KLZ, Denver), and Richard H. Mason (president, WPTF, Raleigh).

The following will continue for the remaining year of their terms under the old board: Richard O. Dunning (president, KHQ, Spokane), Elmo

(Continued on page 66, col. 1)

GUMBINNER CREATES NEW RADIO/TV POST

Broadcast billings have expanded so much at Lawrence C. Gumbinner —they now account for about 45% of its total—that the agency has decided to create the post of v.p. of the tv/radio department.

Hugh Cohn, who in effect has been taking charge of broadcast matters for some time, has been named to the post. He'll be in charge of programing, media, and administration.



Hugh Cohn

Cohn joined Gumbinner in 1958 as business manager of radio-tv. He once held a similar post at Grey.

Oil big in tv news, weather, documentaries

Petroleum companies assumed a major role as sponsors of tv news, weather, sports, and documentaries in 1961, reports TvB.

Gross time billings in tv were $40.6 million in network and spot in 1961, slightly higher than 1960. In 1961 spot tv got $21.7 million and network tv $18.9 million. (In 1960 spot had $24.3 million and network has $15.7 million.)

About $26 million of the 1961 expenditure in tv went into news, weather, sports, and documentaries. Among the leaders were Standard Oil of New Jersey, Socony-Mobil, Gulf, Texaco, Standard Oil of Indiana, Phillips, Sinclair, Sun Oil, and Atlantic Refining.

The top 15 companies increased tv spending slightly and cut newspaper spending slightly in 1961, TvB reported.

Shell invested in the Leonard Bernstein tv broadcasts in 1961 and returned to heavy spot tv and network golf in 1962.

EDITORIAL

John McMillin: Editor



Effective immediately John E. McMillin is named editor of SPONSOR. For the past four years John has served as our Executive Editor. As every reader of SPONSOR knows, he has contributed a penetrating knowledge of agency and advertiser matters, both broadcast and otherwise, that has left its mark on every issue.

His great powers of expression, coupled with years of practical advertising experience, makes him uniquely fitted for SPONSOR's editorial undertakings.

At the time that John was appointed executive editor in 1958, I said to him, "Our industry is urgently in need of a man who will speak and write authoritatively and fearlessly on broadcast advertising problems, who will help lead in advancing the industry. You have that opportunity."

Today I relinquish the title of editor, which I have held since 1949, with great pleasure and with the assurance that full responsibility for SPONSOR's editorial product is in the hands of a man who has proved himself eminently qualified for the job.

Norman R. Glenn

10 MAY 1962 PUBLISHER

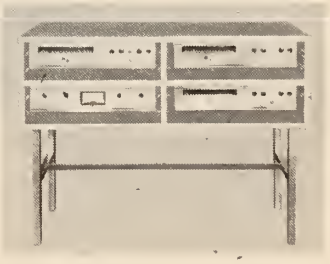
New RCA Cartridge Tape System with "TRIP CUE"



Here's the cartridge tape system with something new—*trip cue!* This unique feature allows you to record a special trip-cue tone that, during playback, can be used to start the next device in an automatic or semi-automatic system, with split-second timing. (In TV operations it may be used to advance slide projectors.)

Delayed broadcast, spot announcement campaigns, production aids, themes, station breaks can be handled by the RT-7A with a minimum of effort. Cartridge is selected, placed in a playback unit, forgotton until "Air" time, then instantly played at the flick of a button. Cueing and threading are eliminated.

Check this handsomely-styled equipment against any other for compactness and design... Provides transistor circuitry, low power consumption, simplicity of operation! It's one more in a growing line of value-packed new products for radio and television stations from the pioneer in broadcasting. See your RCA Broadcast Representative. Or write to RCA Broadcast and Television Equipment, Dept. HB-264, Building 15-5, Camden, N. J.



Typical packaging is this attractive four-unit console with single BA-7 Cartridge Tape Record and Playback Amplifier and three Cartridge Tape Decks, as illustrated.

Separate units of this system available are the Record and Playback Amplifier, and the Cartridge Tape Deck. A Cartridge Storage Rack is also available.

RCA®

The Most Trusted Name in Electronics

RADIO CORPORATION OF AMERICA

THE MIRACLE OF EASTER/THE MENACE OF COMMUNISM/A PROGRAM OF NEWS EDITED FO



NBC

THE COLOR NETWORK





THIS IS NBC

One of a series of advertisements which reflects the balance, scope and diversity of NBC's program service.

UNG PEOPLE / DEBUTANTES AND A DIVA / A PRECINCT HOUSE AND A TRIP DOWN U.S. 1



ARGEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD

AVERY-KNODEL REALIGNS EXECUTIVES

Avery-Knodel, which put itself under the light of a management study earlier this year, has made some sweeping executive realignments.

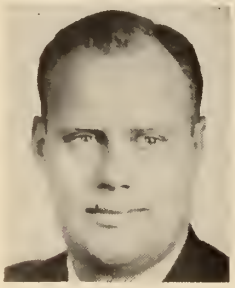
The following executive changes were made: senior v.p. Thomas J. White was put in administrative charge of the New York office and made a member of the executive committee, and senior v.p. Roger H. O'Sullivan was put in charge of the Chicago office.

In addition, three new appointments were announced: Edward W. Lier has been named director of sales development for radio and tv, Robert J. Kizer has been named director of television sales, New York, and Donald F. McCarty has been appointed director of radio sales, N. Y.

Katz agency opening Philadelphia office

Increased radio national spot activity originating in the Philadelphia area has led The Katz Agency, station representatives, to open a radio office in that city.

Arne N. Ramberg has been appointed manager of the new office. He has been in media buying and research since 1949, most recently as time buyer at N. W. Ayer. He was previously associated with W. B. Doner, Paul Venze Associates, and Lynn Baker, Inc.



Arne N. Ramberg

FCC am freeze

Last week the FCC called a partial halt to accepting new am applications. The move is the first step in a series intended to re-examine rules governing am assignments.

Nielsen 24-market report going to 30

Nielsen will add six markets to its rapid 24-market tv ratings service in the fall.

The new 30-market service, issued 50 times a year and delivered four days after the close of the ratings period, will replace the present 24-market report.

The new report will represent about 50% of U. S. tv homes and will include Los Angeles, San Francisco-Oakland, Portland, Ore., Buffalo, Milwaukee, and New Orleans.

The new service, like the present one, is intended to measure three-network markets which carry programs at "origination time."

NBC: CBS' CRONKITE NOT EXPLOITING SIU's

NBC TV is rubbing in what it calls the lower ratings of CBS TV's early evening news since Walter Cronkite began.

Says NBC, Cronkite at 7:15 p.m. in his first week got only a 10.8 AA and 29% share during 37.9 SIU, while the earlier Huntley-Brinkley had 11.2 AA and 35% share even despite its lower 31.7 SIU, all according to the Nielsen MNA Report for 23-27 April.

NBC also points out that Cronkite did not do as well in his first week as Douglas Edwards in his last week for which an MNA report is available (9-13) April), where Edwards' 15.3 AA and 31 share was ahead of Huntley-Brinkley's 13.5 AA with identical 31 share.

Reed on L&N's Colgate

Elliot W. Reed last week was appointed senior v.p. and coordinator on the Colgate-Palmolive account at Lennen and Newell.

FRANCIS NAMED ABC TV COAST SALES V.P.

Vincent A. Francis has been named v.p., ABC TV West Coast sales.

Francis joined ABC in 1945 as a disc jockey at KGO, San Francisco, and has been in sales since 1947, joining the radio network in 1947 and national spot sales as general manager in 1949. He was made sales manager of KGO-TV in 1951 and sales manager of ABC TV western division in 1956, shifting his headquarters to Hollywood in 1959.



Vincent A. Francis

Halverstadt elected P&G advertising v.p.

Albert N. Halverstadt has been elected v.p. of advertising of Procter and Gamble. Halverstadt, who joined P&G in 1930, has been general advertising manager since 1960.

The post of advertising v.p. has been open for some time. Its last occupant was E. A. Snow, now v.p. of the toilet goods division.

RAB gives awards to radio commercials

RAB has awarded prizes of $1,000, $500 and $250 to the creators of three winning radio commercials heard in 1961.

First prize went to Stan Freberg for Meadow Gold dairy commercials (Hill, Rogers, Mason, and Scott). Edward A. Trahan, v.p. of W. B. Doner, and Ralph W. Cummings of Cummings Productions won second prize for their Gibbs jingle.

Third prize for an F. & M. Schaefer marching song commercial, was shared by four BBDO executives: Radio production head Tom Anderson, v.p. and creative supvsr. Jim Jordan, tv/radio musical dir. Joe Hornsby, and jingle writer Ted German.

More SPONSOR-WEEK continued on page 66

BECAUSE MILWAUKEE IS DIFFERENT



HOW MANY VOICES SHOULD SPEAK TO—AND FOR 1,063,000 PEOPLE?

Storer Broadcasting Company believes the printed word is not enough to inform, guide and serve 1,063,000 people. Thus, WITI-TV* is now the authoritative broadcast voice in Milwaukee. It has a vital role to fill! . . . to agree when agreement is proper — to dissent when the occasion demands — to speak without fear or favor — and induce *action* when needed. This is another example of the way Storer suits its programming to the needs of the communities it serves. ***IMPORTANT STATIONS IN IMPORTANT MARKETS.***

**Represented by Storer Television Sales, Inc.*

LOS ANGELES *KGBS*	**PHILADELPHIA** *WIBG*	**CLEVELAND** *WJW*	**NEW YORK** *WHN*	**TOLEDO** *WSPD*	**DETROIT** *WJBK*	STORER BROADCASTING COMPANY
MIAMI *WGBS*	**MILWAUKEE** *WITI-TV*	**CLEVELAND** *WJW-TV*	**ATLANTA** *WAGA-TV*	**TOLEDO** *WSPD-TV*	**DETROIT** *WJBK-TV*	



FOR SALE

TV SPOT BUYING MACHINE

It happened very suddenly . . . like a good TV trend should. This spot buying machine became obsolete when feature films produced by major Hollywood studios in the Fifties began to appear on television. Big pictures with big stars and big up-to-date stories created new audience interest and record viewing. This increase of sets-in-use in all kinds of time periods created new s t buying opportunities in market after mar t.

Now all a really knowledgeable time bu r needs for easier and wiser buying is a little l t. Like this list of select stations carrying e most impressive post '48 features yet relea d —those produced by Metro-Goldwyn-May .

NEW YORK: 1540 BROADWAY, JU 2-2000 • CHICAGO: PRUDENTIAL PLAZA, 467-5756 • CULVER CITY: MGM STUDIOS, UP 0-31

THE LIST

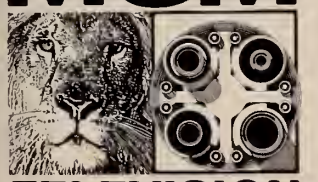
markets and television stations carrying the exciting post '48 feature films of

METRO GOLDWYN MAYER

the best pictures in town

ny, N.Y.	WTEN	Miami, Fla.	WCKT
na, Pa.	WFBG	Minneapolis, Minn.,	KMSP
n, Texas	KTBC		WCCO
rsfield, Calif.	KBAK	New Haven, Conn.,	WNHC
more, Md.	WJZ	New York, N.Y.	WOR
mont, Texas	KBMT	Oklahoma City, Okla.,	WKY
hamton, N.Y.	WNBF	Omaha, Neb.	WOW
alo, N.Y.	WBEN	Palm Beach, Fla.	WPTV
mpaign, Ill.	WCIA	Peoria, Ill.	WMBD
ago, Ill.	WGN	Philadelphia, Pa.	WFIL
innati, Ohio	WKRC	Phoenix, Ariz.	KTAR
rado Springs, Colo.		Pittsburgh, Pa.	WIIC
	KRDO	Portland, Me.	WCSH
as, Texas	WFAA		WMTW
enport, Iowa	WOC	Portland, Ore.	KATU
ver, Colo.	KLZ	Reno, Nev.	KOLO
ene, Ore.	KEZI	Rockford, Ill.	WTVO
t, Mich.	WJRT	St. Louis, Mo.	KMOX
no, Calif.	KFRE	Salt Lake City, Utah,	KSL
nville, S.C.	WFBC		KUTV
olulu, Hawaii	KONA	San Antonio, Texas,	KONO
anapolis, Ind.	WFBM	Scranton, Pa.	WDAU
sonville, Fla.	WJXT	Seattle, Wash.	KOMO
mazoo, Mich.	WKZO	Springfield, Ill.	WICS
sas City, Mo.	KCMO	Springfield, Mass.,	WWLP
xville, Tenn.	WBIR	Syracuse, N.Y.	WHEN
yette, La.	KLFY	Tampa, Fla.	WTVT
sing, Mich.	WJIM	Terre Haute, Ind.	WTHI
Vegas, Nev.	KLRJ	Toledo, Ohio	WTOL
anon, Pa.	WLYH	Tucson, Ariz.	KOLD
a, Ohio	WIMA	Tulsa, Okla.	KVOO
Angeles, Calif.	KTTV	Washington, D.C.	WMAL
sville, Ky.	WHAS	Weslaco, Texas	KRGV
ison, Wisc.	WISC	Wilmington, N.C.	WECT

MGM



TELEVISION



Sponsor backstage

by Joe Csida

Print media on the defensive



I find the competitive struggle forever fascinating. It's always interesting to watch the intra-industry battle for pre-eminence between one station and the next, one network and its neighbors. But the tussle that often strikes me as exceptionally amusing and frequently exciting is the one between broadcasting and its major media competitors, the newspapers and magazines.

On a Tuesday afternoon during the recent National Association of Broadcasters Convention in Chicago I took a breather and sat down with the *Chicago Tribune*. I came upon a most interesting full seven-column ad, part of the body copy of which said:

". . . There is a dinosaur aura about some of America's larger magazines these days. An overconcern for bigness and a dim-eyed disregard of the mental level of the content.

"Why the drive for pumped-up circulation? There are two answers, both of them less than brilliant. First, an urge to say, 'I'm bigger'n you are!' and claim a dubious kind of leadership-by-the-numbers. Second, a quixotic effort to compete with television in the ciphers game."

What happened to Rex?

That ad, in case you missed it, wasn't run by a television network or station. It was an ad for *The Saturday Evening Post*. Its head said: "What on earth happened to Rex?" The Rex referred to was Tyrannosaurus rex, a reverse line drawing of whose skeleton decorated the upper center of the layout.

The lead paragraph said:

"His body grew bigger and bigger. His brain didn't. Things changed. He was too dumb to change. Though he ruled the earth, he perished."

Then, of course, is made the previously quoted point about magazines who try to compete for mass audiences with television. Of course the theme of the *Satevepost* pitch is in these paragraphs:

"Even more important is the dinosaurs' seeming ignorance of the cultural effects of television and the Sputnik.

"The two go together, for the Sputnik awakened in this nation a new-found need to know. A need that is greater today after five years of growing. And television, with its great national reach, has failed by and large to satisfy that need."

I don't know by how much of a "by" or by how large a "large" the *Post* feels television has failed to satisfy this need for knowledge but I could surely fill the rest of this column with a long list of shows which satisfy many needs for knowledge on an almost unlimited range of subjects.

(*Please turn to page* 57)

MODERN RADIO IN ACTION:

year after year WCCO RADIO delivers record-breaking





cceptance!

Six times in the last 12 Nielsen reports, WCCO Radio has broken its own share of audience record. Now it is a mammoth 68.6%. This amounts to *twice* as many listeners as all other Minneapolis-St. Paul stations *combined*. And it is the greatest share reported for any station in the 32 major markets measured by Nielsen. Record-breaking *acceptance* is the direct result of today's concept of modern radio in action. At WCCO Radio, this means full-size programming that is keyed precisely to the tastes and needs of 1,085,370 radio families. Modern radio can also open the way to new sales records for you throughout the giant 124-county area served so well by WCCO Radio—one of the great stations of the nation!

68.6%

JAN.-FEB. 1962

share of audience

ources: Nielsen Station Index/Station Total
6:00 A.M.-Midnight, 7-day week

NCS '61

WCCO RADIO

Minneapolis • St. Paul

Northwest's Only 50,000-Watt 1-A Clear Channel Station

Represented by

CBS RADIO SPOT SALES

NEW YORK • CHICAGO • DETROIT • ST. LOUIS
LOS ANGELES • SAN FRANCISCO • ATLANTA

MUSIC NOTED...

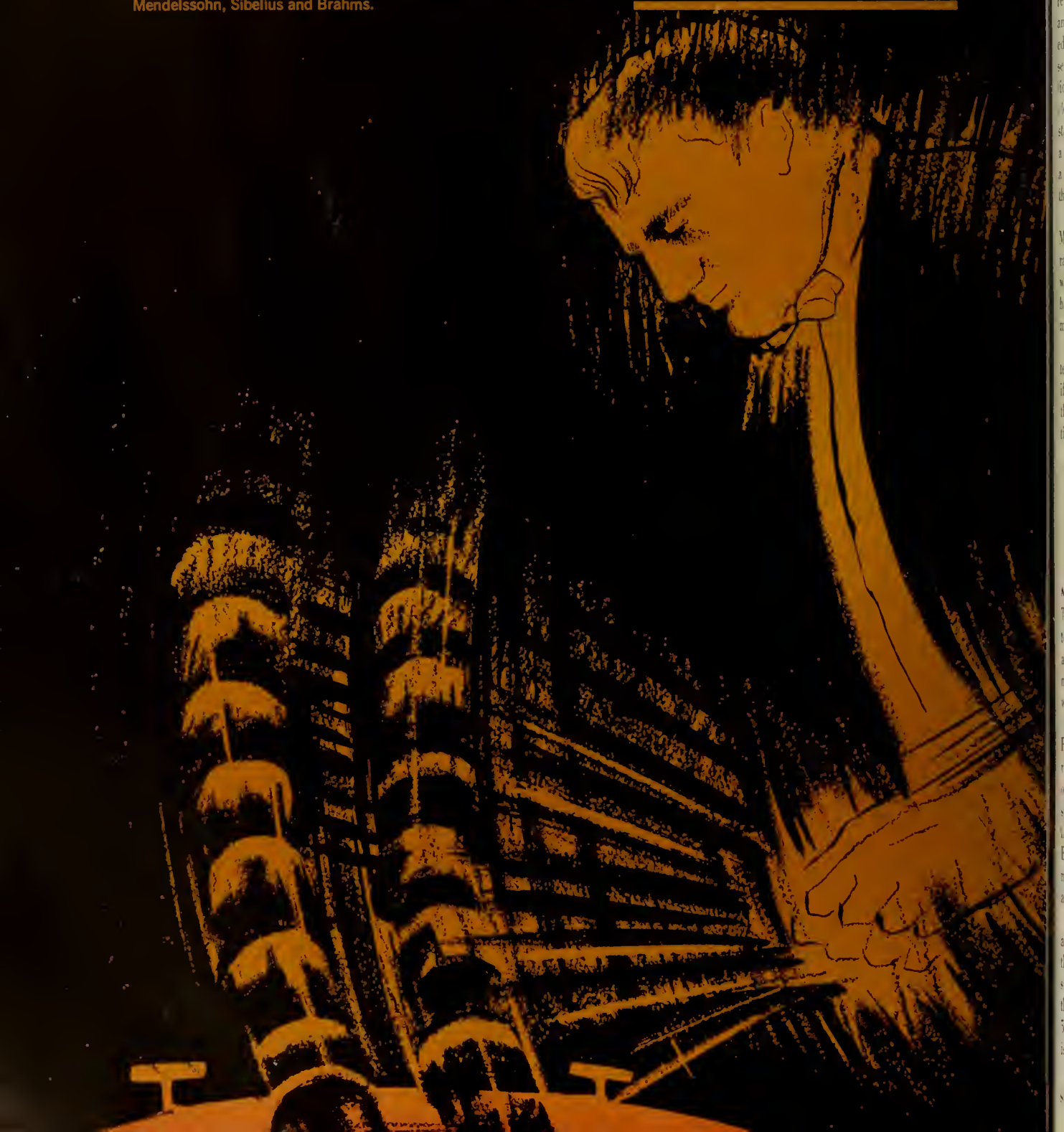
Boston Symphony Orchestra in a series of 13 one-hour TV Concert Specials has already been sold in these markets:

WNEW-TV,	New York, N. Y.	WTVN,	Columbus, O.
WJBK-TV,	Detroit, Mich.	WTRF-TV,	Wheeling, W. Va.
WHDH-TV,	Boston, Mass.	WICU-TV,	Erie, Pa.
WTTG,	Washington, D. C.	WABI-TV,	Bangor, Me.
WMAR-TV,	Baltimore, Md.	KFSA-TV,	Ft. Smith, Ark.
WGR-TV,	Buffalo, N. Y.	KOLO-TV,	Reno, Nev.

The concerts, featuring the world renowned 104-piece orchestra to be conducted by Charles Munch and Erich Leinsdorf, will include the works of Beethoven, Haydn, Honegger, Schumann, Franck, Milhaud, Piston, Mozart, Bach, Copland, Handel, Diamond, Purcell, Wagner, Mendelssohn, Sibelius and Brahms.

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276



555/5th

A world of readers

On page 8 (*Sponsor-Week*) of the April 23rd issue of SPONSOR you carried a story, continued on page 64, regarding the fact that KBOX-Dallas and KXOL-Fort Worth had appointed Robert E. Eastman as our representatives. We appreciate the publicity very much; however, the article stated that KXOL is a Balaban station, which is not true. We have a working arrangement with KBOX, a Balaban station, in which we sell the two in combination nationally.

KXOL is a member of the Wendell Mayes Radio Group, Texas' largest radio chain, and you evidently have a world of readers because this story has been called to my attention numerous times.

Inasmuch as it has attracted attention, it will be greatly appreciated if you will clarify, in a future issue, that KXOL is a Wendell Mayes station and not a Balaban station.

Earle Fletcher
manager
KXOL
Fort Worth
Texas

Managerial status unchanged

There seems to be some confusion as to the actual status of WQXR AM and FM and its recent transfer of the managerial duties of the QXR Network.

The operation of WQXR AM and FM has in no way been affected. It remains a wholly owned subsidiary of *The New York Times* under the same management as it has been for the past 25 years. The Interstate Broadcasting Co. never owned any network, as such. We merely acted as management for QXR Network.

The point is that there has been absolutely no change whatsoever in the managerial status or the ownership of WQXR AM and FM. I think that the second paragraph on page 58 (*Sponsor Hears*) of the April 30 issue of SPONSOR might be subject to misinterpretation, and I would appreciate it if you would clarify this.

Norman S. McGee
vice president
WQXR
New York

The item referred to said WMCA remains the lone radio station in N. Y. which is independently owned and operated.

Passing the credit

Your article, "How Radio 'Pictures' Color," in the 16 April issue, conveyed in grand fashion the fine story of the current radio campaign undertaken for our client, W. P. Fuller & Co., by our San Francisco office.

As SPONSOR reported, many who "previewed" the Fuller messages considered them "something of a renaissance in advertising."

Don't you agree that our client deserves special credit for encouraging such an unusual and daring approach for selling paint?

S. J. Frolick
sr. v.p.
dir. tv-radio
Fletcher Richards, Calkins & Holden
New York

More on Burnett suite

With reference to the *Sponsor Speaks* article in your 23 April issue, titled "An Apology to Leo Burnett," let's set the record straight. Leo Burnett was not the "first agency suite ever at the NAB."

The J. Walter Thompson Agency maintained a hospitality suite at the last four Conventions. Of course they were never listed on any convention board, nor did they ever put up any signs, but their hospitality has become a tradition among those who know their way around.

Lawrence Webb
mngng. dir.
Station Representatives Assn.
New York





The Embassy of South Africa

His Excellency Dr. W. C. Naudé,
Ambassador of the Republic of South Africa
to the United States, and Mrs. Naudé,
on the balcony of the Embassy . . .
another in the WTOP-TV series
on the Washington diplomatic scene.

WTOP-TV 9
WASHINGTON, D. C.

Represented by TvAR

POST-NEWSWEEK STATIONS A DIVISION OF THE WASHINGTON POST COMPANY

Photograph by Fred Maroon





Untrumped honor

In meaning and significance the coveted Seal of Good Practice is an unexcelled honor in broadcasting. WPIX-11 is singularly proud in being the *only independent TV station in New York* whose high commercial standards and practices has merited this emblem of the conscientious broadcaster. It is also *your* guarantee that *this* television station measures up.

where are your 60-second commercials tonight?



FIRST CLASS
Permit No. 47613
New York, N. Y.

BUSINESS REPLY MAIL

No Postage Stamp Necessary if Mailed in the United States

POSTAGE WILL BE PAID BY

SPONSOR

555 FIFTH AVENUE
NEW YORK 17



KEEP ON TOP

OF THE LATEST RADIO/TV NEWS AND VIEWS

☑ Okay! Enter my Second Subscription at $4

Enter your personal subscription to **SPONSOR** *and receive the next 52 issues for only $8.00*

SPONSOR
555 FIFTH AVENUE
NEW YORK 17, NEW YORK

☐ BILL ME ☐ BILL COMPANY ☐ PAYMENT ENCLOSED

Name _____

Title _____

Company _____

Address _____

City _____ Zone _____ State _____

☐ Check here if you want **SPONSOR** sent home

Address _____

City _____ Zone _____ State _____

CARD MUST BE FILLED IN COMPLETELY TO ISSUE SERVICE

FIRST CLASS
Permit No. 47613
New York, N. Y

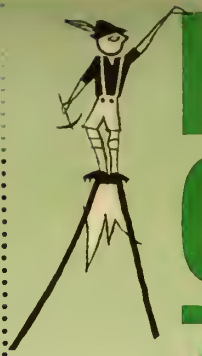
BUSINESS REPLY MAIL

No Postage Stamp Necessary If Mailed In the United States

POSTAGE WILL BE PAID BY

SPONSOR

555 FIFTH AVENUE
NEW YORK 17



KEEP ON TOP

Okay! Enter my Second Subscription at $4

OF THE LATEST RADIO/TV NEWS AND VIEWS

Enter your personal subscription to **SPONSOR** *and receive the next 52 issues for only $8.00*

SPONSOR
555 FIFTH AVENUE
NEW YORK 17, NEW YORK

☐ BILL ME ☐ BILL COMPANY ☐ PAYMENT ENCLOSED

Name _____

Title _____

Company _____

Address _____

City _____ Zone _____ State _____

☐ Check here if you want **SPONSOR** sent home

Address _____

City _____ Zone _____ State _____

CARD MUST BE FILLED IN COMPLETELY TO ISSUE SERVICE



Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

14 MAY 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

The medium's wheel has certainly come to a full term when the tv networks find themselves hoping that Colgate's new buying policy doesn't become too contagious.

That policy essentially is this: **commitments for network time are limited to 13 weeks** so that the **Colgate brands and marketing people may** at the end of each quarter **be in a position to reappraise and reevaluate their needs, particularly in the daytime area.**

For Colgate the policy serves as a safeguard against a **continuing overextension of brand budgets,** but for the networks it's obviously not so good: they must **keep anticipating a certain amount of cancellations** and keep noting what pieces of the competition's business they may be able to pick up to make up for such losses.

Difference between Colgate and other major network customers: **while they do reserve the right to cancel at certain periods, they still issue 52-week contracts.**

Hamm Brewing (Campbell-Mithun), which makes no bones about attributing much of its success to spot tv and radio, seems to have Philadelphia as the next point of invasion.

The Minneapolis-St. Paul-based operation went westcoast about a year and a half ago and has also lodged footholds in **Baltimore, Washington, Virginia** and **North Carolina.**

Even though the Philadelphia go signal has yet to come, **Hamm is taking a look at Philadelphia spot availabilities.**

Pet Milk's Sego (Gardner) keeps pressing Metrecal (K&E) in the meal-in-a-can-dietary-control sweepstakes.

After grooving itself in southern markets, Sego is moving northward with a **three-week introductory campaign in spot tv,** focusing on its **new chocolate malt flavor.**

Of special note about Sego: it was introduced **when the spate of Metrecal competitors were giving up the ghost.**

Source of Sego's strength: (1) **it went for the can when interest in liquid dietary controls were at their height;** (2) the brand went into **vending machines** along with other beverages and at the same price.

Transfer of the Nescafe account from Esty to McCann-Erickson should have happy boding for tv network and spot daytime.

McCann-Erickson used **daytime for Nestea** with eminent success last year. Its reputed philosophy is that a **similar job can be done for Nescafe by concentrating the thrust in the daytime area.**

P.S.: **General Foods** is also taking a sharp look at **daytime expansion in behalf of its Yuban and Maxwell House brands.**

From the manufacturing point of view Hollywood has become so dependent on tv that the production of boxoffice film has the aspect of the tail on the dog.

An avenue of comparison is total hours of film and it broke down this way for 1961:

Boxoffice features: total shows, 254; give them an average of two hours and you've got around **500 hours of film.**

Tv entertainment: total shows, exclusive of syndication, 79, which added up to 61 hours; multiply this by the number of originals (which averages at 36) and you've got a **total of 2,296 hours.**

DuPont's antifreeze division (BBDO) will confine its tv network activity to the company Show of the Week (NBC TV) for this winter's promotion, with a good possibility that spot tv will also be used.

Spot radio (over 100 stations) will continue to be a **staple in the division's media plans.**

Heublein's A-1 sauce (Fletcher,R,C&H), a comparatively small brand in the food field, will have reached the status of bigtime in this respect: it will be on all three tv networks.

The condiment's now on ABC TV and CBS TV daytime and it's bought about **$150,000 worth of scatter minutes,** also daytime, on NBC TV.

About **$50,000 was spent on the sauce in spot tv last year.**

General Mills' cereal division will continue through next season its buying formula for the Rocky & His Friends strip on 70 stations.

The deal: the station buys the cartoon from the producer, General Mills obligates itself for **two spots a day and the remaining spot is sold by the station.**

ABC TV appears bent on helping CBS TV and NBC siphon off the kid-appeal business that has been drifting away bit by bit from the early evening schedules.

Both CBS TV and NBC TV have established little empires for this sort of money in **the Saturday morning span,** with **CBS TV running six half-hour shows and NBC TV, five.**

Come the fall ABC TV will have a number equal to NBC TV's.

From indications Gulton Industries (Compton) will be spending three times as much as it did last year year in tv for its Christmas promotion of self-recharging flashlights and transistor radios.

It will have minutes in **Jack Paar's weekly show** and **Tonight** and a substantial **spot tv campaign** in at least the **top 20 markets.**

S. C. Johnson is getting more and more involved in product diversification—and incidentally posing, like a number of other fast-growing firms, a problem for tv networks in the area of product protection.

To its list of floor waxes, insecticides, air refresheners, auto polishers and shoe polishers **Johnson has added a lawn fertilizer called J-Way.** The newcomer's being tested in **small tv and radio markets via FC&B.**

Speaking of waxes, it may be pertinent to recall how Johnson got into that business. It's main business when it was founded in 1886, was the **handbuilding of parquet floors.** Inquiry from floor customers on how to **care for the wood** led to the **manufacture of the wax. Armstrong Linoleum** lately got into this wax-making act.

NBC TV Sunday afternoon (4-5 p.m.) inherits this January the 13 Wonderful World of Golf hour programs, which Shell Oil is sponsoring for the second consecutive season.

The series ran on CBS TV this season, but that network will have **no room for it because of the need for the same hour for the Sunday Sports Spectacular.**

Agency for these events, which costs Shell about **$150,000 each in time, talent, etc., is Kenyon & Eckhardt.**

The entertainment specials in March, according to NTI, got a better average rating than the same class of programing scored in February or January.

Following are the March specials and their average audience count:

PROGRAM	AVERAGE AUDIENCE PERCENT	HOMES
Milton Berle	23.7	11,613,000
Hollywood Melody	21.6	10,584,000
Bob Hope	26.8	13,132,000
Tonight in Samarkand	19.6	9,604,000
Young People's Concert	9.4	4,606,000
Average for March	**20.2**	**9,898,000**
Average for February	**18.6**	**9,114,000**
Average for January	**15.3**	**7,483,000**

An interesting contrast: during the same month of March there were six informational specials and these, as revealed by NTI, wound up with a 11.1 average.

Those six in terms of rating and homes per average minute:

The Great Challenge	4.3	2,107,000
Thresholds for Tomorrow	9.7	4,753,000
Westinghouse—The Land	12.0	5,880,000
The Real West	19.1	9,359,000
NBC White Paper	5.0	2,450,000
US#1: American Profile	16.7	8,183,000
Average	**11.1**	**5,439,000**

Remington Shaver (Y&R) keeps piling up its Christmas promotion eggs in network tv.

It's bought **four minute participations in NBC TV's 11th Hour,** which makes **43 spots** to be used on that network alone for the **four weeks starting 20 November.**

The selective spot schedule won't be up for placement for three-four months.

The daytime gentry at ABC TV are playing the fall program slotting close to the vest.

They think they've got an ace in the hole with the **Father Knows Best reruns** and they're not going to fix the series' slot **until the competition officially announce to advertisers their own fall daytime lineups.**

The prime nighttime schedule on the tv networks this fall will account for only three more regular series than the year before: film will still account for 73% of all programing, and a bit more if you include the series that use both live and film.

The ratios by total shows and total hours for the fall schedules, as worked out by SPONSOR-SCOPE:

NETWORK	# FILM SHOWS	(%)	ALL LIVE OR TAPED	(%)	LIVE & FILM	(%)	TOTAL
ABC TV	27	(84.3%)	4	(12%)	1	(3.2%)	32
CBS TV	24	(66.6%)	9	(25%)	3	(7.4%)	36
NBC TV	19	(67.8%)	5	(17.8%)	4	(14.4%)	28
Total	**70**	**(72.9%)**	**18**	**(18.8%)**	**8**	**(8.3%)**	**96**

NETWORK	# FILM HOURS	(%)	HRS. LIVE OR TAPED	(%)	HRS. LIVE & FILM	(%)	TOTAL
ABC TV	21½	(86%)	3	(12%)	½	(2%)	25
CBS TV	16½	(66%)	6½	(26%)	2	(8%)	25
NBC TV	17½	(70%)	4½	(18%)	3	(12%)	25
Total	**55½**	**(74%)**	**14**	**(18.7%)**	**5½**	**(7.3%)**	**75**

Those concerned with the promoting of tv see Metropolitan Life's sponsorship of CBS TV instant news specials this fall as a felicitous breakthrough for the medium.

Tv will then have the two largest life insurance companies, namely, **Metropolitan** and **Prudential.** The third, **Equitable,** was around early last year for about **$400,000.**

The Newspaper Advertising Bureau is seeking another $600,000 to its war chest to combat the continuing inroads of tv.

It's already operating on **$2.2 million,** but it says it needs the added money to **increase its sales staff from 18 to 26 and for research.**

Pitching target: **500 advertisers** with budgets of **$1 million and over** and **140 agencies** with billings of **$5 million and above.**

Points of comparison: (1) the **TvB operates on a budget of $1 million;** (2) **in '61 newspapers billed $3.5 billion,** while tv garnered around **$1.3 billion from time, talent and production.**

Looks like P&G has about made a choice of what brand name will eventually be identified with its cooking oil.

It's been testing two, **Crisco** and **Puritan. The odds are on the old standby, Crisco.**

However, the Puritan label will go on being tested for another year. P&G had set up a two-year test for the pair, and the company makes a policy of letting a plan continue through its designated completion date.

Crisco Oil last year spent about $600,000 in spot tv, as against Puritan's outlay in that medium of $200,000.

So that no one appears slighted, it should be noted that S. C. Johnson is using ABC TV as well as NBC TV for its annual summer blitz.

The ABC TV commitment entails over **100 minute participations.**

Broadcasters will be interested to know that the breed of agency looking for data with which to program its computers has already run into a set of conditions proposed by one sector of the print medium.

That sector is the **business papers,** at least the leaders among them.

What these business papers are asking: (1) the **computer-using agencies get together and decide just what information they want for their programing, what form it is to take and how often they want it;** (2) this standardization be handled **through the 4 A's;** (3) the **cost of furnishing the data be kept within bounds.**

What the business papers are trying to avoid is having to **"reshuffle the cards" for every interested agency** and finding themselves **not only in constant confusion** but **spending as much as $50,000 a year for the researching of the required material.**

The tv network nighttime spot carrier has tended to strengthen the networks' position in this particular respect: the use of full station lineups.

Participating advertisers have been persuaded into accepting the networks' claim that **it's difficult to get clearance for carriers unless the order stipulates full sponsorship in consecutive weeks.**

It's somewhat different in daytime. Because of the economics of the business, **the number of stations in the lineup of a participating advertiser can vary from day to day, or week to week.**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 72; and Spot Scope, page 60.



TV ISN'T ONLY

Huntley-Brinkley

The Dick Powell show

Dr. Kildare

Perry Como

Bonanza

Good TV also calls for the right Perspective.

WCSH-TV's "Perspective" series publicly probes and analyzes life in its coverage area. This series, produced by the Channel 6 News Staff, delves into such timely topics as correctional institutions, educational TV, the vacation industry, the fluoridation of water, medical research and hospitals. In fact, anything that is of interest to the State of Maine is apt to be on "Perspective."

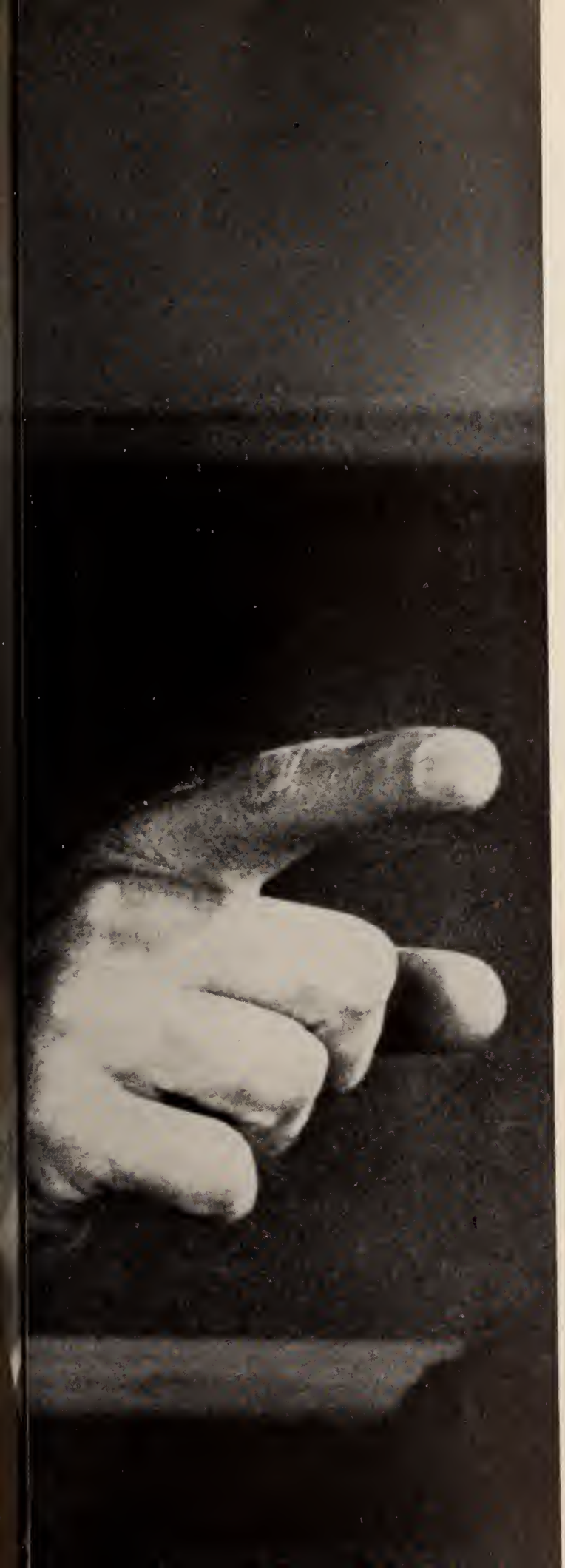
Films from the "Perspective" series have been used for classroom work at Columbia University, The University of Maine, Maine nursing schools, and numerous private showings. The American Heart Association's 1960 Howard W. Blakeslee award was won by the "Perspective" documentary film on open heart surgery.

"Perspective" is a new dimension in public service
to the people of Maine by

WCSH-TV CHANNEL **6** NBC for PORTLAND

MAINE BROADCASTING SYSTEM | THE KATZ AGENCY, INC. National Representatives


Where
were you
on the
night of
April 28?



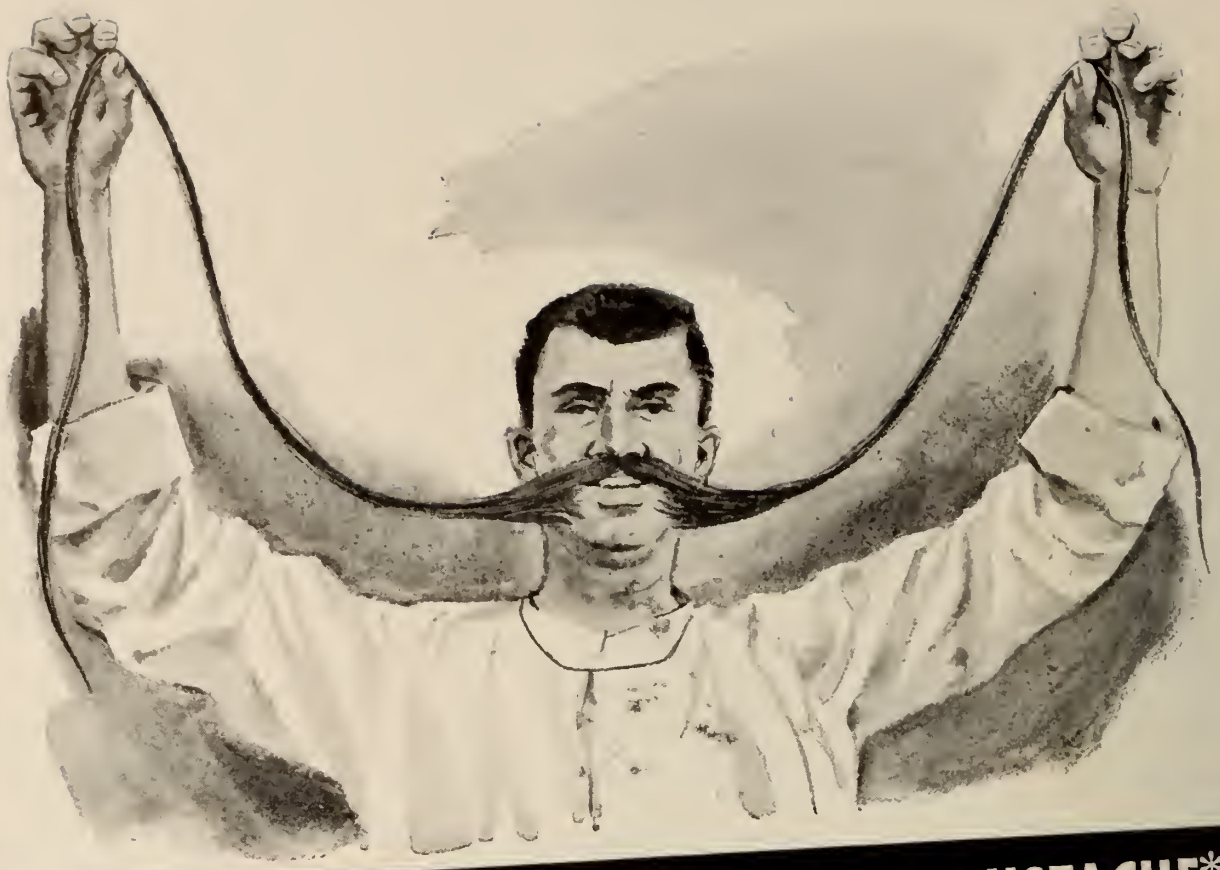
In New York, just about everybody was tuned to the Schaefer Award Theatre, for the New York television premiere of "The Caine Mutiny," on Channel 2.

Broadcast from 11:15 pm to 1:34 am—well after normal peak viewing hours—this post-'50 Columbia blockbuster scored the highest rating (34.2) of any program (network or local) on any station at any time during the entire week. In fact, it achieved the highest rating of any program for the entire month, with the single exception of the Academy Awards broadcast! Its record-breaking 85.3 per cent share of audience completely swamped the five-station competition.

Amazing? Yes, but not so unusual for the station which consistently—month after month, year after year—delivers the biggest audience in the biggest market in the nation. In other words, keep your eye (and your advertising!) on Channel 2... like 'most everyone else. **WCBS-TV**

CBS Owned

Source: Arbitron



YOU MAY NEVER GROW THE LONGEST MUSTACHE*—

BUT... With WKZO Radio You'll Cover The Face Of Greater Western Michigan!

In *every one* of 360 quarter-hours between 6 a.m.-Midnight, Mon. thru Fri., WKZO outpulls all competitors in Kalamazoo-Battle Creek and Greater Western Michigan. (Pulse, Sept., 1961.)

The 1961 NCS Advance Listing credits WKZO with reaching 40.4% more homes *than all other Kalamazoo stations combined.*

Greater Western Michigan is a fast-growing market. Kalamazoo alone is expected to outgrow all other U.S. cities in personal income and retail sales between 1960 and 1965. (Sales Management Survey, June 10, 1960.)

Ask your Avery-Knodel man for all the facts!

7-COUNTY PULSE REPORT

KALAMAZOO-BATTLE CREEK AREA — SEPTEMBER, 1961
SHARE OF AUDIENCE — MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	30	18	7
12 NOON - 6 P.M.	24	16	9
6 P.M. - 12 MIDNIGHT	34	13	13

**The mustache of Masudiya Din of India measures 8½ feet from tip to tip and is still growing.*

AM–TV–FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA

WKZO

CBS RADIO FOR KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

TV'S $14 MILLION TOY-SPIN

Dizzying speed of toy-kid show revolution (near $11 million in spot, over $3 million in network) has industry happy—and frankly worried

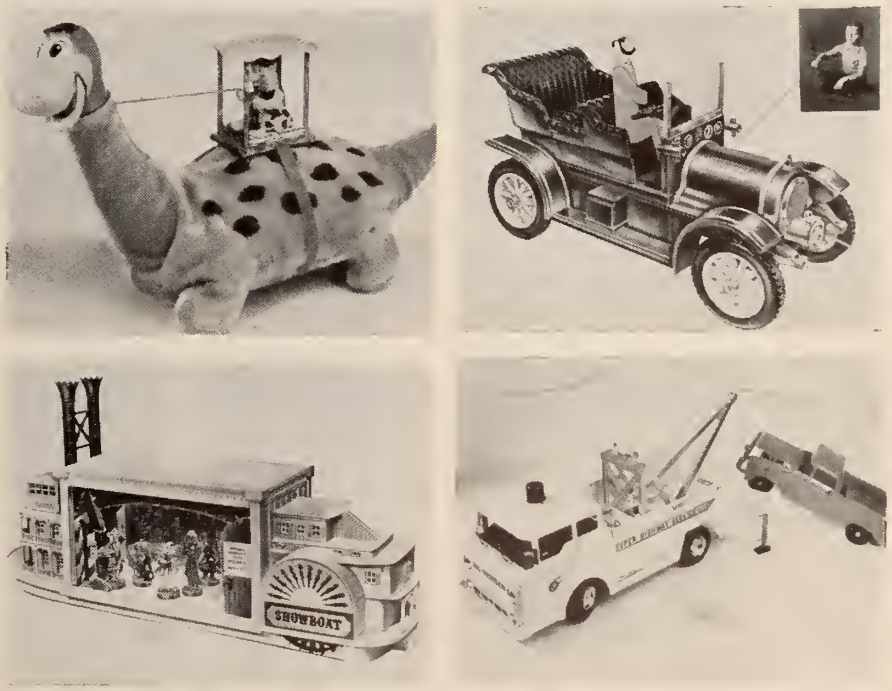
Release last week of toy industry expenditures in spot and network in 1961 by Television Bureau of Advertising, plus astronomical estimates for 1962, has again focused attention on an industry classification that has become increasingly more controversial, as well as an area of programing that has mushroomed in recent years.

Toy manufacturers spent $10,805,000 in spot television in 1961. They spent $8,255,000 in the fourth quarter alone, a head-spinning 121% increase over the fourth quarter of 1960. Concurrently, they showered $3,152,337 on the networks. Altogether, they made television $14 million richer last year.

Even more significantly, they created a demand for expanded "kid" programing that will have a decided influence on stations, networks, syndicated film companies and other national advertisers this fall. Newton Minow may have started the revolution. but the dazzling parade of plastic missiles, plastic rockets, plastic spaceships—not to mention the millions of now-plastic tin soldiers—are a solid army behind him.

Here's what the "revolution" portends, according to a SPONSOR survey of networks, stations, reps and film houses, toy manufacturers and their advertising agencies:

- An expansion of both vertical (Monday-through-Friday) and horizontal (Saturday and Sunday) children's programs, both locally and on networks, highlighted by two meaningful developments: more network affiliates dropping such late afternoon fare as CBS TV's *Edge of Night* to program kid shows locally, and the emergence of ABC TV as a full-fledged contender for a slice of the kiddie pie.
- The distinct possibility that in this particular area, spot tv not only will continue to outdistance the networks (in terms of kid show advertisers), but in many respects grand-



TOYS AND MORE TOYS: 1961's record-breaking use of tv kid shows will be even bigger in 1962. Two advertisers' items, Louis Marx's (top) and Remco's, will again be top contenders





'DISCOVERY'—ABC TV's late afternoon children's strip (4:30-4:50 p.m. M-F) debuting this fall—will limit toy advertising to less than 50% commercial time. Network tags show 'constructive entertainment,' has subjects such as children in Arctic (l), life aboard atomic submarine

slam them, even blitz them.

• A revenue bonanza for independent tv stations, since these are able to program many more hours of kid shows than are network affiliates, and since—as one agency man told a SPONSOR editor — "there's so much toy money around this year it's like a madhouse."

• A direct challenge to the syndicated film companies to meet the new "quality" approach of the networks with less slapdash product for segmented local live children's shows.

• More standardization of rate structure and advertiser protection practices—that is, a larger number of stations are expected to follow the trend toward flat rates, as opposed to the traditional frequency discount policies, as well as the more industry-wide trend toward product, but not corporate, protection.

• A more accelerated revolution in the toy industry itself, tv's influence manifesting itself in the types of toys manufactured (more "active" toys as opposed to "passive" ones, those lending themselves best to demonstration techniques); in the creation of more seasonal items; in the competitive race toward 52-week schedules as opposed to the familiar Christmas push only.

• A sober warning from several agency account executives—those directly involved in the toy market boom—that the bubble could burst wide open one of these days. Reasons? The situation is wild, getting further out of hand; the exploitation of children's imaginations, innocences, and natural desires raises serious ethical questions.

These signs-of-the-times, most industry observers note, are especially remarkable in view of the fact that less than three years ago names like Mattel and Remco, though not unknown to tv, were hardly sizeable influences, while Louis Marx Co.—one of the nation's largest toy manufacturers—wasn't in the tv picture at all. Now, alongside Ideal, Lionel, American Doll & Toy, Parker, Kenner, Emenee, Horsman Dolls and dozens of currently less-prominent comers, they're not unlike sooners in an Oklahoma land rush.

"It used to be feast-and-famine in kid shows," says Bob Hemm, account executive at Blair-TV and coordinator of toy advertising. "From September through December, the shows would spring to commercial life, but the other eight months were pretty

WJXT study reveals parents' attitudes

PURCHASING INFLUENCE OF CHILDREN UNDER 7



THOUGH LIMITED both in subject and sample size, this recent study of parents' attitudes toward purchasing influence of children (conducted by William Wahl Associates research firm

barren. Now it's not only a question of supplying time on existing shows, it's a question of supplying shows themselves—and not only new shows, but more inventive ones."

In both network and spot, this seems to be the over-riding sentiment. A random check of stations, for example, reveals these general patterns:

1. Identification with a kid show personality is no longer so important. At one time the personality was a key factor in toy manufacturers' buys. But with multi-toy advertising now a fact of life, the personality is indigenous to the show, not the toy.

2. The live format with film segments is the most popular at present, shows every sign of continuing to be. The all-live format is fast fading from the scene, with kids themselves demanding more professional fare. As for the film segments, *Popeye*, *The Three Stooges* and *Bozo the Clown* are still the most successful audience-getters, with older series such as *Our Gang* still a factor. But more recent five- and 10-minute shows like *Mr. Magoo*, *Dick Tracy*, *Space Angels*, and *Super Car* are strong contenders, with *Wizard of Oz*, *Pinnochio*, and several foreign-made vehicles beginning to catch on. Still others, such as *Romper Room* (now in 93 cities in the U. S., Puerto Rico and Canada) and *Ramar of the Jungle* are being used successfully. But the need for expanded and newer syndicated efforts is pressing. *Mickey Mouse* goes back into syndication this year, available in September, and other cartoon and "filler" segments are in the hopper, but many stations are crying for more scientific, more real-world fare.

3. There is still no great demand for earlier morning "tot" programing by the toy manufacturers. Their concentration is mainly on strips and Saturday/Sunday shows, all aimed at the six-to-12 age groups. With corporate protection no longer vital, or even necessary, their buying habits have changed radically, too, in the last year or so. Where many once looked for a single strip in kid programing, they now tend toward two and three strips, upping their buys from three to five spots per week to twelve and fifteen per week.

4. Saturday and Sunday shows are more attractive to the toy advertisers than they were a few seasons back, mainly because of stations' cross-promotion efforts. Unlike most other program types, kid shows cannot be promoted in newspapers, magazines, etc., because of obvious limitations of child readership. Thus the entire promotion burden is on-tv itself, and most stations report overwhelming successes in the ability of strip "mother" shows to create audiences for the week-end offspring.

5. Encouraged by the success of the toy people, other national adver-

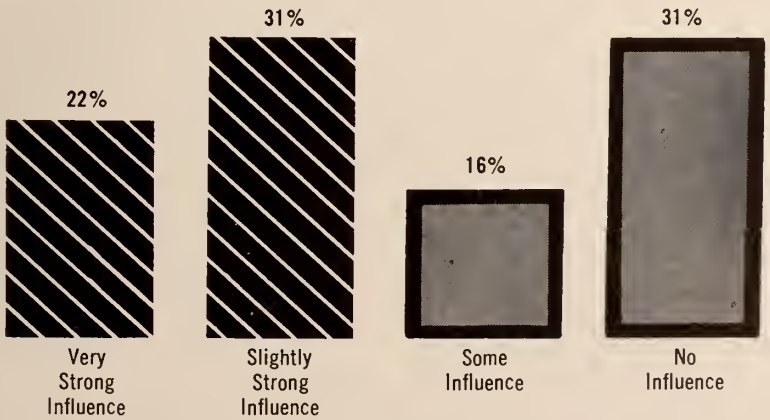
(*Please turn to page* 52)



LOCAL KID SHOW format using live studio with film segments is now in majority, as exemplified by *Jungle Jay Show* on WKBW-TV, Buffalo, where safari set leads into jungle-type films

toward children's purchasing power

PURCHASING INFLUENCE OF CHILDREN BETWEEN 7 AND 13



for WJXT (TV), Jacksonville, Fla.) provides encouraging data for advertisers reaching and selling children via tv. The largest percentage of parents in 355 homes checked some influence



ABC TV affiliates chairman, John F. (Jack) Dille, Jr., is pres., WSJV-TV, Elkhart-South Bend, Ind., publisher-editor, Elkhart *Truth*



CBS TV affiliates chairman is Thomas Chauncey, who is also president and general manager of station KOOL-TV, Phoenix, Ariz.



NBC TV affiliates chairman, Jack Harris, is vice president and general manager of KPRC-TV, the *Post* station in Houston, Tex.

MORE POWER FOR AFFILIATES?

SPONSOR analyzes traditional and future strength of the affiliate groups in influencing network policy

The role of the three tv affiliate associations is dramatized by pending compensation cutback at CBS TV

At the Waldorf-Astoria Hotel in New York last week, two important developments were taking place. First, there was the widely watched meeting of CBS TV with its affiliates to discuss a possible cutback in their compensation of between 6 and 7%.

The second development—mostly ignored in the excitement of wondering how a network would sell its stations on accepting less money—was possibly the more important since it put the spotlight on a little-known and exceptionally powerful phenomenon known as the television affiliates association.

Ten years ago, any such move to reduce station payments would have had the curmudgeon, station operators making trade paper headlines with their blasts of the networks. And in those days, and earlier, such noted mavericks as Stan Hubbard, Walter Damm, George Burbach and Bob Covey, among others, gave network executives the needle at the drop of a noodle; and often gave the NAB and the FCC a nudge or two, too.

And while it is true that the compensation cutback might still erupt into print, it is also true that little, if any, of the cut, thrust, and parry of the current negotiations is being played in the press. Rather these, and other problems, are being and have, for the last decade, been resolved internally in an efficient, effective and adult manner by the affiliate associations.

Each of the three television networks has such an association and, while each differs in degree, each is dedicated to providing two-way communication that keeps the network aware of what its affiliates think, want, and need; and keeps the affiliates posted on what the network is planning, preparing and programing. And they work and work well!

As one network station relations chief put it, "The affiliates are like our exclusive franchised dealers. Their association is a two-way sounding board that takes the guesswork out of our relationship. Working with their board means each of us can work with a small group, can be candid with each, can cover touchy topics frankly and honestly, and can respect each other."

Or, as one association executive said, "The network affiliate relationship provides an opportunity for a healthy give and take. Both sides work at it and we've found the network responsive to our needs. Maybe it works because each of us tries to meet the other halfway, but it works."

And maybe it works for another reason. In the words of another association leader, "It used to be the network against a single station when it came to negotiations. Now its the network against the affiliate association: now we have some strength. And now when we meet, the top brass, from the chairman of the board on down, is on hand and pays attention. Now no one takes us for granted and, to get action, we need only pick up the phone and talk to the head man."

Just where and when the tv affiliate associations were formally organized is buried in the storaged transfiles of everyone concerned. But it is known that in pre-war days NBC had midwifed and financed a station

planning and advisory committee, and CBS had done the same with its affiliates advisory board, in an attempt to stabilize the situation which had about strangled relations between the affiliated radio stations and the network station relations departments.

In those days, few station operators did any long-range thinking. They were independent cusses, riding a gravy train, who wanted no part of anything that might help anyone except themselves. They snorted at the network advisory associations as "stooge-led," and even hooted at the NAB between conventions.

Once the war was over and the allocation freeze ended, these mugwumps and mavericks found as the number of stations increased that competition was keener, greater, and closer. Not only did the number of radio stations boom, but television began to blossom. Gradually a new generation began to move into the executive suites of broadcasting.

And suddenly the day of the curmudgeon was gone. New men, aware of the need and familiar with the intricacies of organization, quite literally took over the dormant advisory committees.

As one such "new" man put it: "The stakes in tv were much too high. We had too much time and money invested in our network affiliation to indulge in the personal histrionics that were part of radio. The network is my supplier. Anything that makes my supplier stronger means I get better product. And anything that makes my business better means he has a strong dealer at the local level."

The NBC and CBS affiliate associations started "about 10 years ago," ABC in 1957. Each represented the stations affiliated with the network, but excluded the network-owned stations. The members of each association elected their own governing board, variously named directors, delegates or governors, who elected in turn, their own officers.

Each board included representatives of the various elements among the affiliates, i.e., large and small market stations, uhf's, and vhf's. Two of them charge annual dues, permit only paid-up members to vote. The CBS association charges no dues, which may be why they have almost 100% membership. Each director

(*Please turn to page* 54)

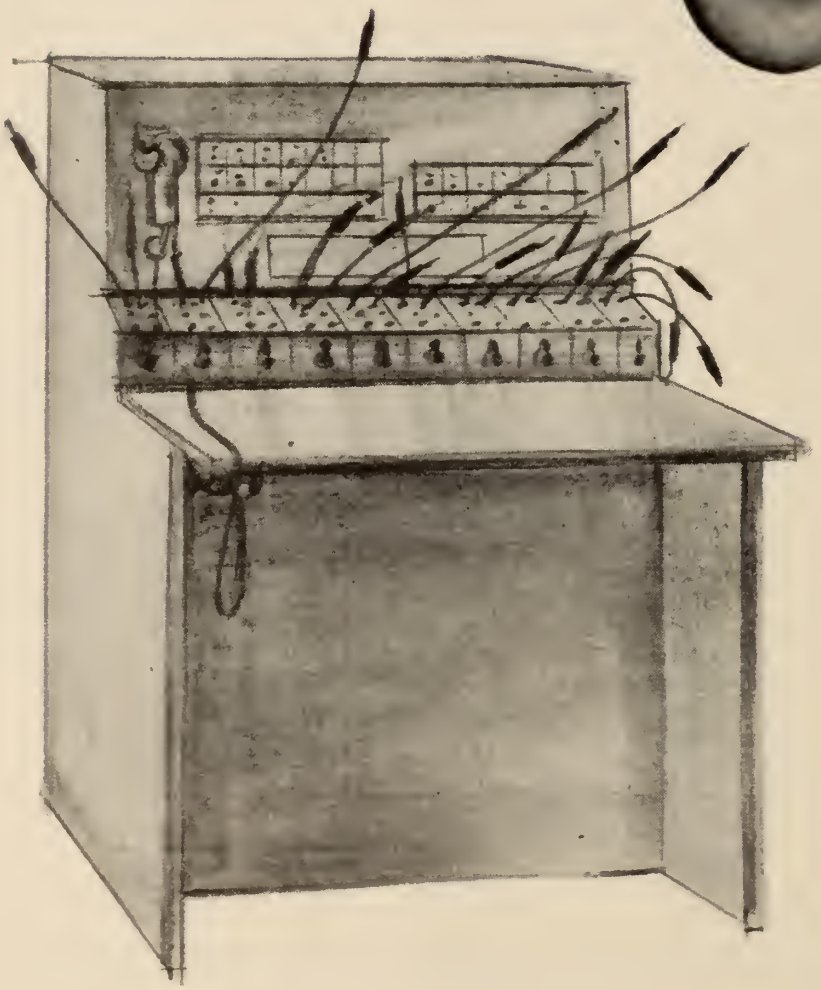
The three affiliate associations differ in dues, membership

NAME	ABC TV Affiliates Assn.	CBS Television Affiliate Assn.	NBC Television Affiliates
STARTED	1957	1951	1951
MEMBERS	103	201	134 of 169 eligibles
RUN BY	board of governors	board of directors	board of delegates
CHAIRMAN	John F. Dille, Jr., **WSJV-TV**, South Bend-Elkhart, Ind.	Tom Chauncey, **KOOL-TV**, Phoenix, Ariz.	Jack Harris, **KPRC**, Houston, Tex.
OTHER OFFICERS	Thomas P. Chisman, **WVEC-TV**, Norfolk-Hampton, Va., vice-chmn.; D. A. Noel, **WHBQ-TV**, Memphis, Tenn., secy.; Martin Umansky, **KAKE-TV**, Wichita, Kan., treas.	Tom Baker, Jr., **WLAC-TV**, Nashville, Tenn., sec'y.	Harold Grams, **KSD-TV**, St. Louis, vice-chmn., basic; Joe Bryant, **KCBD**, Lubbock, Tex., vice-chmn., optional; Louis Read, **WDSU-TV**, New Orleans, sec'y-treas.
OTHER BOARD MEMBERS	Mike Shapiro, **WFAA-TV**, Dallas; Howard Maschmeier, **WNHC-TV**, Hartford-New Haven; Norman Louvau, **KCPX-TV**, Salt Lake City; W. W. Warren, **KOMO-TV**, Seattle; Geo. H. Rogers, Jr., **WKRC-TV**, Cincinnati.	Tom Murphy, Capital Cities Broadcasting, New York; Robert Lambe, Jr., **WTAR-TV**, Norfolk; Charles Crutchfield, **WBTV**, Charlotte, N. C.; August C. Meyer, **WCIA**, Champaign, Ill.; Donald Sullivan, **KVTV**, Sioux City, Ia.; J. C. Kellam, **KTBC-TV**, Austin, Tex.; George Whitney, **KFMB-TV**, San Diego; Art Mosby, **KMSO-TV**, Missoula, Mont.; Joe Bauer, **WINK-TV**, Ft. Myers, Fla.	Otto Brandt, **KING-TV**, Seattle; Charles Batson, **WIS-TV**, Columbia, S. C.; R. O. Lewis, **KTAR**, Phoenix; Marcus Bartlett, **WSB-TV**, Atlanta; R. O. Dunning, **KHQ-TV**, Spokane; Owen Saddler, **KMTV**, Omaha; Van Beuren DeVries, **WGR-TV**, Buffalo.
TERM	two years, maximum two terms	three years, no re-election	two years, maximum two terms
DUES	$100 per year	none	$50 per year

Fun's fun —







Why did all the phones start ringing in SPONSOR's almost deserted office on a quiet Saturday morning? Read this hair-raising true life drama.

but oh those telephone bells!

Hard-working SPONSOR editors get startling proof of radio power

5 May 1962 was just an ordinary Saturday morning in the life of SPONSOR's hard-working staff.

Publisher Norman Glenn and executive v.p. Bernie Platt were relaxing at their Westchester homes.

Art Editor Maury Kurtz was still asleep on Long Island. Eastern Sales Manager Will Dougherty in Hartsdale was just opening his eyes. Business manager Chips Barrie was lazily thinking about a game of tennis.

In SPONSOR's gleaming new offices at 555 5th Avenue, the advertising department was shut down. The circulation, accounting, reader service, and production departments were dark.

Only in editorial was there a faint stirring. Two lonely figures sat hunched and silent over their typewriters, wrapped in cosmic thought.

News editor Ben Bodec, chewing on a pipe, was punching out pithy, meaningful items for this week's *Sponsorscope*. He had checked in at 8:40 a.m.

Executive editor John McMillin, who had arrived 10 minutes later, was staring moodily out of the window on E. 46th St. trying to summon up inspiration for a weighty and profound think-piece.

The time was 9:42. And suddenly, down the hall, a telephone rang.

Bodec got grumpily to his feet and trudged to answer it. "Hello," he growled.

"Hello," said a sepulchral voice, "God is watching you." There was a click of a receiver.

Bodec's jaw dropped. "Did you hear that?" he asked. Almost before he had time to explain what he had heard another phone rang in another office.

"God is watching you," said the voice firmly.

"What kooky character . . . ?" said Bodec. "Who in the name of . . . ?" said McMillin

There was another ring in yet another office "Yes, who is it?" snarled Bodec. "How is the story going?" said a pleasant voice.

"How is the story going?" demanded still a fourth call of McMillin.

"How is the story going?" asked a dulcet female as Bodec lunged for another phone.

And suddenly, all at once, every telephone in SPONSOR began to ring violently, insistently, imperatively. "How is the story going? How is the story going? How is the story going?"

Bodec made a dash for the reception room and began fumbling at the switchboard. "I don't know how to shut it off," he wailed.

McMillin went racing from office to office taking phones off hooks. And always in some remote corner there was another one blasting away.

Bodec began yanking lines out of the switchboard. There was a sudden silence. They tiptoed back to their offices and gingerly replaced their receivers.

Instantly, there was a screaming horrible jangling of bells. "How's the story going? How's the story going?" It was 10:15 before they could settle down to work and still keep the phones on the hooks.

"What kooky character?" said Bodec. "What jerk?" said McMillin.

But if they had been engineers rather than mere editors they would have known that no one man could have been responsible for all that tintinabulation.

It just happens (though we didn't plan it that way) that SPONSOR's offices are right across the street from and on the same floor as radio station WNEW.

On that Saturday morning the hotshot team of Klavan and Finch were doing their stint before the WNEW microphones, when one of them happened to look out the window and burst into laughter.

"Isn't that terrible? Isn't that pathetic?" he asked the WNEW audience. "Here it is a beautiful Saturday morning. New York is practically deserted. Nearly every one of you is looking forward to a day of fun and relaxation. And across the street from us a couple of poor guys are sweating away at their work. Let's call 'em up."

This was the first call, the "God is watching you" call. But then Messrs. Klavan and Finch began to improvise on the idea. "Why don't *you* call them? Why doesn't everybody call them? Why don't you just ring 'em up and ask 'em "How's the story going?"

"They work at the trade publication SPONSOR and their number is MU-7-8080."

As the calls began to pour in Klavan and Finch watched from their secret vantage point. "They're running around like crazy. They're taking the phones off the hooks," they reported as they gave the WNEW audience a play-by-play of Bodec's and McMillin's mad scramble.

"Yes," exulted the demon D.J.s, "Why doesn't everybody call them? They work for SPONSOR. Their number is MU-7-8080. Just ask 'em—how is the story going?"

And that, friends, is how a couple of jaded, sophisticated SPONSOR editors really learned for the first time about the power of radio.

If you don't think that thousands of people are listening to it, even on Saturday morning, even on a bright spring day, just ask Ben Bodec or John McMillin.

COMMERCIAL TV WORLD WIDE

Study by Nielsen executive lists 47 foreign countries with commercial tv; all accept spot announcements, all but 11 allow commercial program sponsorship

By E. P. H. JAMES

In several nations, in spite of a late start and some onerous restrictions, television advertising already commands an equal or higher proportionate share of total national advertising expenditures than it does in the United States. While initial advertiser investments in television might not mean very much, a steeply rising growth in expenditures is almost certainly an indication of favorable consumer response to tv advertising.

Gross tv time sales in Britain have increased steeply each year since the service began in 1955. They now range around 15 percent of estimated total advertising expenditures. The 1960 British figure was $215 million—and expenditures increased to approximately $245 million in 1961, regardless of the 11 percent duty now levied on television advertising. Over $108 million were spent on this medium in Japan during 1960, representing about 22 percent of the total for all media. In West Germany, where television advertising is limited to 10 or 12 minutes daily, within a time span of about 1½ hours on weekday evenings (no advertising on Sundays), advertisers have bought substantially all the available spots, and the backlog of unfilled orders in the hands of stations exceeds the value of time already sold. Even with this handicap, in 1960 some $30 million were spent for television advertising in West Germany, about 10 percent of the all-media total. 1961 estimates were close to $55 million and the share-of-total also rose substantially. In the United States, the 1960 total of local and national tv expenditures approximated $1,150 million and accounted for 14 percent of all U.S. advertising dollars. 1961 totals were moderately higher, the earlier growth curve having now flattened out.

While television advertising made its effective debut in the U.S. shortly after the end of World War II, its beginning in most other countries—even those which were among the pioneers in the non-commercial development of television—has been later by ten or more years, and remains just a "future possibility" in some instances. So far, in most Euro-

These are the countries outside the

OUTSIDE THE U.S. 47 countries now offer commercial tv. All accept spot announcements, all but 11 allow commercially sponsored programs. Figures below for homes are for general guidance only, and are based on a synthesis of best available data as of January 1961. Substantial increases in almost all

COUNTRY	HOMES WITH SETS	SPONSORED PROGRAMS
Argentina	600,000	Yes
Australia	1,200,000	Yes
Austria	205,000	Yes
Bermuda	9,000	Yes
Brazil	1,100,000	Yes
Canada	3,768,700*	Yes
Colombia	175,000	Yes
Costa Rica	9,000	Yes
Curacao	5,500	Yes
Dominican Republic	18,000	Yes
Ecuador	2,000	No
Egypt (U.A.R.)	40,000	Yes
El Salvador	28,000	Yes
Finland	95,000	Yes
Germany (East)	1,050,000	No
Germany (West)	4,750,000	No
Great Britain & Northern Ireland	10,378,000**	No
Guam	10,000	Yes
Guatemala	50,000	Yes
Haiti	2,100	Yes
Honduras	4,800	Yes
Hong Kong	6,900	Yes
Iran	35,000	Yes

*Nielsen Estimate
**TAM (Television Audience Measurement Ltd) estimate, omitting approximately 2 million U.K. homes owning

pean nations, television service (with or without advertising) has been limited to about 7 hours per day, generally starting in the early evening. There is naturally some pressure to lengthen these hours, especially where commercial service is offered.

Unlike the printed mass-media, however, television advertising is as yet unavailable in some of the most progressive and highly developed nations. While the absence of advertising is due, as a rule, to official restrictions or prohibitions, dating back to the early years of radio broadcasting, the "appetite" of television is beginning to break down some of the prohibitions.

The cost of television programing is so much greater than for sound alone that license revenues from set owners have in many countries been found insufficient to operate a full-scale television service. Even where license revenues have so far proved adequate to maintain a non-commercial service, the demonstrated selling effectiveness of television elsewhere has stimulated a strong demand from manufacturers, especially of consumer goods, for the opportunity to use television advertising in their home markets.



SPECIAL assistant to the president, A. C. Nielsen Co. E. P. H. James studied world tv

Programing costs and the inviting prospects of substantial advertising revenues are not the only factors pointing to the likelihood that television advertising facilities will be offered, within the next few years, in most countries which have heretofore held out against it. One of the strongest incentives is the public demand for a choice of program fare, which naturally calls for the establishment of at least two television services, providing simultaneous coverage of each nation's television audience. Moreover, it has been demonstrated very clearly that if duplicate services are genuinely competitive, rather than operated by a single organization, the rivalry stimulates enterprise and results in better programs on both systems. Advertising further stimulates this valuable competitive spirit.

A search of available American and British directories indicates that of the 80 countries with television, there are now 48 which offer television advertising facilities. In many countries, the television stations are owned and operated directly by the government or by government-licensed "authorities," in others by combinations of government and private enterprise, and in the rest by purely commercial operators. Many

U.S. where you can use commercial tv

countries have occurred since then. The figures do not include receivers in public places which reach large numbers of non-set-owners in certain countries with relative low family tv ownership. And in Europe especially, many transmitters serve large additional audiences in neighboring countries

COUNTRY	HOMES WITH SETS	SPONSORED PROGRAMS
Iraq	25,000	Yes
Ireland (Eire)	100.000	Yes
Italy	2.200,000	No
Japan	6,805,000	Yes
Korea	12,000	No
Lebanon	18,500	Yes
Luxembourg	6,500	Yes
Mexico	1,000,000	Yes
Monaco	12,000	Yes
New Zealand	4,000	No
Nicaragua	5,500	Yes
Nigeria (East) Nigeria (West)	6,000	Yes
Okinawa		No
Panama	23,000	Yes
Peru	75,000	Yes
Philippines	48,000	Yes
Portugal	55,000	Yes
Puerto Rico	200,000	Yes
Rhodesia	5,500	No
Spain	300,000	Yes
Thailand	55,000	Yes
Uruguay	35,000	Yes
Venezuela	325,000	Yes
Yugoslavia	20.000	No

sets not equipped for commercial waveband at date of estimate.

systems restrict advertising to an hour or two each day and some allow commercials on as few as three days out of every week. All accept advertising in the form of spot announcements, and all but 11 accept sponsored programs.

On the face of it, this lineup offers impressively wide scope for international advertising. It is true in fact that a number of advertisers are already international users of television, particularly in those countries which offer the services of a number of experienced native advertising agencies or branches of international agencies. These countries have imaginative and efficient production organizations, well able to design and deliver commercials suited to the market, as has been well illustrated by the examples shown yearly at the Cannes Festival and other international meetings. At this stage, however, it must be recognized that many others among the countries listed are still in an early stage of commercial television development. Their regular audiences are relatively small, local facilities for campaign administration, programing and commercial production are limited, and measured audience information is meager.

The international dissemination of essential facts, figures, rules and regulations is also sparse at present. Although some excellent directories are now available they are only beginning to build up their circulations abroad. Copies of even the most widely used American television directories are scarce in Europe, for instance, and the equivalent publications of other countries are seldom encountered in the U.S.A. Among the best known American references are Standard Rate and Data's "Spot Radio" and "Spot Television" series. Valuable British directories include "Commercial Television Year Book" and "International Commercial Television Rate and Data Book." The sales or promotional publications of networks and larger stations in several countries are also both comprehensive and factually detailed.

While there are basic similarities in the way television advertising time is offered for sale in all countries, the

(*Please turn to page* 55)

A YOUNG MAN WITH

✔ At the 'ripe old age' of 32, Howard Eaton has shifted from Lever to v.p. of programing at Grey agency

✔ Sees Grey with tremendous growth potential; role of ad agency is one of support of innovation, Eaton says

"The Grey agency is a big agency with tremendous growth potential. Much of its growth has come from the corresponding growth of clients it has served. Grey has a broad base of clients in diversified fields. I hope I can contribute to the continuation of this trend."

In these sober, succinct words, a brown-eyed, 180-pound young man, age 32, characterizes the Grey Advertising agency—a firm which billed some $58,500,000 in 1961 compared with $51,750,000 the preceding year.

The serious young man who speaks in this fashion of the Grey agency is Howard Eaton who recently joined the firm as vice president for programing in the broadcast department. The agency's tv/radio program board is headed by executive vice president Alfred L. Hollender. Eaton had moved over to Grey from Lever Brothers where he had been media director for the past three years. Previously he held the post of radio/tv manager at Lever Brothers. He was with Young &Rubicam in tv programing prior to his Lever Brothers association.

The consensus in the industry is that this gifted young man, with incalculable drive, will contribute considerably to the enhancement of the constantly growing advertising agency on Park Avenue with its nearly 550 employees and some 55 top-rung clients. Said Richard C. Butler, who succeeded Eaton at Lever Brothers: "Working with Howard Eaton was both an experience and a pleasure for me. His knowledge of media and marketing problems today should serve him well in his new venture."

Joseph M. Allen, vice president of the Assn. of National Advertisers, singled out the young man for his expert knowledge of mass media, notably the broadcast field. Eaton, until recently, was chairman of the important broadcast advertising committee of the Assn. of National Advertisers.

"Howard Eaton's knowledge of broadcasting, acquired on both the agency and advertiser side of the desk, made him a strong leader as chairman of the ANA broadcast committee," Allen told SPONSOR. "Eaton always exhibited statesmanship. I'm confident that he can do a great job in the agency field." Co-workers say that Eaton attacks all industry problems with singular force and remarkable comprehension. One of his more notable recent contributions was in the nature of an ANA white paper regarding public service programing and the need for the television medium to carry more such programs and the added belief that these programs should be sponsored.

"The subject of public service program sponsorship, as Eaton puts it, "has been a fascination of mine for some time."

Like other serious students of advertising and its basic place in the American economy, Eaton views with concern the abuse heaped on advertising by some. He was asked to comment on the attitude toward advertising among some liberals on campuses and in Washington. How can it be corrected?

"There are two aspects to this question," he said. "One, some understanding of the basic function of advertising as it relates to increasing the speed of distribution of goods," he explained. "Point two, the occasional malpractice—this bothers me, but not nearly as much as malpractice in medicine or law or the government where the damage to human be-

A PLENITUDE OF GREY MATTER

ings can be temporarily hidden. In advertising it is exposed to a vast audience instantly."

Hollender, Eaton's boss, recently observed that "these days agencies rise and fall on their tv billings . . . media know-how alone is not enough. We need more program people in the agency." What about this, Eaton was asked?

"He's my boss and I naturally agree with him," the young man smiled, and then said seriously: "The role of the agency has become one of support of innovation. The best idea is the one that no one has done before. Not the fifth carbon copy."

Eaton agreed with Herbert D. Strauss, president of Grey, that agencies can never take all the credit for what clients do. It takes two to formulate and execute marketing and advertising strategy, Strauss pointed out.

"There has been a radical change in the awareness of the advertiser's role within client companies, and a tremendous development in the skills with which these companies use advertising," Eaton said. "Very highly trained advertising people exist in these companies. The client can be a tremendous help to his agency by having someone in his organization who can make available to the agency the facts needed to create good advertising."

Eaton also has some sharp observations to make concerning network sales methods and the onetime battles that raged between copy and art in most agencies. Regarding network sales, Eaton declared:

"It has been said that in tv there exists a two and one-half network economy. That is, there isn't enough advertising money to go around to support three healthy networks. I think this is a temporary situation, but it can only be altered by the sellers of the medium going back to the days before 1956 when they aggressively sought new business by describing the copy advantages of television. For example: the New York Stock Exchange is now running an advertisement without pictures in which two women converse about stock ownership. Instant Tender Leaf Tea is running print advertising demonstrating how hot water can be poured over the product to make a good cup of tea. Both of these are naturals for tv in which the convercation or the demonstration could actually take place before the eyes of the viewers.

"Perhaps the networks should assign more salesmen, as do the magazines, to the client level."



FORMER media director of Lever Brothers, Howard Eaton, 32, has moved into vice presidency for programing in broadcast dept. of Grey. He'll work with exec. v.p. Alfred Hollender

According to Eaton, there used to be huge battles in agencies between copy and art—the deathless prose of a writer versus the brilliant photography of the art man.

"This friction led to great advertising," Eaton said. "I don't sense that same abrasiveness between tv copy writers and commercial producers. Words have tended to be more important in commercials than pictures, whereas the reverse should probably be true."

Speaking of FCC Chairman Newton Minow's strictures against tv and radio programing. Eaton had this to say:

"I believe the FCC is aware that it borders on violation of the First Amendment of the Constitution each time it attempts to delve into matters of programing. As long as it stays within legal bounds, I would encourage its activities. However, legislation cannot produce a good program. Parenthetically, a dull public service program is no better than a dull situation comedy. Good programs will only be produced by the ingenuity of hard working writers, professional actors and directors who can bring to life this precious, ethereal mixture which causes entertainment."

Discussing the '62-'63 tv program structure on the networks, Eaton said "it is a truism that there's nothing new in show business."

"We've seen this past year the return to television of excellent drama based on hospital settings as we have in the past seen shows about lawyers," Eaton continued. "This next year the contemporary western will come into being. As far as television is concerned, this is a new type of show. The three new ones are *Empire*, *Stoney Burke* and *Wide Country*. They all have considerable merit. In addition, *Going My Way* is a new dramatic form for television. We are also starting to see the birth of the political drama in *Mr. Smith Goes to Washington*. All of these are dramatic programs, but don't fit any of the established Nielsen program categories. This is healthy. This gets back to the business of innovation. To date the best tv agencies have sought after this and encouraged producers to proceed with these projects.

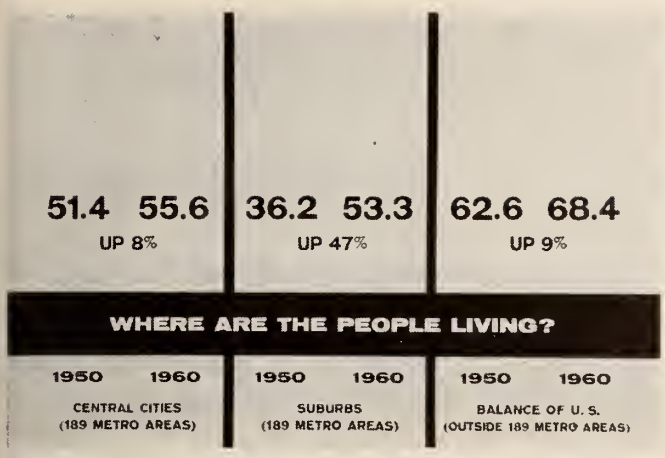
Diverse and rich as Eaton is in his knowledge of media and marketing, the young man brings to radio (believe-it-or-not Ripley) a wealth of sportscasting savvy. Though skilled like a professional in describing football, Eaton looks upon sportscasting today as a hobby, as an exceptionally absorbing manner in which to relax from his weekday activities. For more than a decade Eaton has been broadcasting Yale's Saturday football games from the press box on the western rim of the Bowl. He has been the radio voice for all the Yale home and away games since 1946, his freshman year at the university. He has won praise for his play-by-play reporting from some of the most hardened sports writers in the country, among them Dan Parker of the New York *Mirror*.

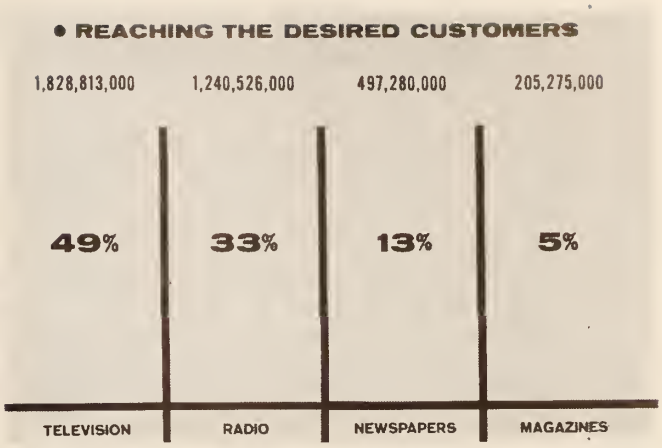
Richard W. Davis, president of WELI, New Haven, the station over

(*Please turn to page* 64)



BY DESCRIBING the copy advantages of television, Howard Eaton suggests that sellers of the broadcast medium 'go back to the days before 1956 when they aggressively sought new business.' Three networks should assign more salemen as do magazines at client level, Eaton says





BOOM in suburban population (l) from 1950-60, up 47%, was hardly matched in central cities, up 8%, or other areas, up 9%, in study of 189 metro areas. Radio's popularity among four media (r) is second to tv in Sindlinger study of hours spent with each during average week 1961

RADIO KO's PRINT IN SUBURBIA

Radio packs a powerful punch in growing suburbia with 83% penetration vs. newspapers' 48% in 10 cities

CBS Radio Spot Sales presentation shows suburbs have 39% growth edge on cities in boom during the '50s

New evidence of radio's strength over newspapers in reaching consumers on the move from city to suburbia arises from a presentation put out early this spring by CBS Radio Spot Sales.

Tied to U.S. Census, Sindlinger, Pulse, and Audit Bureau of Circulations data, the presentation points out these facts:

- Between 1950 and 1960, the suburbs of 189 metro areas increased 47% in population. Population in central cities of these metro areas grew only 8%.
- Radio is now far in front of newspaper in penetrating the metro population, according to Pulse and ABC figures for 10 major U.S. cities.
- Radio is second only to television in the number of hours spent per week among four media (radio, tv, newspapers, magazines). Sindlinger studies for 1961 show that Americans spend 1,240,526,000 hours listening to radio, or 33% of the time spent with all four media.

In commenting on suburbia's importance to agencies and advertisers, Maury Webster, v.p. and general manager, CBS Radio Spot Sales, observes that "market growth in the past decade hasn't been equal. The suburbs are huge; the central cities and other areas have subnormal growth.

"In surveying the 189 principal metropolitan areas, we found that the cities themselves grew only 8%, against a 19% national growth. But their suburban areas increased by 47% and the rest of the country is up a mere 9%. Everything is subnormal—except the suburbs," comments Webster.

Income is higher in suburban communities, according to Webster, as much as 42% above the income level in city centers. He also points to higher home and auto ownership among families outside the city.

Comparing the ability of radio and newspapers to reach the areas of greatest growth, the CBS Radio Spot Sales presentation cites Pulse and ABC data for 10 major U.S. cities.

In the penetration of the city zone during the average week, radio reaches 83.6%, newspapers, 48.6%.

A recently completed survey, as yet not released by the CBS rep arm, indicates that New York radio stations outstrip metropolitan dailies in reaching 26 counties. The study compares circulation and coverage using 10% penetration as base.

Thus, of the local media, Webster declares, "radio is the medium that will reach the desired customers. There are far more customers today and they will continue to increase. The sales opportunities are there for the alert advertisers whose advertising is properly directed."

"Budgets," Webster warns, "must match the real markets—not just the metropolitan area to which most newspapers and many radio stations are restricted. In calculating circulation, metropolitan area rankings just aren't adequate for measuring a station that reaches beyond the metro area."

Emphasizing that radio, particularly the "powerful, regional station," has increasing importance to both audience and advertisers, Webster points to programing as a factor. "Influential programing—with much greater attention from listeners and a superior editorial climate for advertisers—offers an advantage to advertisers numbers can't measure."

CLEANER CLEANS UP WITH SPOT

Spot television campaign for Glamorene snares large share of credit for sharply increased product sales

Agency creates an effective illusion of media saturation through the strategic buying of minutes and 20's

With the deft use of minute and 20-second tv commercials in certain key markets, four Glamorene, Inc. products—spray starch, oven cleaner, rug shampoo and shampoo machine, dry cleaner and dry cleaner machine—have zoomed in sales. In the first three months of this year, sales of the aforementioned Glamorene products have already reached 50 per cent of the anticipated increase for the entire year.

Both Alan Saunders, Glamorene account executive at Riedl and Freede, and Jerold Hulsh, vice president and general manager of Glamorene, told SPONSOR that as a direct result of the tv campaign reorders have been "gratifyingly beyond expectations" and manufacturing and shipping personnel are hard-pressed to keep up with the demand.

With an overall budget of some $500,000 dedicated to all media including merchandising, the agency is allocating approximately $200,000 in spot tv; $100,000 in radio; $50,000 in print, and in the vicinity of $100,000 in merchandising.

Last year, according to Saunders, everything went into radio. This year tv is getting the brunt of it. At the beginning of the year, however, Glamorene also bought a 13-week saturation radio schedule to cover areas not encompassed by the tv stations.

The following stations are carrying the tv campaign: WOR-TV, WABC-TV, WCBS-TV, WNEW-TV, New York; WBKB, KNBQ, Chicago; KGO-TV, San Francisco; KABC-TV, Los Angeles; XETV, San Diego; KOVR-TV, Stockton; KJEO-TV, Fresno, and KCPX-TV, Salt Lake City.

Glamorene products lend themselves naturally to visual presentation "and that is why we went into television in the first place," Saunders said. Prior to its association with Riedl and Freede, Glamorene had largely confined its advertising to mass consumer magazines and daily newspapers. At this point, the client affiliated itself with six regional advertising agencies. Each had its own special strategies. This proved unworkable and did not produce the anticipated results.

After pondering the matter, Riedl and Freede decided that Glamorene could best achieve its desired results by pursuing this line of advertising and merchandising strategy:

1. Blueprint a long-range advertising and merchandising selling plan.
2. Develop a comprehensive merchandising program to gain enthusiastic trade support for your advertising planning.
3. Create honest tv commercials for utmost believability of product effectiveness.
4. Create an illusion of media saturation through strategic buying.
5. Don't sit back and wait for results. Follow through at the retail level.

Both Saunders and Hulsh maintain that the results to date have corroborated virtually everything sought in the long-range media plan. "The sales results obtained through our television presentations are first rate," Saunders said. "Sales in the television markets are running far ahead of sales increases in all other mar-

Solving the problem of rug cleaner sales



IN FIRST three months of '62, these and other Glamorene products have already reached 50 per cent of anticipated increase for year. Success is attributed to 'honest sell' on television



CAMPAIGN required retail level follow through, says Allan Saunders, Riedl & Freede

kets," he continued.

Asked how the agency went about creating the illusion of saturation, Saunders gave a graphic example by citing how the media department bought its spots in the New York market.

"In New York, for example, we started off with eight spots a week for one week on WOR-TV's *Million Dollar Movie*," Saunders explained. "Then we switched to WABC-TV for three weeks with 22 spots each week. On WABC-TV we used 17 or 18 daytime spots of one-minute duration. The remaining spots were in prime time. Then we took a week's hiatus, followed by a campaign over WCBS-TV with six or seven spots each week, all in prime time, for three weeks. Then another week's hiatus. Next we went to WNEW-TV for 18 spots a week—all minutes at nighttime—for two weeks. This was followed by a return to WOR-TV's *Million Dollar Movie* for a final week. Here we used eight spots, all minutes. All in all, we had 10 weeks stretched over 13 weeks. By jumping weeks in between and by switching from channel to channel we were able to create this illusion of saturation."

The Glamorene account came into the agency in the fall of 1960. Glamorene's first big product was a granule dry cleaner for rugs. Because of the newness of the product and lack of competitors, Glamorene had no difficulty winning customers. Before long, other firms entered the field by introducing liquid rug cleaners. Glamorene was forced to do the same. But to maintain successful sales of the dry rug cleaner, Glamorene emerged with an electric rug brush designed for use with the dry cleaner. As a key facet of the strategy, it was decided that the electric brush was to be *rented* to consumers through hardware-houseware stores.

The account approached the agency with this problem: rug cleaner sales had fallen off considerably and there was urgent need to stimulate business. What could be done? The agency felt that the first step was to let the trade and consumers know about the electric brush gadget. Rent the electric cleaner and the dry cleaner will have to move, the agency argued.

Step number one called for the education of jobber salesmen. As a result of the educational campaign, some 70 to 100 machines a week were placed in various retail outlets. Step two called for a double truck with return order post card insert in major hardware-houseware trade papers. Glamorene got nearly 1,000 orders, which were credited to the jobbers whose names were on the card.

The agency told SPONSOR that the 15,000 machines on the market today are being rented on the average of four times a week and with each rental the consumer buys a gallon of dry cleaner. Once the rug brush distribution problem was solved, the agency devoted its energies to the complete Glamorene line. Here is the

(*Please turn to page* 64)



KEY FACET of advertising strategy was that Glamorene electric equipment was to be rented to consumers via hardware-houseware stores. Above is Glamorene display for electric cleaners





What happens when Marketing & Advertising don't pull together?

Sophisticated marketing & advertising men know what these crazy mixed-up horses mean.

Marketing has taken a new direction; and advertising must head the same way, *if they are both to pull in the same direction.*

What direction? Today's most basic trend in marketing can be summed up in nine words: "The United States is becoming a nation of cities." Certainly, our big cities are spreading; are becoming, *more and more*, everyone's best markets. That's why well over half your sales come, or should come, from *the top 20 TV markets alone* (where 58% of the nation's income, and 55% of all TV homes, are now concentrated).

Money can be made only where the money is!

Tilt!

Are you getting as *much* as 50% of your advertising impact where you want *more* than 50% of your sales? That's worth checking because "national advertising" almost always tilts the wrong way; tilts away from your best markets, not toward them; reducing selling pressure where you want it most.

You never see this negative tilt in your "national figures." Yet look behind them, at the audiences you're *actually* getting in the concentrated "big half" of your selling areas. When you check the *individual market audiences* for your TV Network shows, in the top 20 selling areas, you'll see how much the distribution of your national advertising-impact can "fall short" in your best (and toughest) markets.*

That's why "national coverage" is no longer the adequate answer in itself, if you want your marketing and advertising really to pull together.

What's the answer?

Do you want to speed turnover? Challenge competition? Counteract competitive moves? Equalize marketing valleys? Bolster thin national advertising, where sales potentials are highest?

The most versatile answer to *all* these questions is already being used by 92 of the top 100 advertisers (and hundreds of others) exclusively, or to correct the "wrong-way-tilt" of their national coverage.

It's Spot TV – *Individual Market Television* – the most controllable, most flexible, most powerful, individual market selling-force in America today.

You'll find Spot TV offers a remarkable range of solutions to tough problems. Its versatilities adapt to virtually every budget-size, campaign length, message-length, as well as to choice of markets, seasons, and *all forms* of program sponsorship.

If you've a marketing problem, large or small, let us show you how Spot TV can be tailored to your needs.

*If you would like to see a new detailed exclusive analysis of the marketing "tilt" of 65 different Network TV programs, entitled "TILT–The After-Math of Network TV", write us at 666 Fifth Avenue, New York (19) or call JUdson 2-3456.

TvAR

TELEVISION ADVERTISING REPRESENTATIVES, INC.

Representing: **WBTV** Charlotte (Jefferson Standard Broadcasting Co.)
□ **WTOP-TV** Washington and **WJXT** Jacksonville (Post-Newsweek Stations)
□ **WBZ-TV** Boston, **WJZ-TV** Baltimore, **KDKA-TV** Pittsburgh, **KYW-TV** Cleveland and **KPIX** San Francisco (Westinghouse Broadcasting Company)

TvAR Offices in
New York, Chicago, Detroit, San Francisco, Los Angeles and Atlanta.



I have a Great Aunt Minnie who used to run a boarding house and whose attic is now filled with piles of notes and letters. What happened was that back in her landlady days, Aunt Minnie read about a school teacher who found a letter one of her pupils had sent her years before. The pupil was now famous, and the teacher sold the letter for the magnificent sum of $25.00.

Aunt Minnie couldn't recall any potentially valuable notes she'd ever thrown out, but she got to thinking that any one of her boarders might suddenly burst into fame, and she'd better be ready. The exhibits run to things like, "Will you please turn up the heat in my room? My African Violet is freezing. (Signed) Edna Blake", and "The reason my rent isn't paid is I'm not paying it until you fix my faucet. (Signed) Herman LeBlanc". For all Aunt Minnie knows, Edna and Herman have gone to their just reward years ago without leaving a single footprint in the sands of time, but she's hanging onto those notes anyway.

I can't kid her about it anymore, either. With people writing from all over New England, telling us how much they enjoy our Wonderful World of Music, my collection of letters and notes is beginning to outweigh Aunt Minnie's. Not that I keep them with the hope of selling them, but if you think I'm the sort of person who's capable of throwing away a friendly, flattering word, you've got the wrong man. On the other hand, if you're looking for a proven way to sell your client's product or service, you've got the right man. The volume of mail we receive is proof in itself that WEZE's audience just keeps growing and growing, and our sponsors can tell you that it's a buying audience as well as a growing one.

Let's get together and talk about it. Maybe we could even swap signatures.

Sincerely,

1260 WEZE BOSTON

Arthur E. Haley

Arthur E. Haley
General Manager

P. S. The way for us to get together is for you to write or phone me at WEZE, Statler Office Building, Boston, Mass., LIberty 2-1717, or to contact your nearest Robert E. Eastman representative, okay?

Media people what they are doing and saying

TIMEBUYER'S CORNER

Bern Kanner, who is a v.p. and associate media director at Benton & Bowles, has been appointed manager of the media department. . . . Anthony Rosa has left Ted Bates for D'Arcy where he's group supervisor. . . . Thoren Schroeck joined KMOX-TV, St. Louis, sales. He was previously a buyer at Gardner, St. Louis. . . . With the reorganization of various departments at Gardner in St. Louis, Bob Faust, Pat Schinzing, and Ralph Neugebauer were made media supervisors.



TALKING about the Albany, New York, market last week, Frank McDonald (l), DCS&S' buyer, and Bob Peebles, general mgr. of WROW, lunch together at the Pen & Pencil

When Ralph Hennen of WGHF (FM), Brookfield, Conn., came to town last week, he told Jeanne Sullivan of SSC&B: "There's nothing new about hi-fi. It's been with us since the beginning of time. God built the first speaker system from one of Adam's ribs."

There's an expensive barber shop right off Lexington Ave. in the lower Fifties where a number of media men and reps go to get their haircut. Roger Rice of WIIC, Pittsburgh, and Phil Stumbo of McCann-Erickson, were in there last week. While the barbers were cutting their hair, Stumbo said to Rice, "How much do you pay for a haircut in Pittsburgh?"

"Only a dollar twenty-five," said Rice.

"Yeah," said the barber, "but look at the fare."

(Please turn to page 50)

KMBC-TV

Over the top in Kansas City

KMBC-TV is now the number one station in Kansas City. First in homes... first in audience* (all through the day and night, seven days a week)! When you think of Kansas City think first of KMBC-TV 9

METROPOLITAN BROADCASTING TELEVISION
REPRESENTED BY METRO BROADCAST SALES

*Average ¼-hour homes and share of audience, ARB, March 62

IN PORTLAND OREGON...
IT'S EYE-CATCHING

The weather isn't always exactly sports-suited here. When the weekends are just too wet, a great many men (and women, too) in Portland and 34 surrounding Oregon and Washington counties, will tune in on KOIN-TV. It's so easy for a man to just sit back and **watch** his favorite sport. It's so easy to **reach** that man, with KOIN-TV. Nielsen has our score.



KOIN-TV

Channel 6, Portland, Oregon
One of America's great influence stations

Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

Give them a call, won't you?

TIMEBUYER'S CORNER

(*Continued from page 18*

Paul Reardon of Ted Bates, so a rep tells us, interviewed a young girl who applied for a buyer's job. She said that she'd had seven years buying experience in Chicago and a check showed that she had only two.

"What do you mean by telling me you had all those years experience when you didn't?" said Reardon.

"Well, you said you wanted a buyer with imagination," she replied.



LUNCHEON: (l-r) Otis Williams of PGW, Paul Reardon, assistant v.p. at Ted Bates, and Harry Shaw, general mgr. of WSJS-TV, Winston-Salem, N. C., meet at the Envoy

Harry Shaw of WSJS-TV, Winston-Salem, N. C., and Herman Raichle of JWT got into a cab last week which had an old pocketbook next to the driver. Shaw asked him if it had been left.

"Nah," said the driver. "When business is slow, like when I'm out in Brooklyn, I stop for a few minutes, near a corner, put it in the back seat, and leave the door wide open. It's empty, but you'd be surprised how many people jump in for a short hop when they see it." Then he added, "Before they get out I ask them if it's still back there so they won't take off with it."

Marie Coleman of Donahue & Coe is getting ready for her usual festive summer. For a number of years she rented a cottage in the Breezy Point section of the Rockaways where she entertained many agency people every weekend. One year she changed the name of her cottage at least 10 times. She started off with the sign "Seldom Inn," then changed it to names such as "Cozy Inn" and "Walk Inn." After an exhausting season of visitors, it finally read "All Inn."

Capsule case histories of successful local and regional radio campaigns

RADIO RESULTS

SPORTING GOODS

SPONSOR: Johnson-Lambe Company AGENCY: Direct

Capsule case history: As spring came to Raleigh and golfers' thoughts strongly turned to #2 irons, practice-putting, outwitting favorite sandtraps and water hazards, the Johnson-Lambe Company, purveyors of sports equipment, turned to WRAL, Raleigh. Johnson-Lambe bought a three-day flight of 63 spots on WRAL. These 10-second announcements were aired on an all-day, run-of-schedule basis. Did golfers get the message, and most important, did they buy? Well, Johnson-Lambe says they were amazed at the results. This brief campaign brought the sponsor over $5,000 per day in sales of golf equipment during the run of announcements, but what's more, there was a carry-over of increased sales for at least two weeks after the campaign. This short but forceful campaign aimed at a specialized segment of listeners, golfers, was so successful that Johnson-Lambe has planned a big promotion on tennis goods to run during the month of May. The sponsor now plans to renew.

WRAL, Raleigh, North Carolina Announcements

HOUSEHOLD APPLIANCES

SPONSOR: J. Burnham, Inc. AGENCY: B. J. Butler Advertising, Inc.

Capsule case history: A summary of the past year's flights and their effectiveness for one of the largest single users of radio in the Buffalo market was the subject of a report from B. D. Steiger of the B. J. Butler Agency. The sponsor is J. Burnham's, Inc., the largest volume appliance dealer in the western New York area. Burnham's ran flights of minute spots days, nights, and weekends on WEBR, Buffalo. Burnham's is not an institutional advertiser and they must get results. In the report to WEBR, Steiger said that radio again was their big media gun. The agency made conclusions from an analysis made covering their 1961 expenditures on all upstate New York radio stations. Burnham's ran over 2,000 spots on WEBR alone. Said Steiger, "We feel that we are in an enviable position to evaluate the various stations and their ability to do a job for us . . . and the selling ability of certain stations. WEBR is a leader among the stations which do an effective job for us."

WEBR, Buffalo, New York Announcements

FARM PRODUCTS

SPONSOR: Southern States Cooperative AGENCY: Direct

Capsule case history: A long-time user of WSLS in Roanoke, Va., Southern States Cooperative has had reason recently to reconfirm its choice of radio as an advertising medium. On 12 March, they began a schedule of five one-minute spots per day, five days a week. The campaign centers around farm and home needs for spring. The products being advertised are truck and tractor tires, hybrid seed corn, Unico white paint, starting and growing mash, and Southern States fertilizer. Robert R. Fezgans, Southern States Cooperative regional manager, said, "This campaign has paid off. Many people have called as a result of the advertising and we have benefitted from added sales as a result of these spots." The limited number of items advertised in this campaign enables store managers to correlate customer requests to the WSLS radio announcements. Repeated results are credited by the station for the long standing relationship between Southern States and WSLS.

WSLS, Roanoke, Virginia Announcements

BANK

SPONSOR: Security Federal Savings & Loan AGENCY: Direct

Capsule case history: Delavan Baldwin, manager of the Security Federal Savings and Loan, now tallies the results of a special new depositors promotion for both January 1961 and January 1962. In the 1961 campaign, the bank used newspaper coverage during the opening phases of its new depositors drive but utilized a heavy spot saturation throughout the entire month exclusively on WJAX, Jacksonville, Florida, with a total of 100 chain-breaks and 47 minute spots. Deposits for the month totaled over $900,000. On the basis of this success, Baldwin set up the 1962 campaign hoping to approximate the 1961 results, using the same media formula: heavy radio schedules plus some support from newspapers at the start. The radio budget was increased to enable purchase of the same number of announcements at a higher rate, with the entire radio budget again on WJAX. Deposits during January 1962 exceeded one million dollars. The sponsor now plans to use only WJAX for radio spots.

WJAX, Jacksonville, Florida Announcements



. . . That's news

Trade publications deliver two kinds of news. One might be more classified as "chatter"; the second kind of news means something.

SPONSOR delivers the second kind of news.

Week after week its pages are filled with the meaningful facts and conditions of the broadcast industry.

This is the sort of news that a man reads for his own self interest; the sort he needs to keep abreast of the times.

Book such as this are never skimmed thru.

They are read thoughtfully, carefully and more often than not—at home. And this kind of news about SPONSOR should have a vital meaning to every station interested in national spot business.

SPONSOR delivers more of the right people in the right frame of mind than any other book in the broadcast field. It's the kind of publication that makes trade paper advertising make sense.

SPONSOR

555 FIFTH AVENUE, NEW YORK 17

TOY-SPIN

(Continued from page 33)

tisers (mainly foods and candies, such as LaRosa, Buitoni, Lipton), normally not thought of as "kid" advertisers, are forming surprising lines at the box office. In Chicago, for example, Oscar Mayer is going strong with hot dog commercials aimed specifically at children, and traditionally adult items such as Chocks and Bactine (kids don't buy their own vitamins and disinfectants!) will be going almost 100% kid tv this fall. Even Downy Flake muffins has taken on the kid format, while others (namely Fritos, Campfire marshmallows and cereals) are now using kid formats for the introduction of new lines. In addition, the toy success has initiated a whole new industry of children's toiletries. Matey, for instance, invested some $3 million in tv last fall for its bubble-bath-for-kids.

An example of kid programing's jet age propulsion may be found on WGN-TV in Chicago. In the spring of 1957, WGN-TV programed 14 hours and 35 minutes of kid programs per week. This spring the figure reads 29 hours and 15 minutes per week. Even more remarkable is the rating picture. WKBW-TV in Buffalo, for example, is getting 20 ratings (ARB) on its *Jungle Jay Show*, a 1:30-5:30 p.m. Monday-through-Friday feature which uses a safari-type background for its live portions, highlights *Tarzan, Jungle Jim, Bomba the Jungle Boy* and *Ramar of the Jungle* in its film segments. Observers account for such rating consistency by the inventive "closeness" between live studio and film episodes.

Many observers — in particular, reps—feel that spot tv will continue to get the lion's share of the toy advertising dollar because of the peculiar marketing and distribution problems of the toy manufacturers themselves. With areas of distribution more unequal than with most other advertiser-types—along with budget variance by markets, the always-important seasonal factor, and the fact that toys as "hot" items are an unknown quantity until almost the middle of the toy season—the champions of spot contend that toy manufacturers need a market-by-market approach, rather than the network blan-

ket approach, much more than do most other national advertisers.

Rates, too, they say, have much to do with the booming spot picture, although at present the inequitable variance of rates in metropolitan markets is an ironic sidelight. The highest per-minute rate in New York City, for example, is $575, while WFIL-TV in Philadelphia charges $600 flat per minute on its kid programs. New York, most observers concur, is badly underpriced ("Should be $1,200-1,300 at least," says one rep), while cities like Chicago and Los Angeles are scaled in proper proportion to market conditions. The magic cost-per-1,000 number, by the way, is in the $2 area.

Other notable spot/toy highlights:

• Remco and Mattel are scheduling on a 52-week basis in many markets. Others, such as Hasbro, are advertising on a heavy flight basis past the normal toy season. Marx is in-and-out on a year-round basis.

• Three major toy advertisers—Remco, Mattel and Louis Marx—spent more than $5.5 million in tv in 1961, are expected to topple even this figure in 1962.

• The A. C. Gilbert Co., reportedly suffering a sales drop in its builder toys and science kits, has earmarked more than half ($550,000) of its doubled $1 million 1962 advertising budget for a 53-market tv spot campaign in the fall, seeking to reverse the decline through tv's now-established pre-Christmas results.

The network picture will undergo a major metamorphosis this fall, with ABC TV off and running. Between its *American Bandstand* (4-4:30 p.m.) and *American Newsstand* (4:50-5 p.m.), ABC will introduce a 20-minute Monday-through-Friday "constructive entertainment" called *Discovery*, in which Mattel, Kenner and Transogram, as well as Binney & Smith, have already bought participations. This will be the only network kid strip in late afternoon, and although ABC officials are estimating modest ratings (competition will be *Edge of Night* on CBS, *Here's Hollywood* on NBC), they feel a 20 share of audience will be commercially successful.

The most unique action in pre-air planning of *Discovery*—so far as toy advertisers are concerned—is the restriction of toy advertising to less than 50% commercial time.

"We don't want the show deluged with toy advertising," says Ed Bleier, vice president in charge of tv daytime shows. "This is a quality format, which needs commercial balance. One of our main reasons for undertaking it on a strip basis is the fact that only with such a show, and at such a time, is there an opportunity to get kids and their mothers together. We expect mothers to watch *Discovery*, whereas we know they're not watching *Bugs Bunny* on Saturdays. We feel we're helping to obviate the *Soupy Sales* and *Three Stooges* type of programing."

ABC's Saturday line-up is being expanded, too. 11:30-12 noon will see *Top Cat* lifted from current prime time viewing, with Transogram already a participant. At 12 noon, *Bugs Bunny* will continue his run for General Foods, with the Tuesday 7:30-8 p.m. program eliminated. *The Magic Land of Allakazam* will have the 12:30-1 p.m. berth, with Lakeside Toys and Marx already signed up. The network is also shopping around for additional kid programing for its 11 a.m. and 1 p.m. time periods.

As far as Saturday competition is concerned, neither CBS nor NBC now program kid shows in the 12:30-1 p.m. period, but 11:30-12 noon promises to be highly competitive, with a circus show (NBC) and Roy Rogers (CBS) against *Top Cat*, as well as the 12 noon period when Bugs Bunny will hop against *Sky King* on CBS and *Mr. Wizard* on NBC.

Much thought is being given by ABC program and sales people to the 11 a.m. time period, where CBS now programs *Rin Tin Tin* and NBC programs *Fury*. Notable also in the ABC line up is Saturday 7-7:30 p.m., where *Matty's Funnies with Beany and Cecil* will be debuting. Mattel has already signed up.

The CBS and NBC line-ups do not promise any particular upheaval. *Captain Kangaroo*, in early morning, continues to be CBS's anchor man. NBC has announced acquisition of Emenee Industries (musical and electronic toys) for one-half sponsorship of its *Bullwinkle Show*, which will be moved from 7-7:30 p.m. Sunday to 5:30-6 p.m. Sunday, beginning 23 September. General Mills will continue its one-half sponsorship of the series. NBC also announced orders from six toy manufacturers for its

REACH OUT

KFMB RADIO lets you reach out, into a four county primary area where, according to Pulse, more adults listen to KFMB than any other station. Bonus audience in four additional counties, too!

KFMB RADIO SAN DIEGO

TTC Symbol of Service

Transcontinent Television Corporation

In Television: WGR-TV Buffalo • WDAF-TV Kansas City • KFMB-TV San Diego • KERO-TV Bakersfield • WNEP-TV Scranton-Wilkes Barre

Represented by Edward Petry & Co., Inc. the Original Station Representative

In Radio: KFMB & KFMB-FM San Diego • WDAF & WDAF-FM Kansas City • WGR & WGR-FM Buffalo

380 MADISON AVENUE • NEW YORK 17, NEW YORK

STANDARD ADVERTISING REGISTER

Reaffirms its established policy which for 47 years has been responsible for Standard's proved integrity to its subscribers.

The delivery of all Standard Publications is guaranteed by contract—insuring regular on-time delivery—with no omissions, no skipping of weekly bulletins, monthly supplements, or Agency Lists.

In fact, with dependable, scheduled regularity, you can expect and will receive

1. **Annual Product Edition in *April***
2. **Cumulative Supplements *Monthly***
3. **Agency and Personnel Bulletins *Weekly***
4. **Geographical Index in *June***
5. **Agency Lists every *January, May* and *September***
6. **Geographical Register (optional to subscribers in place of Product Edition) with Weekly revisions, every *September***

Of course, Standard's service department is staffed by the most efficient and experienced personnel.

Your nearest Standard office will be glad to give you the facts more fully on Standard's proved record of performance.

NATIONAL REGISTER PUBLISHING CO., INC.

147 West 42nd Street
New York 36, N. Y.

333 North Michigan Avenue
Chicago 1, Illinois

2700 West 3rd Street
Los Angeles 57, Calif.

Saturday morning schedule during the pre-Christmas months next season. They are: American Character Doll, Horsman Dolls, Hassenfeld Bros., Wham-O Manufacturing, Marx, and Remco. As previously announced, Lionel and Remco will co-sponsor *Macy's Thanksgiving Day Parade and Circus* on 22 November.

Noteworthy in both the spot and network pictures is the tv advertising effectiveness study on parents' attitudes toward purchasing influence of children, released in March of this year by WJXT (TV), Jacksonville, Fla. Conducted by William Wahl Associates, an independent research firm affiliated with Gallup and located in West Palm Beach, Fla., the survey consists of personal interviews with homemakers in 355 tv homes during January of this year. Almost half (48%) of the parent-respondents indicated that the younger children had either a *very strong* or *slightly strong* influence on their purchasing, and over half (52%) noted the same degree of influence on the part of the older group of children. Only 35% and 31% reported no influence at all for younger children and older children, respectively.

But while results such as these are cause for jubilance in many industry corners, a growing number of people are eyeing the kid show-toy market boom with sober concern, if not alarm. SPONSOR has learned that several top-level conferences between agencies, networks and station groups have taken place recently, all exploring the practical and ethical issues involved. Two issues stand out:

1. The practice among many toy manufacturers of advertising high priced items with the dubious word, *only* (*only* $29.95; *only* $47.50), thus taking advantage of a child's ignorance of money matters.

2. The probability that, come fall, some toy manufacturers will abstain from price mention altogether, thus whetting appetites for the same costly toys; and, as some agency men see it, simply abandoning the unsuspecting parent to the same "shocks," but at the store level.

As an agency account executive for one of tv's leading toy advertisers summed it up for a SPONSOR editor: "If the tv-toy story continues as it is, the only possible ending is the breaking of the American parent. Most stations program at least three hours of kid programs a week, and 90% of the commercials in these shows, during the Christmas season, are for toys. At this rate, the average child is asked to purchase about $300 worth of toys per hour. At the lowest estimate, this amounts to $900 a day. Let's face it. It's wild, getting wilder by the year, and while the questions are plentiful, no answers have yet come around."

TV STATESMEN

(*Continued from page* 35)

pays his own expenses and any large expense is split among the entire association.

ABC membership is limited to basic affiliates; NBC members include basic and option affiliates with a vice-chairman on the board for each. But the chairman must always represent a basic affiliate. The CBS association breaks its board into nine districts, plus two small (or extended market plan) station members.

The elections of the board members also differ. Each staggers its board membership so that continuity is maintained by never electing a full board at one time. The ABC affiliate chairman names a nominating committee; the NBC board appoints nominating committees which agree on a single slate of candidates. Each of these board men are elected by secret ballot for a two-year term and may be re-elected once.

CBS board members serve for three years and may not be re-elected although they can be nominated after a three-year hiatus. Each outgoing board member nominates two candidates from among his constituents. These names are screened by the board to make certain, for example, that no group-ownership operation has more than one representative among all the nominees. The list is then turned over to an outside legal firm. These lawyers run the actual election by mail and certify the winners.

The board members of each association actually work at representing their constituents, at soliciting and often ferreting out any and all questions, comments and complaints their constituents may have about network relations. These are screened by the full board and digested into an agenda for their next meeting with the network.

The agenda can, and does, include such simple housekeeping queries as, "How come my payment checks are always late?"—usually resolved by speeding-up the billing procedure—to such basic policy matters as "When are we going to get color programing?" or, "Isn't it about time our network did something about its news operation?"

At a typical meeting, held earlier this year, such problems were discussed and resolved with a full roster of network brass including: chairman of the board, president, executive vice president, and the vp's for administration, operations, sales, programs, finance, station relations, news and research.

The network executives, in turn, had an agenda which included: a report on the current season in terms of audience, sales and programing; a presentation about network economics; programing plans for the balance of this season, for the summer, and for the new season; an outline of what the news department had in the works; an analysis by the research department; availabilities; additional daytime minutes; product and program promotion; expansion of closed circuit previews and other matters.

Actually the various affiliate associations wear the pants in this marriage with the network. The board members usually know what the grass root membership wants before the network realizes it and when the demand is great enough the network fills that want.

Thus the ABC affiliates were responsible for the 40-second station break; for prodding the network into expanding its sports coverage even though they lost college football to CBS; for pushing the network to "do something to hypo news and public affairs, get a name to head it up" until ABC went out and hired Jim Haggerty. The affiliates also kept askink about color until, at their last meeting, the word came that ABC's company owned stations were going into color and color feeds would be available to the affiliates.

The NBC affiliates asked for and got additional daytime minutes, increased closed circuit previews, and had a hand in the sharp upturn of the network news operation a couple of years ago.

The CBS association was directly responsible for the shakeup in CBS News that put Dick Salant in charge of that operation. They asked for additional sports programing so often that CBS bid-in the NCAA football schedule. And the CBS *TV Baseball Game of the Week*, due to be dropped because the network was barely breaking even, was continued when the board noted that the smaller affiliates needed these programs.

There is no doubt that the network affiliate associations have been an important factor in the growth of television. Much of the success stems from the mature and mutual respect each has for the other and their problems. It is unusual, it was unexpected and it works—so far.

INTERNATIONAL TV

(*Continued from page* 40)

difference in detail is so varied that space will not permit an attempt to catalog them. Broadly speaking, the American type of rate card structure is discernible as the model for many countries which accept sponsored programs.

A general idea of the practices followed in the countries which permit only spot announcements can be obtained from studying the British system, although it must be pointed out that there are in fact numerous departures from the British pattern, especially where commercial periods are limited to a small portion of the total broadcast time, and the choice of spots is limited.

In the United Kingdom, the rate cards of the programme Contractors divide the time span from sign-on to sign-off into six or seven "day-parts," with a graduated scale of rates indicative of the audience potential of each segment. On payment of a surcharge, spots may be scheduled at specified times within a chosen daypart. 30-second announcements are regarded as standard but 15-second spots are also widely used, and units of 5, 7, 45 and 60 seconds may be purchased. The spots are placed between programs, or in what are called "natural breaks" in the programs. The commercial breaks will normally contain two or more announcements, and first or last position in the break may also be reserved, at a surcharge. The positioning of announcements frequently differs from station to station, since the advertising spots are not released over the network even when inserted in network programs. The stations cut-in at the proper moment and insert the commercials scheduled for their respective transmitters.

In addition, most of the British Contractors have certain features called "magazine programs" which are usually confined to the transmitters of individual contractors, and are not networked. Typically, they are broadcast during off-peak hours, and feature a "personality" offering entertainment and/or commentary. They include an average of some eight to ten 60 or 90-second advertising participations in a total of up to 20 minutes.

Some of the contractors also offer low-rate magazines which are somewhat more like moving billboards, featuring brief ads strung together with a minimum of talk or entertainment. These provide an inexpensive vehicle for local advertisers.

One further type of purchase which is offered by some British stations is known as the "guaranteed audience plan." Under this arrangement the advertiser buys a circulation of so many thousands of homes within a given period of time and supplies the station with a commercial announcement to be used. The station then places the announcement at its discretion in any time spot considered suitable. The following week, when the audience research reports are issued, the audiences for these times are examined and if they fall short of the guarantee the spots are repeated at other times. At the end of each month the program contractor bills the client and shows the audience totals reached. Normally these will be in excess of the guarantee but, if they should happen to be lower, the announcement will normally be repeated still further until the guarantee is met. If a time limit should have been agreed upon, or if it should be undesirable ot continue repeating the announcement, the advertiser would be rebated proportionately for the short-fall in audience.

While the British system does not permit program sponsorship, the availability of advertising time at frequent intervals throughout the broadcast day provides wide scope in the selection of spots to reach specific kinds of audiences. This can involve as careful a study of the appeals of individual programs, and their result-

(*Please turn to page* 63)



bas'ic (bās'ĭc) of or at the base; fundamental

. . . the fundamentals of broadcast buying and selling are your business. Time was you could carry the few essential facts and figures in your head. But not today. Your business is too complex.

That's why SPONSOR suggests you take a look at these seven factbooks. They're the best of their kind, compiled by experts and tailored to your needs. They'll save you time and help you make profitable decisions.

In fact, ordering these books is a profitable decision . . .

1 **ALL-MEDIA EVALUATION STUDY (1954).** An 100% objective, analytical appraisal of eight major media, the fruit of two years' research guided by an all-industry advisory panel. Thousands of copies bought by leading advertising agencies. The supply is limited.

155 pp. $2.00

2 **1961 TIMEBUYERS OF THE U.S.** Listing of timebuyers and their accounts in all major business centers, representing 98% of all radio/tv spot billings. In handy pocket format.

50 pp. $1.50

3 **1961-62 RADIO BASICS.** The only all-radio factbook. Audience data, programing, advertisers, costs, research, FM . . . every aspect of today's dynamic radio industry is covered in detail, available only in this major study.

120 pp. $1.00

4 **THE NEGRO MARKET (1961).** Tenth annual edition of SPONSOR's famed survey of this important market. Incorporates the latest survey and census material; tells what the market is, what it buys, and how it can be tapped. Includes unique log of 200 Negro-appeal radio stations.

44 pp. $.50

5 **1961-62 TV BASICS.** An outstanding compilation of tv dimensions and statistics, compiled by advertiser and agency experts. Color, tape & film, costs and schedules, programing, viewing patterns . . . the latest research with dollar-and-cents purpose.

136 pp. $1.00

6 **1961 FIVE-CITY DIRECTORY.** Directory of advertising and broadcast firms and services in New York, Chicago, Detroit, Los Angeles and San Francisco. Pocket-sized for your convenience.

40 pp. $.50

7 **TV DICTIONARY/Handbook for Sponsors.** Third revised edition contains 2200 television terms. Edited by Herbert True, of the University of Notre Dame, assisted by 37 contributors and consultants from every branch of the industry. Some copies of this rare edition still available.

50 pp. $2.00

SPONSOR PUBLICATIONS

555 Fifth Avenue, New York 17, N.Y.

Please send me in the quantities indicated the **books I have ordered below.**

Book No.	1	2	3	4	5	6	7
Quantity							

Payment enclosed ☐ Bill my company ☐

Bill me ☐

NAME_____

COMPANY_____

ADDRESS_____

CITY_____ STATE_____

Sponsor backstage (*Continued from page 15*)

"To our advertising friends," says the *Post* ad, "we say that counting noses alone is not enough. Noses do not buy; people buy. People are not numbers; they are people. Being people, some are more equal than others. Being people, they react to different media in different ways."

I believe that there will always be a place for well-edited magazines, attuned to their times, and supplying a kind of information and entertainment large numbers of the people want. I hope *The Saturday Evening Post* is outstanding among them. I hope Walter Winchell was completely wrong in publishing this item a couple of weeks ago:

"*Satevepost* brass confide to intimates: 'No matter what happens from here on we will lose a million dollars a year.' "

But right or wrong, the current *Satevepost* sales pitch sounds to me very much like a competitor on the defensive, and rather reaching for an angle.

About the same time that *Post* ad was running in newspapers in major markets around the country, salesmen were making calls on agencies with little transistor radios. The point of the radios was to illustrate that radio breaks the big news stories to millions of people almost instantaneously. These salesmen weren't radio station or network time salesmen. They were space salesmen for one of the finest newspapers in the nation, the *New York Herald Tribune*. Along with the transistor demonstrations, they were passing out a pitch of John Hay Whitney, the paper's publisher and editor-in-chief, conceding the aforementioned speed with which radio brought the news to the people.

The obvious edge of radio

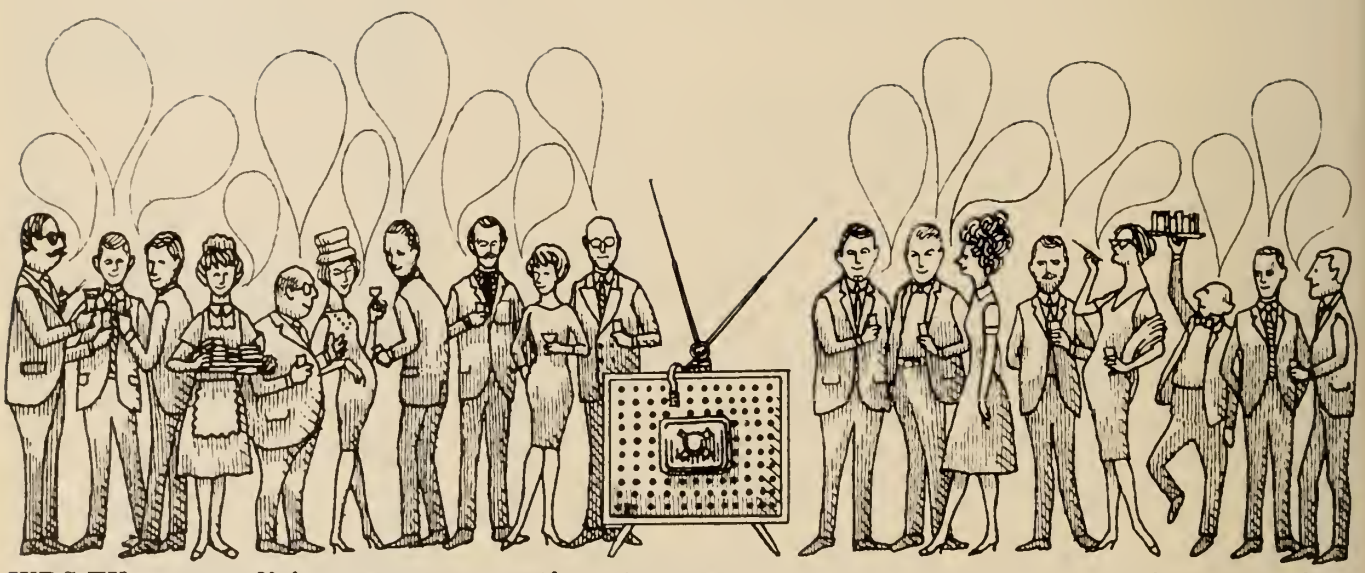
The *Tribune* boys' pitch was that, therefore, the smart newspaper, the *Trib* for instance, was "far more selective and livelier in its reporting and much sharper in its analysis of the causes and implications" of the news. Just as *The Saturday Evening Post* was conceding the big circulation appeal to television, just so was the *Tribune* acknowledging, indeed emphasizing, the obvious edge radio has in the area of being first with the news.

Whether the newspapers and magazines have any alternatives to recognizing these vital superiorities of television and radio or not, the situation certainly keeps them in an unenviable competitive position. I'm happy my destiny doesn't lay with selling space in printed media these days. It seems to me one of the more difficult methods of earning a share of bread.

Major magazine and newspaper pitches these days seem to dwell increasingly on their determination and exceptional capabilities to tackle important subjects in depth, and to influence the population and cause action and reaction.

I wonder whether *The Saturday Evening Post*, the *Herald Tribune* or any newspaper or magazine could have gone into more effective and attention-grasping depth on the subject of abortion than the much discussed *Defenders* show on CBS TV last Staurday (28 April) night. The influence of the show, the action or reactions it will cause are still to be seen and felt. But that kind of a show makes me wonder whether, even in the area of penetration of subject and influence, our printed word friends are on really solid ground.





WRC-TV personalities are conversation stoppers. Washingtonians sit up and take notice when WRC-TV personalities have the floor. Richard Harkness . . . Bryson Rash . . . Frank Forrester . . . Jim Gibbons . . . Jim Simpson . . . Inga Rundvold. They're all big names in an area abounding in VIP's. It's a fact . . . WRC-TV personalities deliver more homes than any competing channel in the important 11:00-11:30 P.M. service area, Monday through Friday. Same holds true against live local competition, 6:30-6:45 P.M., Monday through Friday.* Make your product the center of attraction in America's No. 10 market . . . let Washington's leadership station be your spokesman!

WRC-TV NBC
IN WASHINGTON CHANNEL 4 NBC OWNED
REPRESENTED BY NBC SPOT SALES

*FIRST AGAIN—ARB, NSI (1st in total homes, sign-on to sign-off, all week long. ARB, Mar. '62; NSI, Jan. '62)



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

14 MAY 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

The accused had already been hung before the Senate Judiciary Juvenile Delinquency subcommittee got around to giving them a hearing.

That was the situation facing top network executives as they tried to explain charges that programs were "hypoed" with sex, crime and violence on direct orders of the networks.

The subcommittee had at hand copies of interoffice memoranda, and communications between network figures and independent program packagers. This was ammunition for an **attempt to prove that the guilty verdict already reached had been amply justified.**

As a point of fact, the report of the overlong investigation might already have been written before the networks were called upon to send down their top officials for still another quizzing.

Subcommittee chairman **Thomas J. Dodd (D., Conn.) had already issued his pronouncement to the effect that the "culprits" were, in fact, guilty.** Staff members supposedly doing a job of probing, instead pronounced opinions, and these held (a) that there is excessive crime, violence and sex on the air; and (b) it has the effect of increasing juvenile delinquency.

Dodd had already announced publicly that networks must be brought under FCC regulation in order to cut down on this allegedly harmful fare.

Testimony of network officials was supposed to ring down the curtain on the marathon juvenile delinquency hearings. Whether it would actually do so, or **whether Dodd will find new areas to probe, is open to question.**

At all events it did appear that the final report would be released before the end of this session of Congress. There is some doubt that this timetable will permit any additional hearings, but **there is no doubt that the final report will hit tv hard.**

Dodd has been pressing for network regulation throughout this session.

Any Senate bill looking toward such a goal would have to be approved by the Senate Commerce Committee, which has jurisdiction over broadcasting. Efforts by the Connecticut Democrat to convince this committee that it should start the ball rolling **have not yet met with any success at all.**

The question of whether networks should be regulated has been on the Commerce Committee agenda for some time, independent of the Juvenile Delinquency subcommittee hearings. No move has been made to set hearing dates, and it is now **questionable whether any such dates will be set during this Congressional session.**

The expected strong Dodd subcommittee report could result in hearings on network regulation either during the recess period, or during the next session of Congress. Even if action were quick and the Commerce Committee did begin action during this session, the time is already so late that it would be next to impossible to pass legislation on the subject this year.

Dodd's strategy appears to be to **create a big enough splash to force action on network regulation.** He has an uphill fight, since there is no recognition of any overwhelming need for such action by Congress. And this very fact could result in an even more scorching report by Dodd's subcommittee.

The all-channel tv set bill still has the Senate to hurdle, though proponents remain completely confident of passage.

More pressure is being exerted against the bill, however, than was true in the House.

Proponents are heartened by the wide margin by which the bill passed the House, as well as by opposition of many Senators to FCC-proposed deintermixtures which would remove op-

(*Please turn to page* 61)



Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

14 MAY 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

Chevron brand, which is distributed by the California Oil Co. of Perth Amboy, N.J., is returning to spot radio after a four-year absence from that medium.

In the interim it had been exclusively in spot tv, as far as broadcast media is concerned.

The money for radio is coming out of spot tv, with the **radio campaign embracing 75 markets for 16 weeks starting 22 May.** Chevron's area of distribution: 12 states extending from Maine to Virginia.

Interesting sidelight: Chevron gained much fame from its unique tv commercials and the trade will doubtless note **how the brand has gone about adapting that uniqueness to radio.**

Budweiser's (D'Arcy) annual Pick-A-Pair promotion kicks off the end of this month, with budgets reportedly a little bigger than last year.

The campaign, in all media, lasts for two months and the **vital factor,** both in sales and the success of Pick-A-Pair, **is whether the month of June is a hot one** in most sections of the country. If, as last year, the month of June is unseasonally cool, the promotion will probably be extended.

Incidentally, Budweiser, which has been the sales champ for the past five years, is now **concentrating a little harder on sell.** Bud's tv and radio pitch, while still in the soft-sell category, has changed copy ever so slightly but significantly to put heavier emphasis on sell. Instead of "Where there's life there's Bud," it's now **"This calls for Bud."**

Its been like old-home-week lately with all the veteran soaps and detergents back on the tv buying line.

Recent weeks have witnessed the return of Colgate-Palmolive's **Vel, Tide** and **Fab** and P&G's **Ivory.** Another stalwart starting the availability search is Colgate's **Super Suds** (Street & Finney), for a 4 June start.

Also prominent in the tv spotlight last week were the **insecticides,** with schedules starting soon, slightly in advance of the bug-biting season.

For details of this and other spot activity of the past week see items below.

SPOT TV BUYS

Helene Curtis is in selected markets to promote various products with 52-week schedules. Time segments: nighttime minutes. Agency: Edward H. Weiss. Buyer: Bruce Galler.

Gulf Oil is testing its insecticide (Gulf Spray) in limited markets. Schedules start 16 May and run for 17 weeks using nighttime breaks and I.D.'s. Agency: Erwin Wasey, Ruthrauff & Ryan. Buyer: Irene Hess. (The account is good for some $58,000 in spot tv annually.)

Miles Laboratories is seeking minutes in kids shows in over 20 markets on behalf of Bactine Liquid. Campaign kicks off 1 June and continues for eight weeks. Agency: Wade, Chicago. Buyer: Andy Anderson.

Golden Grain Macaroni starts today, 14 May, with daytime minutes in selected markets. Schedules run for 13 weeks. Agency: McCann Erickson, San Francisco. Buyer: Marianne Monahan.

Colgate-Palmolive is testing Action Bleach in a few markets. It's a lengthy buy starting 11 June and running through December. Time segments: daytime and nighttime minutes and 30's. Agency: Ted Bates. Buyer: Bill Petty.

Saffola, the polyunsaturate mentioned here 16 April for its first spot tv campaign, is going into a few selected markets again on behalf of its margarine starting today, 14 May, for eight

weeks. Time segments: daytime fringe and prime minutes and breaks. Agency: Garfield, Hoffman & Conner, San Francisco. Buyer: Frances Lindh.

Associated Products is buying several markets to promote its 5 Day Deodorant Pads. The campaign is scheduled to start 4 June and will run for 13 weeks. Time segments: prime breaks and minutes and fringe minutes. Agency: Doyle Dan Bernbach. Buyer: Nate Rind.

Colgate-Palmolive is back on the buying line for Super Suds Detergent. Daytime minutes start 4 June and run for 17 weeks and daytime, fringe and prime I.D.'s will begin the same date for four weeks. There are some 10 markets involved. Agency: Street & Finney. Buyer: Eleanor Scanlon.

Gerber Products launches a six-week flight for its baby foods next week, 21 May. Schedules are in selected markets, using daytime breaks. Agency: D'Arcy. Buyer: Don Hotaling.

American Home Products wants daytime and night minutes for its Black Flag insecticide to start soon and run through October. Agency: Ted Bates. Buyer: Tom Clancy.

Toni division of Gillette and all three of its Chicago agencies, Frank, North and Wade are re-shopping and re-shuffling its current big buy for a 20 May changeover to 87 rating points in each market. Up until now 100 rating points was the schedule level.

Procter & Gamble is lining up markets for Secret, as reported here recently. Buying is being done out of Leo Burnett, Chicago and the campaign, which kicks off 27 May, will run through the P&G year, using nighttime minutes. Buyer is Wes Parma. Secret's 1961 spot budget: $2,169,210.

Armour kicks off a campaign for its grocery products division on 10 June. Foote, Cone & Belding, Chicago is seeking minutes in women's viewing time in about six selected markets. Promotion will run for 13 weeks. Buyer: Gwen Dargel.

Scott Paper is going into selected markets for its Hankey Pack, seeking daytime and early and late night minutes to start 28 May for eight weeks. Agency: J. Walter Thompson. Buyer: Joan Ashley.

SPOT RADIO BUYS

Pet Milk Co. will hit major markets on 4 June with a 15-minute program aimed at the Negro market called "Showcase." It's a three-day-a-week deal, with the show produced by Pet's agency, Gardner St. Louis. Campaign is on behalf of the evaporated milk.

California Oil Co. (Perth Amboy) is buying big chunks of radio time in 75 markets for Chevron Gas. It's a 16-week heavy saturation campaign, starting 22 May in Chevron's northeast marketing area (Maine to Virginia). Time segments: afternoon and weekend drive minutes in all markets and 20's in some markets where weather reports are available. Agency: BBDO New York. Buyer: Marv Shapiro.

Sunkist lemons schedules start at mid-month in a number of top markets. Placements are for 11 weeks, using minutes and 30's. Agency: Leo Burnett, Chicago. Buyer: Sam Wilson.

Nestle is placing Nestea schedules of Saturday and Sunday prime minutes in about 30 markets, two- and three-stations deep. Start is 16 June for 10 weeks. Agency: McCann-Erickson, New York. Buyer: Judy Bender.

Quaker State Motor Oil begins its summer run 21 May. Schedules of minutes are set for 13 weeks. Agency: Kenyon & Eckhardt, New York. Buyer: Agnes Del Colle.

WASHINGTON WEEK (*Continued from page* 59)

erating vhf stations in their own states.

Opponents, chiefly the set-makers, now fully awake to the fact that the measure has a good chance for passage, are **relying on the unusual nature of the bill.**

They are also aware of the fact that either Chamber will occasionally fail unexpectedly to bring up for a vote a bill which has overwhelmingly passed the other Chamber. It is conceded that **if the bill is debated on the Senate floor, it will pass.**

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

14 MAY 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

Chicago reps, always resourceful in spirit, were able to comfort themselves over the switches of hunks of the Pillsbury and Duncan Hines accounts to New York.

Why they weren't shaken:

- The **Pillsbury billings** (from Burnett to McCann-Erickson) **were generally placed with network tv.**
- **Gardner,** which lost out to Compton, **can be depended on to use that Duncan Hines spot experience to sell the spot tv gospel** to not only its present accounts but a line competitive to DH which is waiting in the wings to go Gardner.

BBDO New York is going through its tri-annual routine of tearing down personnel cubbyhole partitions and modernizing their looks.

For sales reps the ritual poses a slight hardship: they have to do some wandering around before they can spot their buyer destination.

It appears that the series of March of Time programs that Time, Inc., taped last November is doomed to gather dust for evermore.

The project, which is estimated to have cost around **$300,000,** had **Ambassador Henry Cabot Lodge** as the narrator.

The toughest account to ride herd on for an agency is a trade association.

If petty bickering breaks out among the members, the agency is often the goat. Or if the agency takes on the account of a member's competitor, the miffed member calls for the agency's scalp. **It's now happening in the case of a banking group.**

Just to set the record straight, the minute participation in nighttime network tv programing was not actually an ABC TV innovation.

Back in **1948-49 DuMont** was selling 'em to **drug manufacturers** via the **Whelan chain** on the **Sid Caesar-Imogene Coca show.**

The FTC eventually got into the act and tabooed the Whelan tie-up because of something that had to do with the **Robinson-Patman Act.**

A leading rep has abandoned his plan to plump for the adoption by tv stations of a rule requiring a four-week cancellation notice, instead of the present two, as is the contractual rote.

He checked among agencies and was told uniformly that **the plan would throw a roadblock for spot,** since it was the **two-week out that gave the medium its special advantage, namely, flexibility.**

One of the computer companies is so anxious to get a wedge in the advertising field that it's offering a free deal in working out a media problem.

The stipulation: everything be treated in code names so that the resulting material could serve as a sample case history for peddling of the computer service among advertisers and agencies.

INTERNATIONAL TV

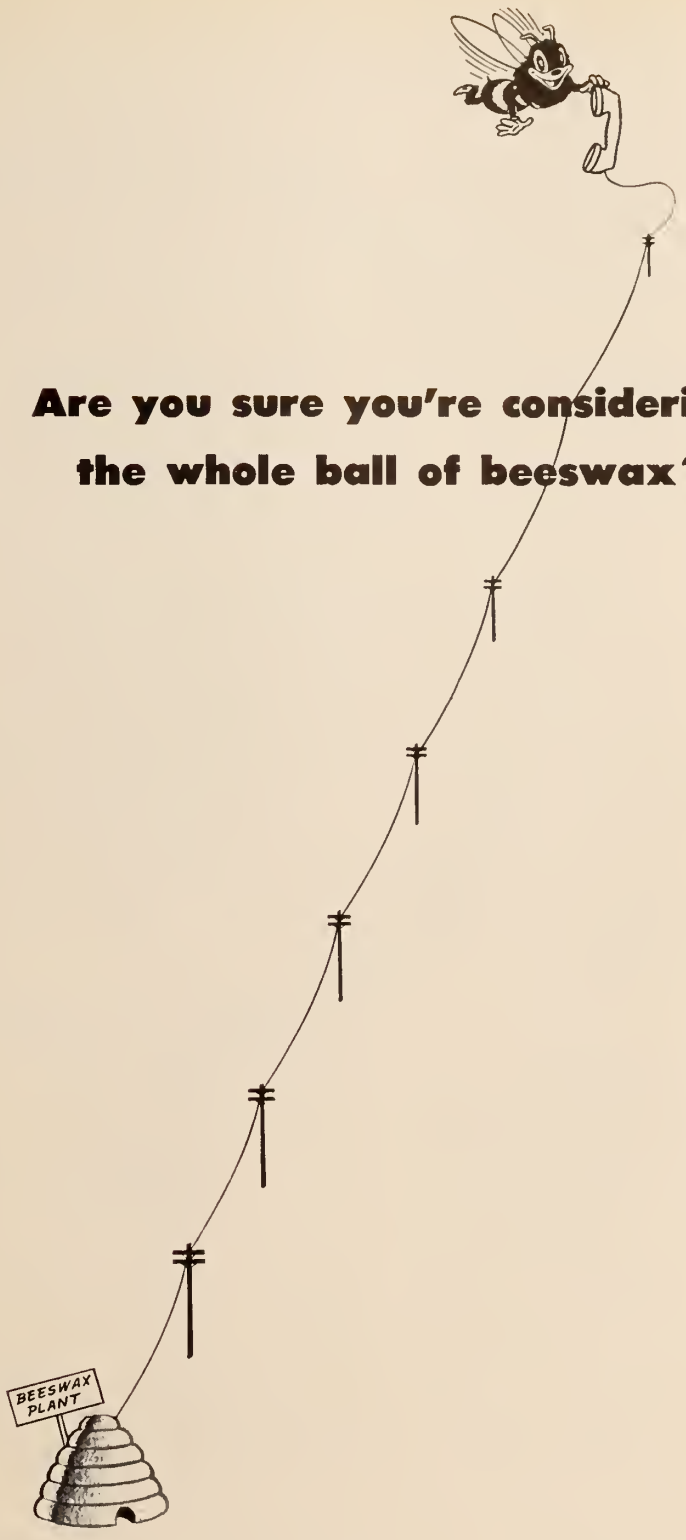
(*Continued from page 55*)

ant audience characteristics, as if actual sponsorship were being considered. The advertising rate levels for spot announcements may well justify such care—at least in the peak periods, for which "one-time" rates of 30-second spots are listed at $3000 for London alone. and add up to about $11,000 for all ITV stations. The incentive thus exists for scientific campaign planning and for skillful time buying.

Although statistics on the ownership of television sets are obtainable for most countries, they vary considerably in accuracy, completeness and the adequacy of provision for subordinate area breakdowns. Also, because of the rapid growth of television ownership, published figures sometimes lag behind the actual situation. Even in some countries where individual receiving-set licenses are mandatory, the official figures based on licenses issued may be somewhat short of total ownership, depending on the current number of unlicensed (and unrecorded) television sets in use. The sales records of receiver manufacturers, wholesalers and retail dealers seldom provide adequate information on the ultimate distribution pattern of set ownership by market areas, states, counties or other minor civil divisions.

Thus, the compilation of comprehensive and reliable statistics on television ownership, in a form suited to the analytical and planning requirements of major advertisers, is a complex and expensive undertaking, requiring technically sound surveys of homes throughout the area concerned, and correlation with supplementary Census data. Such studies are typically undertaken on an annual basis, with currency maintained by interim projections, but few countries provide information of this detail and scope at the present time.

Under such limitations, the table of national tv ownership on pages 36 and 37, is offered with some necessary reservations, as an approximate picture for 1 January, 1961. It was put together after a study of several published listings which were in turn compiled from a variety of sources. They were not all of identical date and not always in close agreement, so that it was felt necessary to make some extrapolations for which the



Are you sure you're considering the whole ball of beeswax?

Your advertising plans for Inland California and Western Nevada are incomplete if you're forgetting about the best way to reach this entire vital market — BEELINE RADIO. It's a fact that the McClatchy stations reach more radio homes here than any other combination of stations — at the lowest c/M. (Nielsen Coverage Service Report #2, SR&D.)

McClatchy Broadcasting Company

delivers more for the money in Inland California-Western Nevada

KOH RENO • **KFBK** SACRAMENTO • **KBEE** MODESTO • **KMJ** FRESNO • **KERN** BAKERSFIELD

writer makes no claim to infallibility. In short, the table is essentially a personal appraisal and does not aspire to the status of a Nielsen report.

Television, as a system of mass communication, is already worldwide in its ramification. Through film and tape, many programs have multi-national exposure, while special cables and short-wave links have extended networks over national boundaries. Eurovision (the all-Europe network system) has already disseminated many programs of the highest international interest. Satellite development will soon permit instantaneous intercontinental coverage, at least for events of world importance. Advertising coverage is following close behind. Already a number of well-known American trade-names are familiar on the television screens of Great Britain and Germany. Several international films of European origin now use television advertising in the United States as well as in other countries of the Western Hemisphere. In fact, for several years past, television advertising has been successfully conducted on an international scale by certain leading advertisers.

EATON

(*Continued from page* 42)

which Eaton brings the Yale games to local listeners, speaks with admiration of Eaton's unerring fidelity in describing gridiron encounters. "During the three years Howie Eaton did staff work for us while attending Yale, he gained valuable experience in the various aspects of production and announcing, particularly in play-by-play announcing of Yale football," Davis told SPONSOR. "After graduation a vocation became an avocation as Howie returned each fall to the WELI broadcast booth atop the press box at the Yale Bowl to broadcast Yale football."

"A broadcaster's chief fears are not double reverses or great deception by a quarterback." Eaton observed recently. "We have three sets of eyes watching every play—mine and those of the spotter for each team. I watch the ball and the spotters pick up the names of the rushers, passers and tacklers. It's a bit difficult at the very start of the season, but I don't think we make many mistakes after the second game."

Eaton said he was too young to recall the radio football reports of Ted Husing and Graham McNamee but in his opinion the best football reporting on the air was turned in by Bill Stern. "Stern brought a sense of drama to the game." Eaton said. Both Red Barber and Mel Allen, in Eaton's opinion, are superb baseball broadcasters and Marty Glickman, he feels, is tops in basketball. Hockey, as Eaton sees it, is the sport most difficult to describe on the air.

What with Saturday afternoon football and a Mt. Everest of required reading including an avalanche of trade papers and professional journals, it doesn't leave him much time to indulge in other hobbies. He concentrates on the cinema, and the theatre. The Eatons prefer off-Broadway productions. "The most exciting theatre-going today is off Broadway," he observed.

Eaton is married to the former Elena Bosworth of Watsonville, Calif., a town some 80 miles from San Francisco. Mrs. Eaton attended Stanford University and later worked as a librarian in the San Francisco *Chronicle* "morgue." Their home in Manhattan is rich in books, semi-abstract paintings and prints.

Among the books are such disparate titles as Robinson's "A History of Naval Tactics"; Fiedler's "Love and Death in the American Novel"; Schlesinger's "The Politics of Upheaval"; Flaubert's "Madame Bovary"; Esar's "Joke Dictionary"; "A Marianne Moore Reader"; Perelman's "The Most of S. J. Perelman" and a shelf filled with Kipling's romantic accounts of British imperialism at the turn of the century. What the titles reveal are the enlightened tastes of two young and thoughtful people keenly interested in both the Old World and the New and of the crucial years ahead.

At Grey, Eaton will be working with Hollender: Larry Deckinger, media director; Hal Miller, associate media director; Helen Wilbur, media supervisor for network programs and Sidney Hertzel, business manager.

The general feeling on Madison Avenue and Broadcast Row is that the present Grey tv/radio department is hip-deep in fresh creative talents and that with the Eaton arrival it added still another proven program executive to its staff.

GLAMORENE

(*Continued from page* 45)

audio of a typical 20-second Glamorene Dry Cleaner tv spot:

Not for sale but for rent.

Glamorene's Electric Rug Brush, the new, easy way to apply Glamorene Dry Cleaner.

Beautifully dry cleans your rugs in minutes.

Ready to walk on.

Wherever Glamorene is sold, rent

And with Glamorene Rug Shampoo, everyone gets professional results.

Glamorene Electric Rug Brush.

Low Daily Rental.

Here is the Glamorene Rug Shampoo 20-second spot:

Not for sale but for rent.

New Glamorene Electric Rug Shampooer . . . shampoos rugs and carpets easily as vacuuming.

Low Daily Rental.

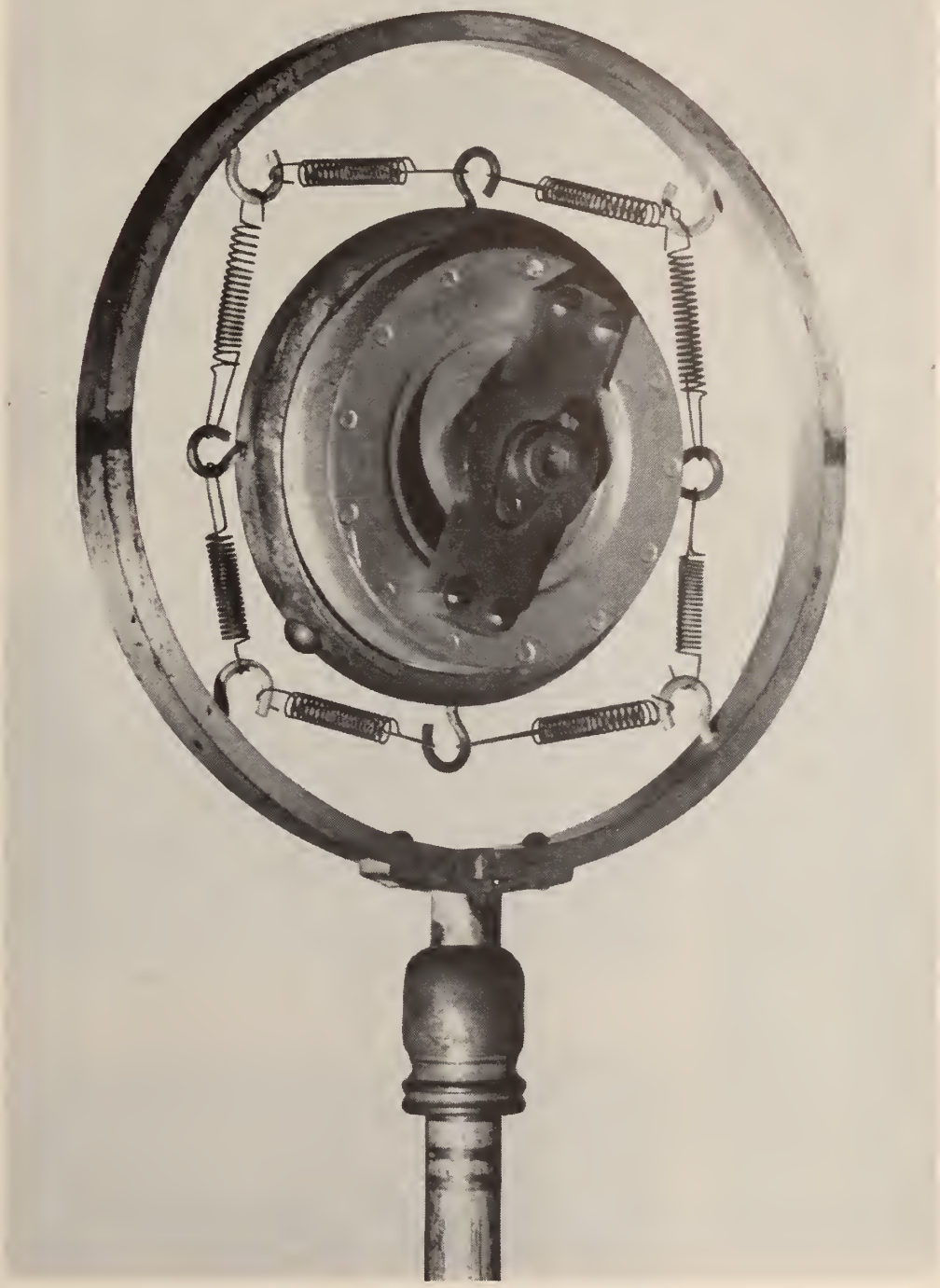
Saunders said all the tv commercials were done on tape. "We were tremendously pleased with the results," he said. "We shot two 40's and four 20's. We started at 10 in the morning and we wrapped up at nine that night with an hour out for lunch and an hour for dinner. The maximum number of takes was four per commercial. Some were done in two."

All in all, there has been a consistent ringing of cash registers since the spot television campaign was launched. Not only has Glamorene clicked on the mainland of the United States, it has also managed to make a deep dent in the state of Hawaii.

Hulsh told SPONSOR: "After the first three weeks of tv programing, I was sorry we hadn't gone into more tv markets. In Honolulu, for example, we have an electric rug shampooer distribution that was practically nil—that is, it was nil until we decided to test the effectiveness of television. We ran the electric rug shampooer commercials on a Honolulu station. After the first week, Glamorene received a long distance call from Honolulu pleading for machines. They said they were swamped with calls asking where they could get them."

Accordingly, Hulsh has made up his mind what next to do. "You can be sure that television will be the major medium in all future Glamorene advertising programs."

SPONSOR */40-YEAR ALBUM of PIONEER RADIO STATIONS*



Our editors have selected the 275 pictures and story captions that make up a remarkable record of radio. It reveals a great advertising medium as it was born and as it grew.

The 40-year Album will be, we believe, your book of the year. We're anticipating a heavy demand with thousands of extra copies beyond normal press-run. Advertising rates same as regular issues.

Wire your reservations today.

Address SPONSOR, 555 Fifth Avenue, New York 17

SPONSOR WEEK WRAP-UP

NAB

(Continued from Sponsor Week)

Ellis (program manager, WSB, Atlanta), Herbert L. Kreuger (v.p., WTAG, Worchester), and Robert L. Pratt (manager, KGGF, Coffeyville).

The Radio code is administered by Robert D. Swezey, NAB Code Authority director, and by Charles M. Stone, Code Authority manager for radio. Their decisions may be appealed to the Radio Code Review Board, which can also recommend Code amendments to the radio board of directors.

Advertisers

Another advertiser has incurred FTC disfavor for deceptive tv advertising.

The industry watch-dog commission ruled that Carter Products and agency SSC&B cease and desist practices relating to tv promotion of Rise shave cream.

Ruling: the "ordinary lather" compared unfavorably to Rise in tv commercials was actually "a phony substance resembling shaving cream." The FTC also rejected Carter's contention that the commercial didn't compare Rise with all competing shaving creams but merely with

PLATTER SPINNERS—WGBI staffers Betty Shelhamer and Irene Drusbosky sport special poster featuring station d.j.'s for display in eating haunts of Scranton-Wilkes Barre area



ACCEPTING AWARD for WTVR, Richmond, is Walter A. Bowry, Jr. (r). Gil Spector presents third-place certificate from General Outdoor Advertising for billboards





BRINGS BACK BANDS—Celebrating its second anniversary as the first station to revive live big band remotes, WRCV, Philadelphia, presents Music Festival award to Ray McKinley



SEARCH by WXLW, Indianapolis, for "typical listening family" ended, after hundreds of entries, at door of Richard A. Elliotts, here with news dir. William Anderson (c) and exec. v.p. Robert Enoch (r). Now-famous family won $500 and station learned lots about audience

those which were "ordinary," meaning inferior.

Campaigns: Sergeant's dog care products (Ayer) will get the biggest network tv support in their history this summer, using both ABC TV and NBC TV shows and including the new daytime "Tennessee Ernie Ford Show" . . . **Pet Evaporated Milk** is aiming at the Negro market with a new radio campaign using a show produced by Gardner agency called "Showcase." A 15-minute, three-days-a-week series on topics of special interest to Negroes, the show debuts in major radio markets on 4 June . . . **Cott Beverage** (Riedl and Freede) is using tv spots in New York and Connecticut through September.

Financial reports: Pepsi-Cola reported net income for the first quarter $2,602,000 as compared with $2,448,000 for the same period last year. Per share income was 40 cents vs. 38 cents last year . . . **B. T. Babbitt** earned a net profit of $101,506 or 7 cents per common share in the first quarter, up 43.2% over 1961's earnings of $70,880 or 5 cents. Net sales were $4,986,563, an increase of 4% . . . **Sterling Drug's** net profit was $6,371,741, compared with $6,119,005 last year. Earnings were equivalent to 80 cents per common share, compared with 77 cents and sales were $61,049,774 vs. 58,413,519 last year.

Acquisition: The Drackett Co., marketer of Drano, Windex, Vanish, and Twinkle Copper and Silver cleaners, has purchased the O-Cedar division of Martin-Marietta Corp. Price for the U.S. and Canadian O-Cedar business was about $9,500,000 cash.

PEOPLE ON THE MOVE: Marshall Bartlett to manager—marketing for the General Electric tv receiver department . . . **H. W. Grathwohl** to member of the board of Noxzema Chemical . . . **Robert K. Adams** to

---

SHINGLE HANGING—Cliff Bolgard and Andy Zeis, media directors for Compton, Chicago, hang their shingle in front of the department's offices on the fifth floor of the La-Salle-Jackson bldg.





HAPPY KAPPIES—To help celebrate Allentown's (Pa.) 200-year bi-centennial, WKAP formed one of the Brothers of the Brush Chapters, known as the Happy Kappy Kaveliers. Kappy is stn.'s nickname

SWAPPING impressions are marshals in the Cherry Blossom Parade Robert Conrad of "Hawaiian Eye" and Janet DeGore of "The Law and Mr. Jones" (c). Listening in are Neal Edwards (l), WMAL-TV, Washington, gen. mgr. and John Coyne of P. Lorillard





PUBLIC SERVICE award is presented by Thomas Coulter (l), chief exec. of Chicago Assn. of Commerce and Industry to Lloyd Yoder, NBC v.p. and gen. mgr. of WMAQ-WNBQ on the former station's 40th anniversary. John Keys, WMAQ station mgr., looks on happily

the newly-created post of field sales manager of Schick Inc. . . . **Howard S. Brod** to assistant to the president of American Home Products . . . **Edward R. Bartley,** director of marketing research for B. F. Goodrich, to vice president of the American Marketing Assn. . . . **Joseph M. Lime** to manager-marketing of the General Electric Large Lamp Department . . . **Joseph L. Tinney** to manager of commercial production for Colgate-Palmolive.

Agencies

The current pre-occupation of U. S. agencies with establishing European operations should not deter them from other areas.

Such was the advice from Kenyon & Eckhardt president David C. Stewart, announcing the launching of Kenyon & Eckhardt Do Brazil.

The new agency, which begins on 1 June, will be helmed by Pedro Valderrama, currently with the agency's Mexico office.

Agency appointments: Chun King Corp. ($400,000) to **McCann-Marschalk** for its frozen foods, from BBDO, Minneapolis . . . Pillsbury ($2 million) to **McCann-Marschalk** . . . Jif peanut butter ($2 million) to **Grey** and Duncan Hines cake mixes ($2 million) to **Compton,** from Gardner . . . The New York Soccer Club to **Wexton** . . . Power Designs to **Robert D. Eckhouse** . . . Qantas Empire Airways to **Cunningham & Walsh** . . . Borden Co. to **Y&R** for its Ready-Diet . . . Circus Foods to **Donahue & Coe,** from The Milton Carlson Co. of Los Angeles . . . The U. S. Army has reappointed **Dancer-Fitzgerald-Sample** for the coming fiscal year . . . The O-Cedar line to **Young & Rubicam** . . . Wilson & Co. ($1 million) to **Compton** for its canned meats, from Campbell-Mithun . . . Gaylord Products to **Herbert Baker Advertising** . . . Union Central Life Insurance of Cincinnati to **Meldrum & Fewsmith,** from Stockton, West & Burkhart.

New agency: Herbert L. Haft, Leonard Saffir and **Arthur B. Siegel** have formed an agency in New York, with affiliates in Miami, Denver and San Francisco and representation in Tokyo, Hong Kong, Manila and Copenhagen.

Mergers: Winius-Brandon of St. Louis and Kansas City and **Richard Lane & Co.** of Kansas . . . **Harris & Co.** and **J. R. Brumby and Associates,** both of Miami, effective 1 June. New name is Harris, Buggeln & Brumby.

New quarters: New headquarters for **Tracy-Locke Co.** will be the first major building in Dallas designed from the ground up to meet the requirements of an advertising agency. Completion is scheduled for midsummer of next year on North Central Expressway near Haskell Avenue.

New name: With the installation of F. Sewall Gardner as chairman of the board, Post & Morr, Chicago, becomes **Post, Morr & Gardner.**

New v.p.'s: Charles B. Shank and **John Connor** at Needham, Louis & Brorby, Chicago and New York respectively . . . **David John Salembier** and **Gilbert C. McDonald** at Young & Rubicam.

PEOPLE ON THE MOVE: Leonard L. Davis, Jr. to public relations director at F&S&R . . . **Sidney M. Kessler** to associate media director on drug accounts at Sudler & Hennessey . . . **Hendrik Booraem** to tv program supervisor at Lennen & Newell . . . **Laura McGee** to assistant media buyer at Harris & Weinstein . . . **Laurence E. Babb, Jr.** to account executive at Daniel F. Sullivan Co., Boston . . . **Robert I. Rizer, Jr.** to head of the farm marketing group and **Joseph Kerst** to the creative staff at EWR&R, St. Paul-Minneapolis . . . **Robert L. Cornish** to account supervisor at Morse International . . . **Bergen F. Newell** to account executive at Louis Benito Advertising . . . **Charles W. Riley** to account executive at Donahue & Coe . . . **Roy Drushall** to west coast manager for the Frank B. Sawdon Agency . . . **Richard Krigman** to assistant account executive at Chirurg & Cairns . . . **Joseph H. Radder** to the staff of Comstock & Co. . . . **Faith A. Farrell** to account manager and **Alice M. Gore** to supervisor of the account manager department of Weightman, Inc.

Kudos: David G. Watrous, president of Earle Ludgin & Co., has been elected chairman of the Chicago Council of the 4A's for 1962-63. Other officers: **Arthur W. Schultz,** v.p. of FC&B to vice chairman; **Robert Ross,** merchandising director of Burnett, to secretary-treasurer.

Associations

NAB president LeRoy Collins seems to be preparing radio stations for a possible FCC crackdown on new licenses.

He attributed radio's greatest economic headache, overpopulation, to overzealous FCC authorization in the past in a speech before the Kansas Assn. of Radio Broadcasters. Whereas he assured the group that he was not arguing for a monopoly in radio, he reminded the assembled broadcasters that the NAB and the Commission "are now working together to develop joint studies and conferences to find answers to this overpopulation problem."

News from the Missouri Broadcasters Assn. includes the passing of a resolution urging elimination of section 315 from the Communications Act.

Also revealed was an association plan to hold clinics throughout the state to inform community leaders on the positive contributions of broadcasting to civic life.

PEOPLE ON THE MOVE: Spencer Denison, station and sales manager of WVIP, Mt. Kisco, to NAB field representative . . . **Ben Strouse,** president and general manager of WWDC (FM), Washington, D. C. to chairman of the NAB 1962-63 FM Radio Committee . . . **Harold L. McClinton,** president of Reach, McClinton to eastern region chairman, **John F. Henry,** vice president of Geyer,

Morey, Madden & Ballard, Detroit, to east central region chairman and **George Bolas,** vice president of Tatham-Laird to central region chairman of the 4A's.

Tv Stations

Station managers from all RKO General's broadcasting divisions convene in New York in June for the Spring Managers' Meeting.

The semi-annual gathering will include both general and individual station meetings, which will review current broadcasting and programing policies, discuss plans for the future and serve as a platform for the exchange of ideas.

There's a tv first coming up on 29 May: WPIX, New York will televise "The Salesmachine," TvB's report on tv's role in the economy.

The program marks the first time in the New York market that tv has been used to demonstrate its own selling strength.

Produced and directed by George G. Huntington, TvB vice president and general manager, the program is narrated by Ed Herlihy.

Financial report: Taft Broadcasting declared a quarterly dividend of 10 cents per share, payable 14 June to stockholders of record 15 May . . . **Metromedia** reported gross revenue for the first 13 weeks of 1961, ending 1 April, at $12,270,314 vs. $11,059,589 last year. Net income for the period was $138,732 or 8 cents per share vs. $12,334 or 1 cent per share last year. Incidentally, Metromedia is applying for a listing on the New York stock exchange.

PEOPLE ON THE MOVE: Edward L. Doyle to assistant program manager of WBZ-TV, Boston . . . **Charles Wood** to general manager of WHCT, Hartford . . . **Lawrence J. Pollock** to director of research and advertising services for WABC-TV, New York . . . **Arthur Murrellwright,** general sales manager of WROC-TV, Rochester, to vice president of Veterans Broadcasting Co. . . . **John A. Garner** to Carolina sales manager of WFMY-TV, Greensboro . . . **Joel D. Lasky** to advertising and promotion manager for WHEC-TV and radio, Rochester.

Kudos: WBAL-TV, Baltimore won a 1961 Albert Lasker Medical Journalism Award for "The Dark Corner," a program on the problems of mental retardation . . . **WRCV-TV,** Philadelphia won four awards made by the Pennsylvania Associated Press Broadcasters Assn. . . . **WPRO-TV** and **WJAR-TV,** Providence got resolutions commending them for service to the people via news and public affairs programing . . . **John B. Soell,** vice president and general manager of KTVE-TV, El Dorado has been appointed to the national standing committee on public relations for United Cerebral Palsy Associations.

Radio Stations

WGN, Chicago is distributing a new radio-audience study which it expects will boost local billings some 15%.

The station commissioned the Research Guild to make the study under the supervision of its own research section. Sample included over 1,000 Chicago adults.

One salient finding: an average of 23% on-the-wheel audience should be added to the in-home radio audience to reflect Chicago's actual radio reach.

Fifty-two stations joined RAB in April, a new record for the month.

In addition, the bureau increased its ranks by 176 stations during the first four months of the year, nearly as many joined RAB in the entire year of 1961.

Ideas at Work:

• Its better to give than to receive is the motto in Chicago where **WLS,** celebrating the second anniversary of its "Bright Sound" sent a bouquet of yellow roses to the executive reception room of ABC and a special rosebud for the lapel of Leonard Goldenson. Also included on the gift of roses list: 7,000 advertising and agency people.

• There are two mike personalities at **KOIL,** Omaha, named Tuttie and Fruttie who, dressed as policemen, cruise the city streets in the station's traffic car looking for safe drivers. If they spot a candidate, they describe the car over the station from their mobile radio and if the car pulls over the driver gets a "ticket" exchangeable for cold cash.

New affiliate: KBTR, Denver has joined the InterMountain Network. Station will also retain its ABC affiliation.

Sports sale: KCBS, San Francisco has signed Coco-Cola Bottling Co. and Honda for the 21-22 July broadcast of the Russian-American Track and Field Meet.

New agency: Broadcast Clearing House, centralized spot radio and tv billing company, has appointed **Jane Pinkerton Associates** as public relations and promotion counsel.

Kudos: KQV, Pittsburgh got a special citation from the U. S. Air Force Recruiting Service . . . **WABC,** New York was honored by the Committee of 500 Against Drug Addiction for its "relentless crusade against teenage addiction" . . . The Shomrim Society of the New York City Police Department has selected **William B. Williams** of **WNEW** as its annual "Man of the Year" . . . **WOR** got the 1961 Traffic Safety Achievement Award from the New York Department of Traffic . . . **WCAU,** Philadelphia won awards from the Pennsylvania Associated Press Broadcasters Assn. for outstanding news operation and editorializing.

PEOPLE ON THE MOVE: Len Hensel to national sales manager for WSM, Nashville . . . **Gerard Flesey** to KOFE, Moscow, Idaho, as vice president and general manager . . . **Frederick W. Hodge** to general manager of Northeast Radio Network, with headquarters in Ithaca . . . **Marvin Address** and **Reginald Mead** to local sales representatives of WGMS, Washington, D. C. . . . **Chuck Christianson** to general sales manager of

San Jose Broadcasting Co. . . . **Martin E. White** to feature sales director for WMBR, Jacksonville . . . **George J. Bloom** to supervisor of the WBBM, Chicago radio creative department . . . **Duane A. Hatch** to commercial manager of WSAV, Savannah . . . **Gus Parmet** to account executive at WCOP, Boston . . . **Martin Small** to general manager of KWBY, Scottsdalle, Ariz. . . . **Harvey L. Hudson** to the board of directors, v.p. and managing director of WLEE, Richmond and **Joe Mason** to station manager.

Station Transactions

KYA, San Francisco has been sold for $1,250,000 to a station group headed by Clinton D. Churchill of Buffalo, New York.

Seller was Golden State Broadcasters, Inc., an affiliate of MacFadden-Bartell which operates WADO, New York and KCBQ, San Diego.

Churchill was vice president of WKBW, Buffalo, recently sold to Capital Cities.

Blackburn brokered the deal.

There's a new member to the ranks of station owners in the midwest.

Marine Capital Corp., a small business investment firm, has bought WFOX, Milwaukee from Howard Miller Enterprises of Chicago. Jack Raymond, general manager of the station under the previous owner, is co-owner and will serve as president and general manager of Fox Broadcasting.

WWLP, Springfield, Mass. has applied to the FCC for an increase in power from its present 219,000 watt level to a 2,200,000 watt level.

If granted, the increase would make the station the most powerful commercial broadcast facility in the world.

Fm

WTAR (FM), Norfolk begins full-time stereo broadcasting early in June, making it the first full-timer in the state.

The station has been heavily promoting the stereo start including a week-long session of special meetings for set distributors to preview technical and programing plans.

A Stereo First: WPFB, Middletown, O. claims pioneer status for recording on remote and in stereo the complete three-hour Miami University Greek Week Jazz Concert. Program was then sold to Columbia and Capitol Records and Customcrafters Audio, a Cincinnati hi fi shop.

PEOPLE ON THE MOVE: V. Dale Smith to general manager and **Robert F. Stiles** to commercial manager of KHOF, Los Angeles.

Networks

The computer craze, now sweeping top agencies, has cut its mark at NBC TV.

The network, in preparation for centralization of its California facilities, will install a computer-operated switching device at its Burbank production studio. The most advanced switching central of its kind in the broadcasting industry, the computer makes possible programing a day's activities in advance and permits rapid changes in program schedules to accommodate fast-breaking news events.

KRCA, NBC TV's o&o will be moved to Burbank as part of the centralization program.

New affiliates: WCIV-TV, Charleston to **NBC TV** . . . WRAL-TV, Raleigh to **ABC TV** . . . KRAK, Sacramento to **ABC Radio.**

International entente: Yugoslav Radiotelevision, pubicly-owned broadcasting company of Yugoslavia, has joined the second annual International Program Exchange conducted by the **CBS owned tv stations.** The contribution, Yugoslavia's first to U. S. tv, is a ballet called "The Legend of Ohrid." It will be seen on the five CBS stations at a future date.

PEOPLE ON THE MOVE: John W. Kiermaier to vice president for public affairs, CBS news . . . **Charles Ayres** to vice president and associate sales director and **Peter Reinheimer** to eastern sales manager at ABC TV.

Representatives

Top radio rep Robert Eastman thinks too much time is wasted on the agency side on "statistical lint-picking" while creative advertising is being ignored.

In remarks to the Pennsylvania Assn. of Broadcasters Eastman charged that agency-originated com-

Outstanding values in broadcast properties

Good fulltime facility in a major market. Adequate cash flow. The balance can be paid over 8 years.

CALIFORNIA
$950,000

This profitable FM station is located in an underradioed university city. Ideal living conditions. Good future. Requires $20,000 cash down.

MIDWEST
$75,000

BLACKBURN *& Company, Inc.*
RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois FInancial 6-6460	Clifford B. Marshall Stanley Whitaker Robert M. Baird John G. Williams 1102 Healey Bldg. JAckson 5-1576	Colin M. Selph Calif. Bank Bldg. 9441 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-2770

plexities create unnecessary work and result in inaccurate conclusions. Radio will be easier to buy when creative people once more realize the power of words and sounds to stir consumer desire, he said.

Rep appointments: WONE, Dayton to **Venard, Rintoul & McConnell,** effective 1 June. **James S. Ayers Co.** will be the southeastern rep and **Torbet, Allen & Crane** the west coast rep . . . KQV, Pittsburgh to **Ohio Stations Representatives** for Ohio sales.

PEOPLE ON THE MOVE: Mel Trauner has been appointed director of radio research for Edward Petry . . . **Ray M. Stanfield** to director of radio promotion and research for Peters, Griffin, Woodward.

Film

One of the most extensive promotion contests conducted within the tv film syndication field in years has just been completed by Ziv-UA.

Stations carrying "Everglades" have been receiving entries for two months on "What I Like About TV Programing." Prizes include an all-expense-paid trip for two, including a week in Florida's Everglades.

Financial reports: Seven Arts Productions, Ltd. reported earnings of $1,100,555 after taxes, equivalent to 85 cents per share for the fiscal year ending 31 January. Previous years earnings were $1,090,212. Of an estimated $18,000,000 in total revenue, approximately $13,000,000 represented rentals from tv distribution via Seven Arts Associated Corp. . . . **Screen Gems** reported net income for the first nine months of the 1962 fiscal year (1 June 1961-31 March 1962) of $2,428,236 after estimated taxes vs. $1,817,752 for the like 1961 nine months. Earnings per share were 96 cents against 72 cents in 1961.

New properties: Twentieth Century-Fox has released 91 hours of the off-ABC TV show "Adventures in Paradise" . . . **Ziv-UA** has signed Patty Duke for a situation comedy tentatively titled "The Patty Duke Show."

PEOPLE ON THE MOVE: N. W. (Nick) Russo to general sales manager of Mel-O-'Toons . . . **Al Ordover** to research director of MGM-TV.

Public Service

An independent tv station in New York has matched the three networks in a public service venture.

WPIX will contribute $250,000 towards the cost of operating the city's only educational tv station WNDT. (When the outlet was first bought from NTA the tv networks offered similar contributions.)

Initial payment of $50,000 will be made on 1 June with four additional payments to be made on 1 June of each year that the station continues operation as the educational channel in New York city.

Public Service in Action:

- The **WCPO** stations are running a safe driving campaign in cooperation with the Cincinnati Police and Safety Council during the entire month of May. Each day one possible traffic violation is described.
- In a promotion to gain funds for the Easter Seal Campaign, **WHEB,** Portsmouth announcer **Tom Neely** walked a 26-mile route to gather donations.
- Five radio stations in the **Altoona, Pa.** area joined forces recently to raise $1,577 for the American Cancer Society by hosting a Twist dance for the local youngsters.
- **KMBC-TV,** Kansas City raised $2,800 to buy a small bus for the Crippled Children's Nursery.

Kudos: New York Mayor Robert Wagner commended **WLIB** for its editorial campaign for the Receivership Bill giving the city right to make repairs in slum houses . . . **WKAP,** Allentown and **WNAR,** Norristown received honorable mentions in the awards made by the Pennsylvania State University Cooperative Extension Service and the PAB . . . **WTMJ,** Milwaukee won two certificates of merit from the Milwaukee Press Club . . . **KSFO,** San Francisco won the Radio-TV Guild of S.F. State College annual award . . . **WEJL,** Scranton won a public service award for outstanding broadcasting of farm, home and garden news . . . **WSAI,** Cincinnati has been selected to receive the 1962 Ohio State Bar Assn. Journalism Award for 11 programs on the functions of the various courts of law.

Trade Dates

Advertisers will converge on New York 20-22 May for the ANA Spring Meeting.

This year's national forum will take place at the Hotel Commodore and on the agenda are several leading advertisers including: Max Banzhaf (Armstrong Cork), Albert N. Halverstadt (P&G), Michael P. Ryan (Allied Chemical), Harry F. Schroeter (National Biscuit), John Veckly (U. S. Steel).

John McMillin, executive editor of SPONSOR, will participate in a panel on Creative Research and Marketing Developments.

The fourth annual awards for public service to advertising will be presented at the joint convention of the AFA and the Advertising Assn. of the West.

All nominations postmarked not later than 25 May and sent to AFA headquarters, 655 Madison Ave., New York will be eligible.

The awards go to those whose "professional achievements and dedicated leadership in public service have added greatly to the stature, acceptance and effectiveness of advertising."

Calendar: The New Jersey Broadcasters Assn. holds its Spring meeting 17 May. The group will be the guests of Rutgers University, New Brunswick . . . William D. Tyler, advertising consultant and writer, is slated to address the joint national meeting of the **AFA** and the **Advertising Assn. of the West,** scheduled 23-28 June in Denver.

WHAT ARE YOUR PHOTO REQUIREMENTS?

"HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only $22.50 for 3 pictures, $6 each after that?')—and such wonderful service ('one-hour delivery, you say?')—why, *had I but known* about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't *you* call now and have our representative show you a few samples of our work?

BAKALAR-COSMO PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19

212 CI 6-3476



Tv and radio NEWSMAKERS



William A. Bates, general manager of WDAF (AM-FM & TV), Kansas City, has been elected a vice president of Transcontinent Television Corp., owner and operator of the station. Bates has been general manager of the WDAF properties since 1958. His first association with the station was in 1946 as a member of the announcing staff. After three months, he became assistant program director and then became the program director of the tv outlet when it went on the air in 1949.



Christy T. Allen is the new manager of southwest regional operations for Batten, Barton, Durstine & Osborn. Allen is a vice president and management supervisor in the agency's San Francisco office. He will handle his new assignment from Dallas, an office he helped establish in 1956. Allen joined BBDO in 1948. His previous experience in the broadcasting-advertising industry included posts at Compton and A. C. Nielsen, the latter as a vice president.



Ed Argow has been appointed New York sales manager of the Daren F. McGavren rep firm. For the last two years Argow has been managing the company's Chicago office but prior to that he was with McGavren in New York. His initial start in the broadcast business was with Dancer-Fitzgerald-Sample where he served both as a timebuyer and later as an assistant account executive. Argow's sales career began with the Forjoe Company where he was assistant sales manager.



Charles Ayres has been appointed ABC vice president and associate sales director for the tv network. In his new capacity Ayres will report directly to Edgar J. Scherick, network vice president in charge of tv sales. Ayres has most recently been vice president and eastern sales manager for the tv network. Prior to that his backgronnd was in radio. He was vice president in charge of both NBC and ABC radio networks. His appointment is part of the network's general realignment.

frank talk to buyers of air media facilities

The seller's viewpoint

"With the development of new customerized research services, radio and tv have become by far the most fully evaluated media available to today's advertiser," according to Frank G. Boehm, director of research and promotion for the national sales division of RKO General. Before taking over the newly formed position last fall, Boehm was vice president and director of research, promotion, and advertising at the Adam Young companies. "The television industry has certainly met the challenge of providing more qualitative data demanded by advertisers," he says.



Consumer research is tv's emancipation proclamation

For the first time, television research is measuring the advertiser's score in reaching his prime consumer "targets." Both ARB and Pulse, financially supported by broadcasters and advertising agencies, are producing exciting new customer-oriented audience data on local and national television programing. No longer need the advertiser scatter his shots by buying on a cost-per-1,000 home basis and trusting that some of his shot will nick the target. He can tell by means of the new research on nationwide programs whether his program or spot adjacency is right or whether he is wasting ammunition (ad dollars) by associating with the wrong program vehicle.

For example, data are now available to tell the cigarette advertiser that mystery adventure or westerns are his best bet to reach male smokers. Conversely, variety shows are below "average" vehicles for this advertiser. RKO General will shortly be releasing their first in a series of market/media research studies, "Target . . . the Consumer," revealing the differing appeal of six different program types on 20 separate consumer groups. With ARB data to be released this fall, the advertiser will be able to extend this analysis to individual markets. By utilizing spot tv's flexibility he will be able to maximize his particular target "hits" in each tv market.

The television industry has certainly met the challenge of providing more qualitative data demanded by advertisers. New programs can now be developed to maximize the impact on specific consumer targets. Stations can purchase programing or develop it themselves, recognizing in advance the potential advertisers for the program type.

Just as spot television permits the advertiser to concentrate his advertising weight in those geographic interurban markets in which most of America's purchasing power is concentrated, the new strata of research will permit proper demographic distribution of advertising impact.

With the advent of automated evaluation at the advertising agency, it is the concern of every broadcaster that the spot radio and television media be properly characterized in relation to other media. Machines are only as good as the data they digest. With the development of these new customerized research services, radio and tv have become by far the most fully evaluated media available to today's advertiser. It is the responsibility of the broadcaster to offer all assistance possible to advertisers in the proper interpretation of this new information.

The question is often raised, should a station or group of stations become involved in selling broadcast as media, or should it stick to selling a station's specific story?

The trade organizations can never substitute for the salesman selling the product he knows best—his own station. At the same time, the station salesman is not always able to catch the busy advertiser's ear with a specific station presentation. How then to interest top agency echelons and the client himself in the use of hitherto unknown spot media? One way is to provide a background of new research data on the many facets of radio and television marketing. On this foundation of client-arresting media information is developed the specific approach that relates individual stations to the medium's values.

Recognition of the values in this piggy-back selling of media and specific stations has led to the designation of specialists in agency-client relations within the major national sales organizations.

One of the greatest obligations imposed on the national radio salesmen today is the development of an awareness at both the advertiser and agency level of the merits of spot radio . . . but in combination with specific means of using the medium, should interest be shown by the client.

Those major station groups recognizing this need for generating interest with a combination of general and specific selling will reap the harvest of new spot radio and tv business.

SPONSOR SPEAKS

The 4A's at the crossroads

What has been described as "the most crucial year in the history of the 4A's" began last week when John Crichton assumed the office of president.

It would be a difficult spot for any man following Fred Gamble's distinguished 18-year term as head of the agency association, and his 33 years of 4A work.

But there seems to be a strong feeling in agency circles that John Crichton's burden has been made heavier by the need for a change in direction of 4A goals and activities.

Marion Harper, Jr., chairman of the association, staked out both the problems and some suggested solutions in his recent speech at White Sulphur Springs.

One of his most interesting points was this. "It is well to remember that for both business and media, advertising is a subsidiary or auxiliary interest. The first allegiance of business is to its products; the first allegiance of most good media is to *their* product—their editorial or programing content. Neither business nor media has a primary interest in fighting advertising's battles.

"That interest should be ours. And out of it arises a double responsibility for the agency business, to advance and present the cause of advertising, and to win endorsement of the agency function."

It's hard to argue with the directness and clarity of Marion Harper's thinking on this point.

And it is undoubtedly a good thing for the 4A's that the vigorous and dynamic board chairman of Interpublic Incorporated is available as counselor and chief advisor to John Crichton in his new job.

For what Harper is saying is what many agency men have long felt, that the 4A's ought to play a considerably larger role than it has in the past. As he puts it, the association should "take an entirely fresh initiative in providing leadership for advertising and the advertising agency business."

We applaud this spirit, and wish John, Marion, and their 4A associates well. We'll go beyond that. We, at SPONSOR, promise them our wholehearted support in their new programs for the coming year.

10 SECOND SPOTS

Lateness: There's an agency president who is a stickler about everyone in his shop reporting at 9:30 a.m., sharp. One of the legendary stories about him is the time a v.p. arrived with one eye closed, his left arm in a sling, and clothes in tatters. "It's 10:30," pointed out the president, "and you were due at nine-thirty."

"I fell out of a third-floor window," the v.p. explained.

The president said sarcastically, "It took a whole hour?"

Engagement announcement: A secretary at McCann-Erickson became engaged last weekend, and came into the office on Monday, anxious to show off her new ring. No one noticed it—despite the fact that she lighted a half-dozen cigarettes for people, draped her hand across the water cooler, and made sweeping gestures with her arm. Finally she couldn't take it any longer, and announced it in a loud voice: "If it gets any warmer in this office I'll take off my ring."

Narcissism: Merv. Griffin, hosting the *Tonight* show on NBC TV, told about the little girl who said to her mother, "Mommy, I want my own mirror, I'm tired of making up in door-knobs."

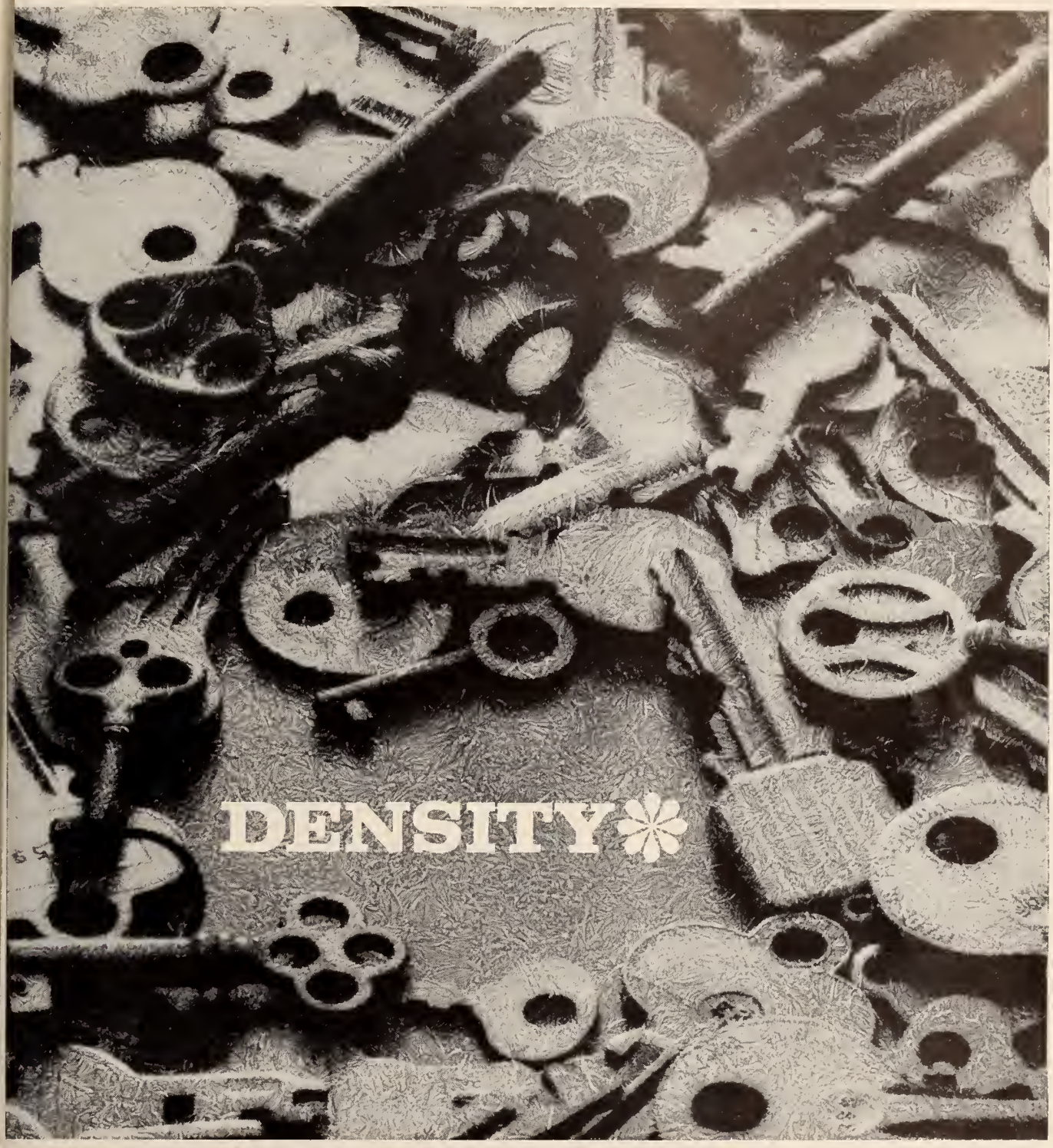
Sports: Bob Palermo of Donahue & Coe tells about the horse which showed up at the Polo Grounds and asked the New York Mets' Casey Stengel for a tryout.

With the shortage of good ball players today, Stengel said, "Okay, let me see you hit a few."

The horse got up there and hit five balls right out of the park. Stengel said, "Great. Now let me see you shag a few in the outfield." The horse proceeded to make the most prodigious one-handed catches Stengel had ever seen. "This is amazing," he told the horse. "You can hit and you can field. Can you run?"

The horse replied, "Look, Case, if I could run I would've been in last week's Derby."

Quote of the week: Jackie Gleason said, "My idea of roughing it is drinking champagne out of tin cups."



Providence . . . most crowded television market in the country . . . where WJAR-TV reaches more homes, more people with dynamic showmanship and dominant coverage. Test market experience has proven the penetration of WJAR-TV as it **unlocks** the sales potential of a "must buy" audience.

* ARB TV Homes

WJAR-TV

NBC • ABC – REPRESENTED BY EDWARD PETRY & CO., INC.
OUTLET COMPANY STATIONS IN PROVIDENCE **WJAR-TV**, FIRST TELEVISION STATION IN RHODE ISLAND – **WJAR RADIO** IN ITS 40th YEAR

OUTLAWS



HEADED YOUR WAY! Don't call the marshal—call NBC Films. It's the best western hour ever released for a syndicated series. "Outlaws" rides in with fifty hours of programming that proved a big hit with network audiences. ■ You can see how big in a recent Nielsen MNA report (April 2—8). "Outlaws" raced ahead to capture its time period with a 34 share of audience. And how the action delivers men! "Outlaws" runs 67% in front of the closest competition in men viewers per set.* ■ Round up "Outlaws" for your station. The bounty: A first-run syndicated series with a strong following in your area. One of America's leading actors, Barton MacLane, as a continuing star. Well-known Hollywood, Broadway and television performers in guest roles. And more viewers and sponsors for your station! ■ Here's a showdown to look forward to. Get your detailed description of "Outlaws" from NBC FILMS

*ARB, Feb. '62. Nielsen National, Jan.-March '62

RECEIVED
MAY 21 1962
CBC GENERAL LIBRARY

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

21 MAY 1962—40c a copy / $8 a year

WHO SHOULD PAY the big tab for media by machines? Industry hotly argues computer research p 31

NEW BOSS FOR 4A —John Crichton tells what he thinks of advertising's role in the U. S. today p 35

HONORED AGAIN BY
NATIONAL RECOGNITION
DEVOTED ALWAYS TO
LOCAL ACHIEVEMENT
recipient of
THE OHIO STATE UNIVERSITY AWARD FOR AN EDUCATIONAL TELEVISION SERIES...1961

WBAL-TV
BALTIMORE, MARYLAND
MARYLAND'S BROADCAST CENTER
REPRESENTED NATIONALLY BY EDWARD PETRY CO.



AMERICA'S HIGHEST RATED

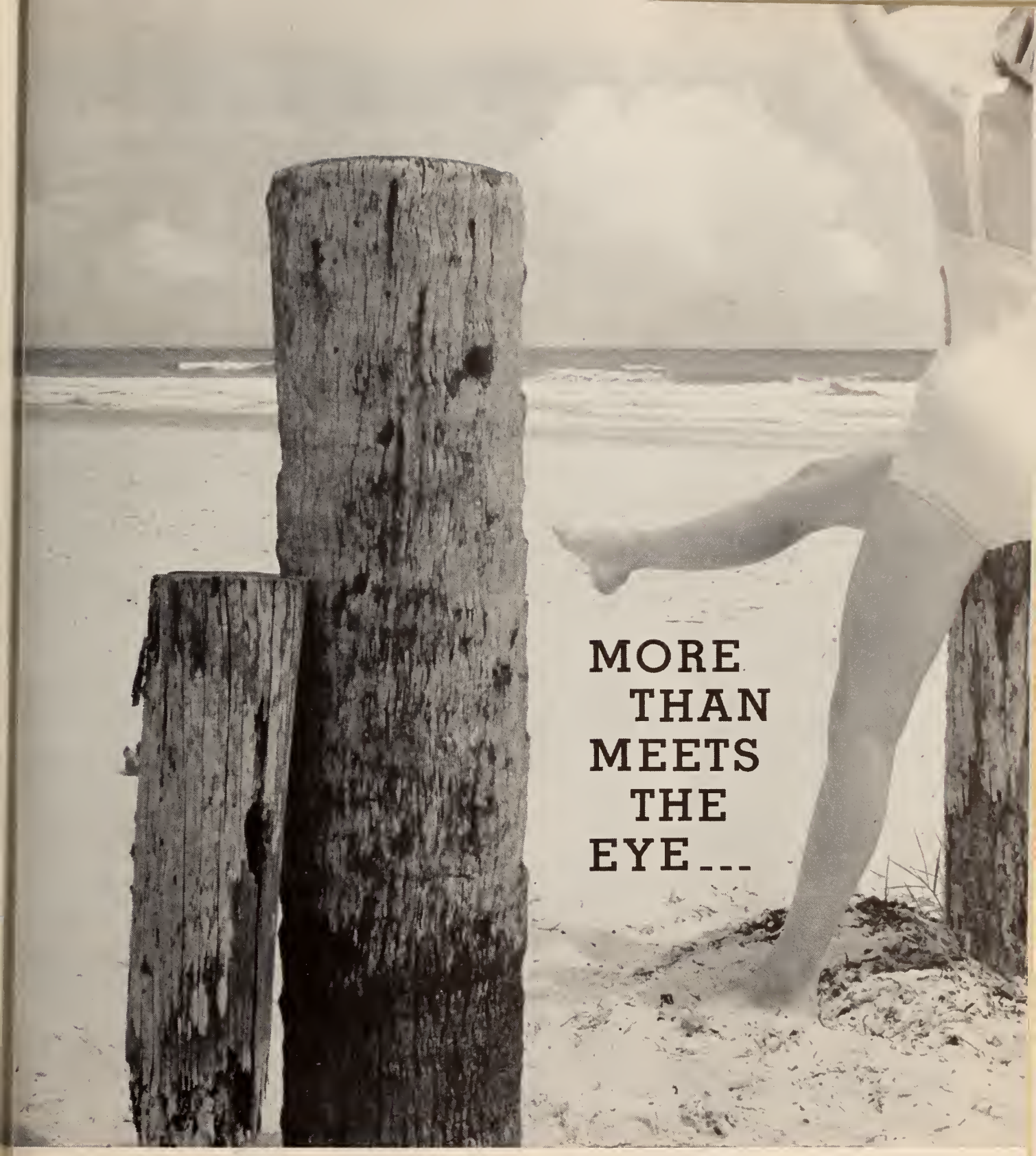
TOTAL "GOOD MUSIC" STATION*

Beautiful **WRYT** *Music*

PITTSBURGH America's 8th Market
WRYT IS RIGHT FOR PITTSBURGH

Represented nationally by Daren F. McGavren Co., Inc.

*Source: Pulse, Inc., Share of Audience. Latest figures for all major markets



The local scene can't give you a picture of what's seen in the booming *regional* market. WJXT cuts quite a figure in all of North Florida/South Georgia. Canny buyers can reach *215% more homes* per quarter hour outside the Jacksonville metro area. *No other* advertising medium comes close to WJXT in circulation or efficiency in covering this *total* market.

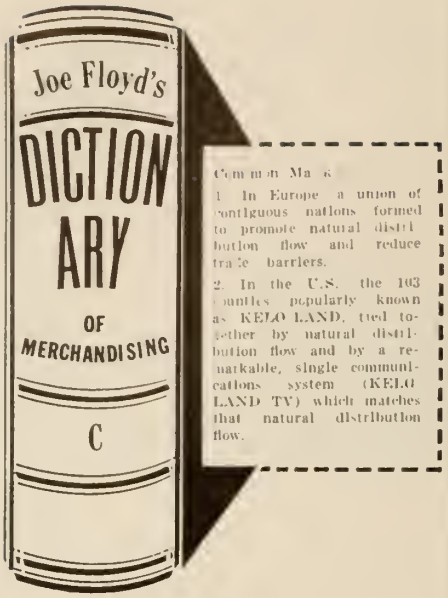
Dec. 1961 NSI, 6 AM-2 AM. Sun.–Sat.

WJXT 4

JACKSONVILLE, FLORIDA

Represented by TvAR

POST-NEWSWEEK STATIONS A DIVISION OF THE WASHINGTON POST COMPANY



THE UPPER MIDCONTINENT'S GREAT

COMMON MARKET

One TV Medium Covers this Common Market's Full Distribution Flow!

Only one television medium advertises your products throughout the Sioux Falls-103 County "common market." That television medium is KELO-LAND TV. To be lured into diverting your time "buys" to stations in next-door markets is to leave your wares untold and unsold within the vast KELO-LAND market itself.

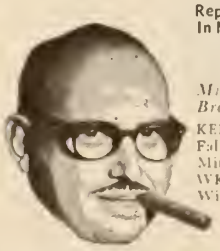
CBS • ABC

KELO tv LAND

KELO-tv SIOUX FALLS; and interconnected KDLO-tv and KPLO-tv

JOE FLOYD, Pres. • Evans Nord, Executive Vice Pres. & Gen. Mgr. • Larry Bentson, Vice-Pres.

Represented nationally by H-R
In Minneapolis by Wayne Evans



Midcontinent Broadcasting Group
KELO-LAND/tv & radio Sioux Falls, S.D.; WLOL/am, fm Minneapolis-St. Paul; WKOW/am & tv Madison, Wis.; KSO Des Moines

© *Vol. 16, No. 21* • **21 MAY 1962**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

Data for computers: who's going to pay?

31 Cost and need for coordination of new qualitative, demographic-breakdown data arouses broadcasters, stirs TvB to action before it's too late

Portrait of the new 4A boss

35 John Crichton, new 4A's president, outlines his ideas to SPONSOR on how the image of advertising can be improved in the United States

3 buyers hit the top

37 It takes more than a few spot buys to make an award-winning timebuyer as interviews with winners of Station Representatives Assn. awards show

Son, do you think you know how to manage a station?

40 This off-beat quiz, arranged by a well-known radio man, gives you a chance to struggle with some broadcaster dilemmas and test your ability

10 more top spot agencies

42 A report on air media buying philosophies of the agencies that rank from 11 to 20 among the top 50 air shops—postlude to "top 10" series

GM car radiator goes radio

44 GM Harrison Radiator division hits pay dirt with radio commercials; allocates 40% of advertising budget once spent in newspapers, outdoor

NEWS: Sponsor Week **7**, Sponsor-Scope **23**, Washington Week **59**, Spot-Scope **60**, Sponsor Hears **62**, Sponsor-Week Wrap-Up **64**, Tv and Radio Newsmakers **72**

DEPARTMENTS: 555/5 h **14**, Commercial Commentary **17**, Timebuyer's Corner **46**, Seller's Viewpoint **73**, Sponsor Speaks **74**, Ten-Second Spots **74**

Officers: *Norman R. Glenn*, president and publisher; *Bernard Platt*, executive vice president; *Elaine Couper Glenn*, secretary-treasurer.

Editorial: editor, *John E. McMillin*; news editor, *Ben Bodec*; senior editor, *Jo Ranson*; Chicago manager, *Gwen Smart*; assistant news editor, *Heyward Ehrlich*; associate editors, *Mary Lou Ponsell, Jack Lindrup, Jane Pollak, Wm. J. McCuttie*; contributing editor, *Jack Ansell*; columnist, *Joe Csida*; art editor, *Maury Kurtz*; production editor, *Barbara Love*; editorial research, *Mrs. Carole Ferster*; special projects editor, *David Wisely*.

Advertising: assistant sales manager, *Willard L. Dougherty*; southern manager, *Herbert M. Martin, Jr.*; midwest manager, *Larry G. Spangler*; western manager, *George G. Dietrich, Jr.*; production manager, *Leonice K. Mertz*.

Circulation: circulation manager, *Jack Rayman*; *John J. Kelly, Mrs. Lydia Martinez, Sandra Abramowitz, Mrs. Lillian Berkof*.

Administrative: business manager, *C. H. Barrie*; bookkeeper, *Mrs. Syd Guttman*; secretary to the publisher, *Charles Nash*; *George Becker, Michael Crocco, Jo Ganci, Mrs. Judith Lyons, Mrs. Manuela Santalla, Irene Sulzbach*; reader service, *Mrs. Lenore Roland*.

Member of Business Publications Audit of Circulations Inc.

© 1962 SPONSOR Publications Inc.

SPONSOR PUBLICATIONS INC combined with TV. Executive, Editorial, Circulation, and Advertising Offices: 555 Fifth Av., New York 17, MUrray Hill 7-8080. Chicago Offices: 612 N. Michigan Av. (11), 664-1166. Birmingham Office: 3617 8th Ave. So., FAirfax 2-6528. Los Angeles Office: 6912 Hollywood Blvd. (28), HOllywood 4-8089. Printing Office: 3110 Elm Av., Baltimore 11, Md. Subscriptions: U. S. $8 a year. Canada $9 a year. Other countries $11 a year. Single copies 40¢. Printed U.S.A. Published weekly. Second class postage paid at Baltimore, Md.

YOU CAN QUOTE ME...

"WLW TV and Radio land is a big part of America—reaching 20 million people in 9 states, which include a wealth of rich farm acres and prosperous homes. That's why we use the Crosley group for the Agrico Fertilizer products of The American Agricultural Chemical Company. The big WLW Stations' scope is a ripe field of rural and urban markets."

Alfred A. Wegener

Al H. Wegener, Account Executive
Marsteller Inc., New York

I'LL SAY THIS...

"The Crosley Stations take a lot of the guesswork out of media buying because the WLW TV and Radio facts and figures are sharp and clear, based on Crosley's 40 years of leadership and experience in the broadcasting business. If you want action in your media transactions, tune your time to the dynamic WLW Stations . . . and watch 'em go!"

Helen M. Seele

Helen M. Seele, Associate Media Director
Marsteller Inc., New York



Call your WLW Stations' representative . . . you'll be glad you did!

WLW-D Television Dayton

WLW-C Television Columbus

WLW-T Television Cincinnati

WLW-A Television Atlanta

WLW-I Television Indianapolis

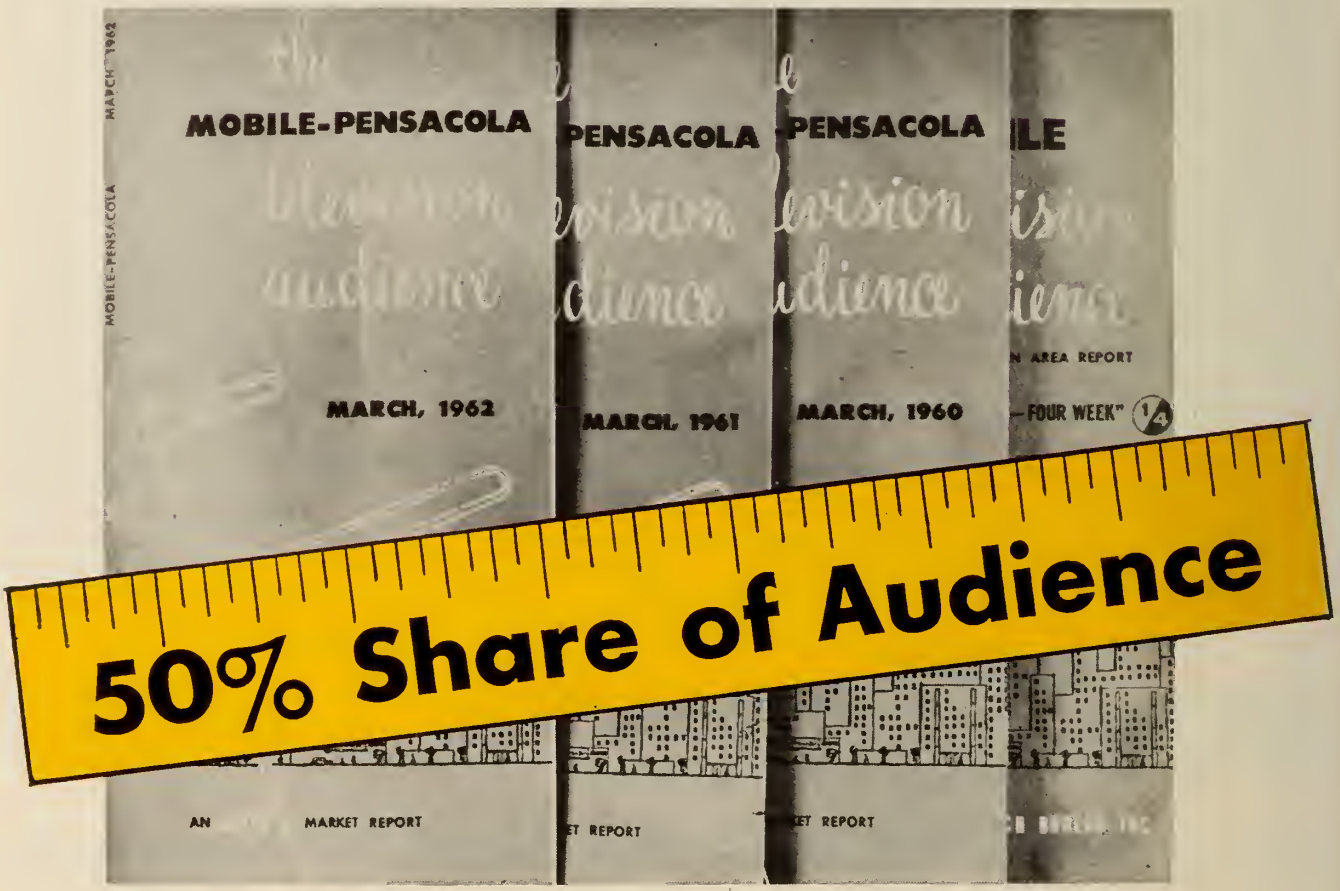
WLW Radio

Crosley Broadcasting Corporation

The Exception To The Rule

WKRG•TV

Mobile—Channel 5—Pensacola



WKRG-TV Mobile-Pensacola has enjoyed

50% or More Share of Audience in every March ARB

Measurement Since 1959 . . . From 9:00 AM to Midnight

For Details Call

AVERY-KNODEL—Representatives

or: C. P. PERSONS, JR., General Manager



21 May 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

BATES-WBC POLICY TIFF

Bates cancels $2 million tv spot on WBC stations due to lack of guarantees on 10 minutes protection

Bates last week brought the burgeoning problem of product protection to a high boil by cancelling what could have amounted to about $2 million in business.

Bates' action seems to be shrouded in mystery in this respect: it singled out Westinghouse stations as a sort of symbol of the creeping constrictions against product protection.

It happens that both the NBC TV and CBS TV o&o's have reduced their protection spans to 10 minutes, and as a matter of fact, CBS TV o&o's, like Westinghouse, don't actually guarantee any protection.

Perhaps there may be a clue to the connundrum in this remark by Ed Grey, Bates v.p. in charge of media: "Tv is a highly productive medium, and before the medium asserts a policy more discussion is required as to how deeply the change will effect clients' interests."

Another facet of the mystery is why Bates refrained from taking strong action against Westinghouse until 17 days after the new policy took effect.

The new policy, as announced by WBC to agencies 29 March, may be summed up in this paragraph: "While the separation of directly competitive product or service advertising is not part of any contractual relationship, **effort will be made by station to provide at least** 10-minute separation of product or services that **in view of the stations are directly competitive.**"

(The WBC protection span had previously been set at 15 minutes.)

It might be inferred that what stirred Bates against WBC in particular was that phrase, "in view of the station. . . ." In other words, Bates may have suddenly realized that the acceptance of this unilateral right of choice by a WBC station had sinister prospects for Bates, and that this might be interpreted

(Continued on page 8, col. 3)

TEXACO STAYING IN NETWORK MINUTES

Texaco's decision to stay on NBC TV with minutes instead of the Huntley-Brinkley news—and also in lieu of dropping network and going entirely into spot—now appears to be stabilized.

In addition to a $1 million summer spot campaign (see SPONSOR-WEEK, 14 May), Texaco (B&B) is now buying for fall as well. Last week Texaco put about $1 million more into 30-35 minutes on six nighttime shows for 13 weeks this fall.

When Texaco dropped the NBC TV news it was suggested the bulk of its tv budget would go into spot. This is definitely not the case, at least through the end of year.

Texaco seems to be following the Mobil-Bates pattern.

WBC viewpoint

The following is a part of a statement made by a WBC spokesman regarding the Bates cancellation:

"We regret the decision of Ted Bates Agency, who has been a substantial buyer of the WBC stations for many years, to cancel business because of our recently announced policy on product protection. . . . However, we believe, after more than a year of thought and study of this matter, that policies relating to product protection must evolve as a medium evolves. The growth of network spot carriers and the multiplicity of products advertised are changing facets of the industry that require this revision. WBC does not expect any increased revenue, nor will there be an increase in commercial frequency or volume or in the number of commercial positions. WBC is making this change in order to afford equal opportunity to all categories of advertisers to buy comparably on the WBC stations. . . ."

Blair-Tv presentation

Blair-TV last week showed its "Market Sense" presentation, comparing spot tv minutes and network participations, to an audience of creative, media, and research directors of 25 leading agencies.

General sales manager Frank Martin pointed out trends toward individualized commercial treatment aimed at "segmented" audiences.

FEB. NET TV TIME UP 12% TO $61 MIL.

Network tv gross time billings rose 12.3% this February and the first two months of the year were up 11.5%, TvB reported last week.

February network billings were $61.3 million, of which ABC TV has $15.8 million, up 5.5%, CBS TV had $23.5 million, up 15.6%, and NBC TV had $22.0 million, up 13.9%.

Daytime was up 18.4% and nighttime rose 9.5% in February.

For the first two months CBS was up 14.8% to $49.1 million, NBC TV was up 12.8% to $45.6 million, and ABC TV was up 5.2% to $32.4 million.

Miller leaving Katz; Axtell Chicago head

Chicago:

Roy Miller will retire from Katz Agency at the end of the month.

Miller, a 20 year Katz veteran, has been v.p., manager of the Chicago office, and radio sales manager. He will be succeeded as manager of the Chicago office by Alan T. Axtell.



Roy Miller

Axtell, Chicago tv sales manager of Katz, joined the rep in 1955. He opened a St. Louis office in 1957 and managed it until 1960, when he returned to Chicago. He was previously with CBS Radio spot sales from 1949 to 1959, and earlier was with the Branham Company.



Alan Axtell

16 week radio advantage expected

Radio's adult audience will exceed that of tv for 16 weeks during the summer of 1962, RAB president Kevin B. Sweeney predicted last week.

Last summer radio had an average daily audience greater than tv for 13 weeks, he noted. The two previous summers radio led for eight weeks and in 1958 it led for a single week.

The summer impetus comes from outdoor radio listening. There are now more than 47 million radio-equipped automobiles and 25 million portable radios have been sold in the last three years.

ATLANTA MEDIA PLANNERS NAME NEW OFFICERS

Atlanta:

The newly formed Atlanta Media Planners' Association has elected Eugene J. Cogan as president. He is v.p. and media director of McCann-Marschalk, Atlanta.

George Bailey of BDA is first v.p., Pamela Tabberer of LNB&L is secretary treasurer, and Anne Benton of TW, Lidie Waters of D'Arcy, and Bob Dulaney of KTF&S are members of the executive committee.

WBC sells KEX, Portland

WBC, which recently purchased WINS, New York, to raise its compliment of radio stations to its full allotment of seven, last week sold KEX, Portland, and is now down to six stations again.

The purchaser was Golden West Broadcasters. Purchase price was not disclosed. Golden West also owns KMPC, Los Angeles; KSFO, San Francisco, and KVI, Seattle.

BATES-WBC POLICY TIFF

(Continued from page 7, col. 2)

as actually guaranteeing no product protection.

Bates may have also visualized the impact the acceptance of this proviso could have on the whole structure of product protection.

WBC's explanation for the insertion of the "at least" provision is that slips affecting the span between competitor products have been growing and that the cost of make-goods by the station have become too high. In fact, it's taken on the aspects of an economic strain.

WBC thinks that Bates has thrown its billings weight into an area that may make the agency look good to its clients but which suggest a questionable interference with a medium's attempt to solve a serious equity and economic problem, mainly arising from the proliferation of competitive brands and product diversification by a goodly number of advertisers.

MGM-TV reports $6.5 mil. feature film sales

MGM-TV reported last week that it had written $6.5 million in syndication business on feature films since last May.

The syndicator has 60 post-1948 feature films in distribution, consisting of two groups of 30 each. The respective groups have been licensed in 62 and 48 markets.

Donald Foley to ABC as advertising-promotion v.p.

Donald Foley has been appointed v.p. and director of advertising and promotion for ABC.

Foley will be in charge of all advertising and on-the-air promotion for all the ABC radio and tv divisions.

He was manager of trade and owned station advertising at NBC since 1956. From 1950 at CBS, he was stations promotion service director and later tv spot sales advertising director.



a statement of

WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

If we are engaged in a project to bring more and better television to the people, then this battle must be fought consistently, not with a feint here and a withdrawal there.

In order to have a reason for enactment of all-channel receiver law we should have some UHF stations, and without deintermixture, soon and strong, we most likely will not, save in one or two residual areas that people will shortly forget. Deintermixture is as important as the all-channel legislation, if anyone is really sincere about doing something to improve the nation's television picture.

But look at another facet of this matter. Such a law must first be enacted, and it may take some doing to get an all-channel law without restrictive riders; and then it must withstand the test of the courts. And no one should be so naive as to assume that it won't be lengthily and laboriously due processed.

Look at the record. In 1950 Congress passed a law the effect of which was to impose stiff penalties on the Communist Party as a group and its members as individuals; these being the avowed enemies of our entire society: . . . Yet this law was held up in its effectiveness for 11 years, and this by the Communists. How long the same stunt can be worked by the Capitalists is anyone's guess.

All-channel legislation is no substitute for fair competitive opportunity.

Represented nationally by HOLLINGBERY



Coverage, yes... but what about those curves?

The time comes when any young lady can use blanket coverage. Still, it doesn't do much for her curves, does it? And, oddly enough, the same thing is happening in marketing, today.

Beyond question, all marketing curves have changed in our time. Some are beautiful. But some are the most uncomfortable curves in a marketing man's life. For example: more than half his company's sales are likely to be concentrated in only 20 critical markets where the competition is toughest: *in the top 20 TV markets alone* (where 58% of the nation's income, and 55% of all TV homes, are found).

Marketing is not on the level!

Every marketing man knows his product's sales-curves also go up and down like a roller-coaster, *from market to market.* (Just one example from TvAR research: The percentage of all consumers who use a leading food-product varies from 63% in Pittsburgh to 39% in Cleveland . . . two major markets less than 125 miles apart!) *

Obviously, the ups-and-downs of any product's individual market variations cannot be solved "nationally." They must be solved *in* the market, or not at all.

What price blanket coverage?

Blanket national coverage is no answer, here. For it's based on national media delivering the *same* message, at the *same* time, to *all* markets.

That's *rigidity* (as though all your marketing-curves were alike!), just when smart marketing increasingly demands *the skilled adjustments of selling-pressures where and when you need them most.* This takes a little skill. But how it pays off!

Do you want to speed turnover? Challenge competition? Counteract competitive moves? Equalize marketing valleys? Bolster thin national advertising where sales potentials are highest?

The most versatile answer to *all* these questions is already being used by 92 of the top 100 advertisers (and hundreds of others) exclusively, or to correct major market weaknesses in national coverage. It's Spot TV — *Individual Market Television* — the most controllable, most flexible, most powerful, individual market selling-force in America today.

You'll find Spot TV offers a remarkable range of solutions to tough problems. Its versatilities adapt to virtually every budget-size, campaign-length, message-length, as well as to choice of markets, seasons, and *all forms* of program sponsorship.

If you've a marketing problem, large or small, let us show you how Spot TV can be tailored to your needs.

*If you would like to see a new detailed exclusive analysis of the marketing "tilt" of 65 different Network TV programs, entitled "TILT—The After-Math of Network TV", write us at 666 Fifth Avenue, New York (19) or call JUdson 2-3456.

TvAR

TELEVISION ADVERTISING REPRESENTATIVES, INC.

Representing: **WBTV** Charlotte (Jefferson Standard Broadcasting Co.)
□ **WTOP-TV** Washington and **WJXT** Jacksonville (Post-Newsweek Stations)
□ **WBZ-TV** Boston, **WJZ-TV** Baltimore, **KDKA-TV** Pittsburgh, **KYW-TV** Cleveland and **KPIX** San Francisco (Westinghouse Broadcasting Company)

TvAR Offices in
New York, Chicago, Detroit, San Francisco, Los Angeles and Atlanta.

BAISCH's ANTI-FCC SET OF RESOLUTIONS

A set of anti-FCC resolutions was adopted by the Illinois Broadcasters Association Freedom Committee last week. Joe M. Baisch, v.p. and general manager of WREX-TV, Rockford, is chairman.

The resolutions were directed against the FCC for the most part and urged the NAB to intervene on behalf of station "freedoms."

One point asked that Section 315 be eliminated. Others demanded that hearings like the one in Chicago not be repeated elsewhere and that investigations, such as one on 14 San Francisco radio stations, cease. Another point opposed the principle of NAB Code Authority prescreening.

Chira lands at MW&S as division v.p.

Joseph Chira, former v.p. and director of advertising for Lanolin Plus, has returned to the agency field, joining Mogul Williams & Saylor last week as v.p., account group supervisor, and director of the agency's drug, toiletries, and cosmetics division.



Joseph Chira

At Lanolin Plus, Chira was responsible for the launching of new products. He was a member of the executive marketing committee.

Chira was previously with K&E as senior account management executive on the Max Factor account and, earlier, held marketing and new product posts at Helena Rubenstein.

Emil Mogul, MW&S president, termed the appointment a major expansion move, mentioning that the agency has acquired four important accounts recently, including Maradel Products and Griffin Shoe Polish.

NAB to resume 1½ day conferences

The NAB will be back to one-and-one-half day fall conferences this year after last year's attempt to hold one day meetings.

Reason for the change back to the longer meetings is that one day just wouldn't do for separate radio and tv sessions.

Fall schedule is as follows:

Atlanta, 15-16 October; New York, 18-19 October; Chicago, 22-23 October; Washington, 25-26 October; Dallas, 8-9 December; Kansas City, 12-13 November; Denver, 15-16 November, and Portland, Ore., 19-20 November.

6 NAB committees named

Washington, D. C.: NAB President LeRoy Collins last week announced the appointment of six committees composed of members of the board of directors.

The six committees and their chairmen are: Radio Fund Finance, John F. Patt, WJR, Detroit; Television Fund Finance, Joseph C. Drilling, WJW-TV, Cleveland; General Fund Finance, composed of radio and tv committees with their chairmen serving as co-chairmen; Convention, James D. Russell, KTTV, Colorado Springs and another still unselected executive, co-chairmen; By-Laws, B. Floyd Farr KEEN, San Jose, and Membership, Robert F. Wright, WTOK-TV, Meridian, and Carleton D. Brown, WTVL, Waterville, co-chairmen.

PGW opening Phila. office

PGW will open a Philadelphia office, its eleventh, on 1 June with Donald K. Heller as manager.

Heller has been with N. W. Ayer since 1957. He was previously affiliated with Al Paul Lefton and Warwick & Legler.

TvB REBUTTAL TO DAILY NEWS FIGURES

TvB has answered the New York Daily News' presentation on chainbreak audiences with a six-page rebuttal.

TvB asserts that the News' ARF study doesn't mention its research proves that 82% of New York adults watching shows before or after a break were in the room during the break.

The News contended that tv has viewing during an average hour of 33.2%, but during chainbreaks this falls to 22.5%, of which only 12.6% of the adult population can be said to be really watching.

(Continued on page 64, col. 1)

WPIX in $3 mil. program boom; buys Allen series

WPIX (TV), New York, will undergo a $3 million programing expansion shortly. The station is going back into daytime commercial service and is expanding its morning service.

The station has acquired the new Steve Allen show from WBC, and the first non-WBC station to sign for it. Purchase price is reportedly $10,000 for five late night shows a week.

WPIX is also expanding its production of documentary and public affairs shows. Subsequent syndication of certain shows made by the station or elsewhere around the world will be handled by Desilu Sales.

AB-PT expecting record second quarter in 1962

Leonard Goldenson, AB-PT president, expected that the second quarter would be a record one for profits for the ABC Broadcasting Division. He made the statement last week at the AB-PT annual stockholder's meeting.

Thirteen directors were re-elected and David B. Wallerstein, president of Balaban & Katz, Chicago, was elected a new director.

More SPONSOR-WEEK continued on page 64



Special Issues

We're commemorating two important events this year in Philadelphia: WIP Radio's 40th anniversary and Joe McCauley's 20 years of continuous on-the-air service. WIP can point to a long list of "Firsts" in 40 years of maintaining the highest standards in broadcasting. We'd rather make an issue of Joe McCauley, affectionately known as Philadelphia's Morning Mayor, and a tradition with hundreds of thousands of Philadelphians. For over a generation, they (and scores of happy clients), have started each day with Joe McCauley on Philadelphia's Pioneer Radio Station **WIP RADIO**

A Metropolitan Broadcasting Station
Now represented by Metro Broadcast Sales

555/5th

Blasting off about blasting off

The one criticism of television that I hear continually, and that I support strongly myself as a viewer (as well as advertising executive), is the way *commercials blast out loudly from the tv set!*

Certainly this is one element that could be remedied quickly and easily at the telecast source—keeping the sound of the commercials at the same level as the program. I've discussed this with many people in agencies and in advertisers' organizations who are responsible for commercials, and not one has said he has planned that the commercials should blast out louder than the program.

So I read a detailed explanation somewhere in the trade press proving that the commercials really aren't louder—they only "seem louder." As a listener, I'm completely unimpressed; the commercials sound louder to me, and my angry reaction is two-fold: (1) I resent the advertiser blasting at me and I determine not to buy his product; (2) I'm even more upset that this blasting provides specific, sound (pun intended) ammunition for the critics of advertising as a whole.

If SPONSOR can influence the telecasters to turn down that knob, it will help turn off a source of justified public criticism and resentment.

Samm Sinclair Baker
Larchmont,
New York

Just the reverse

The April 30 issue SPONSOR carried an item about the rating values of two-or three-part television shows (*Sponsor-Scope*). It was stated that, "in terms of buildup ratings the two and three-parters have been pretty much of a bust."

Our experience this year with *Walt Disney's Wonderful World of Color* for Eastman Kodak and RCA has been just the reverse. We have had six multiple part shows, one a three-parter, all of which have done better on the second and third weeks than they did on the first week.

The following is a share rundown:

Horsemasters—I—32.4
Horsemasters—II—35.9
Light in the Forest—I—35.8
Light in The Forest—II—38.7
Hans Brinker—I—36.9
Hans Brinker—II—42.1
Sancho, The Homing Steer—I—36.4
Sancho, The Homing Steer—II—41.6
Comanche—I—36.2
Comanche—II—39.9
Prince & The Pauper—I—33.0
Prince & The Pauper—II—33.1
Prince & The Pauper—III—34.4

ONE OF A SERIES

WHBF
PLUS FACTOR

This station is a veteran in the broadcast industry: radio 37 years-- television 12 years...

The roots of WHBF in the Quad-City community are deep and strong. Since conception, WHBF has grown up under an environment of good manners and sound management. Only once has the station changed hands — and that was over 30 years ago when Rock Island Broadcasting Co. an affiliate of the Rock Island Argus bought WHBF.

And so, as a long established institution in the Quad-Cities, WHBF knows the ways of this community of 270,000 urban residents and the surrounding trade area of twelve agricultural counties.

The experienced personnel at WHBF (some with over 30 years service) understand broadcast techniques and pursue with determination the high standard, adult format of programming that builds long lasting prestige and audience acceptance.

You get more of the plus factors when WHBF is your communicator in the Quad-Cities. Ask Avery-Knodel for availabilities and details.

WHBF
RADIO • FM • TELEVISION
Call Avery-Knodel



The evidence of these 13 telecasts would seem to indicate that multiple part shows of quality do indeed build in audience levels.

As SPONSOR pointed out, one of the variables, story strength, is important and in the Disney show, the multiple part stories have been excellent.

Murray Skurnik
assoc. radio/tv group head
J. Walter Thompson
New York

Davis Factor clarifies

In reference to the article in your April 30, 1962 issue of SPONSOR, page 58, (*Sponsor Hears*) we are advising you of the following facts.

At the time we terminated our relationship with Kenyon & Eckhardt, or at no time thereafter, did we have any understanding of any kind with Mr. Howard Wilson that would indicate that our account would follow him to any other agency with whom he might associate. On the contrary, before our decision to terminate was finalized, Mr. Wilson very energetically worked for a continuation of our relationship with Kenyon & Eckhardt.

While several agencies were under serious consideration, only one agency other than Geyer, Morey, Madden & Ballard, Inc. travelled to California to meet with us and make any kind of a presentation. This one agency came at their own insistence, without any encouragement on our part other than to grant them the necessary time for a discussion. We also advised this agency that some of our executives would be in New York within a week and we would meet with them in their New York office. However, they still preferred to come out to Hollywood. Thier presentation was not a formal one but simply a discussion of their services, personnel and experiences. At the time of this meeting, our company had not decided on an appointment.

We received many telephone calls from a great number of agencies and, in one case, a vice president of an out-of-town agency happened to be in Hollywood on other business and he came in and spoke with our advertising director for a short period.

Any statement that our company went through ". . . the multiple pitch routine so as to be able to satisfy stockholders in the event any question about the transfer was raised . . ." is completely false.

It is one of the writer's responsibilities to maintain a proper relationship with the stockholders of our company and to protect their interests. We feel that your statement directly attacks the integrity of the management of our company.

To summarize, we consider your article erroneous in content and implication. The solicitation of that portion of our business that was given to Geyer, Morey, Madden & Ballard, Inc. was handled with businesslike dignity and with considerable consideration given to the expenses that any agency would incur in soliciting our account. The agencies that we did speak to were asked simply to discuss the personnel available and the experiences of that agency.

Davis Factor
chairman of the board
Max Factor & Co.
Hollywood

See SPONSOR HEARS, page 62 for reply.



WGN-TV CITES CONTAGIOUS COLOR ENTHUSIASM IN CHICAGO MARKET

Ben Berentson, WGN-TV General Manager: "Enthusiasm and interest in Color TV is growing and spreading every day. To meet this great opportunity and exciting challenge, we've planned over 1600 Color hours this year, and we foresee a major break-through in Color sales to advertisers in '63." Color TV has big opportunities for you, too. Find out about them today from: J. K. Sauter, RCA, 600 North Sherman Drive, Indianapolis 1, Indiana, Telephone: ME 6-5311.

THE REBEL

starring Nick Adams



NOW LOCAL

For Fall '62 release: 76 high rated 1/2 hours for syndication! The eminently successful REBEL enjoyed top Sunday night audiences on ABC's Television Network for 2 solid years. A 32.9% average share-of-audience* put THE REBEL into 9,729,000 homes each week during the 1960-'61 season. Already bought and programmed by the NBC Network** THE REBEL faces no hiatus this summer. This invaluable exposure of your property will cover 12 weeks this summer on the network: A springboard for your local programming this fall. So rally 'round THE REBEL, boys! Write for full details today; or call . . .

ABC FILMS, INC.
1501 Broadway
New York 36
LA. 4-5050

*NATIONAL NIELSEN, JAN.-MAY, 1961 **WED. 8:30-9 P. M. STARTING JUNE 27. (REPLACING JOEY BISHOP)



AT NOW LOCAL
PRESS TIME
ALL THESE
TOP STATIONS
ALREADY
SOLD!

WABC-TV ..... New York
KCOP ..... Los Angeles
WGN-TV ..... Chicago
WXYZ-TV ..... Detroit
WRC-TV .....Washington, D. C.
KTVT.....Dallas-Fort Worth
KMSP-TV...Minneapolis-St. Paul
WFLA-TV..Tampa-St. Petersburg
WBIR-TV ..... Knoxville
WNEP-TV Scranton/Wilkes-Barre
WLOS-TV .....Asheville

It's moving fast ...so better act fast!

by John E. McMillin

Commercial commentary

"The Great Time-Killer"



I have just been reading an advance copy of a very depressing book, *The Great Time-Killer* by Harold Mehling, to be published this week by World Publishing of Cleveland and New York.

This is probably the most vicious attack ever made on the world of commercial television, and what disturbs me is the fear that it might easily become a national best seller, like Vance Packard's *Hidden Persuaders*, which it somewhat resembles.

Mehling, an ex-newspaper man, combines a reporter's zeal for names and facts, with a snake oil pitchman's ability to twist his material into pretzels of untruth.

His book is luridly, sensationally written. But it is readable. And while most of his conclusions are as phony as a three dollar bill, I'm afraid they may sound plausible to a lot of prejudiced or gullible people outside the business.

The general thesis of *The Great Time-Killer* is "We have been robbed—deliberately, there is no doubt of that—by sponsors and their Madison Avenue advertising agencies, and by the hired hands in the Hollywood laugh-laugh mills."

To support these contentions, Mehling marshals an imposing array of names, quotes, incidents and stories (Oh research, what crimes are committed in thy name!) and mentions practically everyone in the business—John Doerfer, Charles Van Doren, Ollie Treyz, Frank Stanton, Rosser Reeves, Howard Morgens, Robert Sarnoff—with an acid and scurrilous scorn. He has kind words only for the likes of David Susskind and Newton Minow.

In a sense, of course, it is too bad to give comfort to the enemy by publicizing such a book in any way.

But I think it will do all of us in the industry some good to be familiar with Mehling's tricks and techniques. For, depend on it, we're going to be asked about *The Great Time-Killer*.

The attacks on P&G

Obviously, in a single column it would be impossible to answer all the barbs in Mehling's 340-page opus.

But I think we can get some idea of *The Great Time-Killer* by examining a single subject, its 12 references to Procter and Gamble.

Having worked closely for 15 years with the Cincinnati soap giant, this is a topic I think I know something about. And while I don't believe that the P&G operation is perfect (and I'm sure Neil McElroy and Howard Morgens would never claim this) still I know that it doesn't deserve the lurid treatment Mehling gives it.

Here for instance is his judgment on P&G's use of radio soap operas—"to push Chipso, Oxydol, Ivory, Camay and other goodies among the women of the populace, and these women have never



been regarded very highly by advertisers.

"It was for this that the soap opera was manufactured. In its perfected. aired form, the soaper may not have done more to degrade the woman than concubinage, but at least it tried."

Well. Mr. Mehling. having once been responsible for handling 12 different P&G serials, I can personally assure you that this was not what we were trying to do. And we had no orders from Cincinnati to attempt it. On the contrary, we were constantly trying to introduce more truth, significance, and maturity into our scripts. And P&G's Bill Ramsey backed us to the hilt in these attempts.

Our problem was always to find writers, and I might point out to you that if the lush, florid dishonesty of *The Great Time-Killer* is any sample of your own ability, I would never have considered you for the scripts of a *Mary Martin* or *Against the Storm*.

Post hoc propaganda

Turning to tv, Mehling offers this startling reason why tv shows have deteriorated. "The medium's decline has occurred in fairly direct ratio to the increasing investment of major advertisers since 1950, and P&G's own spending illustrates the point."

He then prints a table showing the year-by-year increase in P&G's ad budget from $33 million in 1950 to $103 million in 1960 and an increase in tv's share of budget from 1.7% to 92.6%.

Here surely is a mad, bigoted accountant trying to dazzle us with *post hoc* reasoning and bewitchingly incomplete figures!

There are a few facts which Mehling doesn't offer. *Total* tv income between 1950 and 1960 increased far faster (from $200 million to $1,600 million), than P&G's ad budget.

P&G's big swing to tv came in 1951. In that year it placed 18.5% of its budget in tv ($7.57 million) which was roughly 2% of all tv advertising. In 1960, its $103 million tv expenditure was less than 1% of the total. Even if you accept Mehling's tortured reasoning it's hard to see how P&G can have more influence with less share.

But perhaps his dirtiest anti-P&G crack comes in a passage that begins . . . NBC's Robert Sarnoff says that advertising 'can only propose, the public disposes and rightly so.' Sarnoff pleases major advertisers with such speeches, but the most artful defense of massive consumer goods advertising comes from his best client, P&G, which is the league leader in endowing commercials with saintliness.

"Howard Morgens, who as P&G's president supervises its annual investment in tv, boosts advertising by knocking the Russians. This technique is a guaranteed crowd-pleaser, whatever its deficiency in logic."

Now listen, chum, that's carrying it too far. I've known Howard for more than 20 years. He is not a speech-making guy (nor is any P&G man.) To my knowledge the only major policy speech on advertising he has made since becoming president was an address to the National Industrial Conference Board in 1960.

Before any reader begins accepting the shoddy histrionics of *The Great Time-Killer*, I think he should write Clem Uhling at P&G in Cincinnati, for a copy of the speech itself.

He might also write Crown Publishing, and ask what standards of professional decency allow them to publish such a book.

ADD ACTION!



ADD COLOR!



For more audience reaction!

now available for first run off network

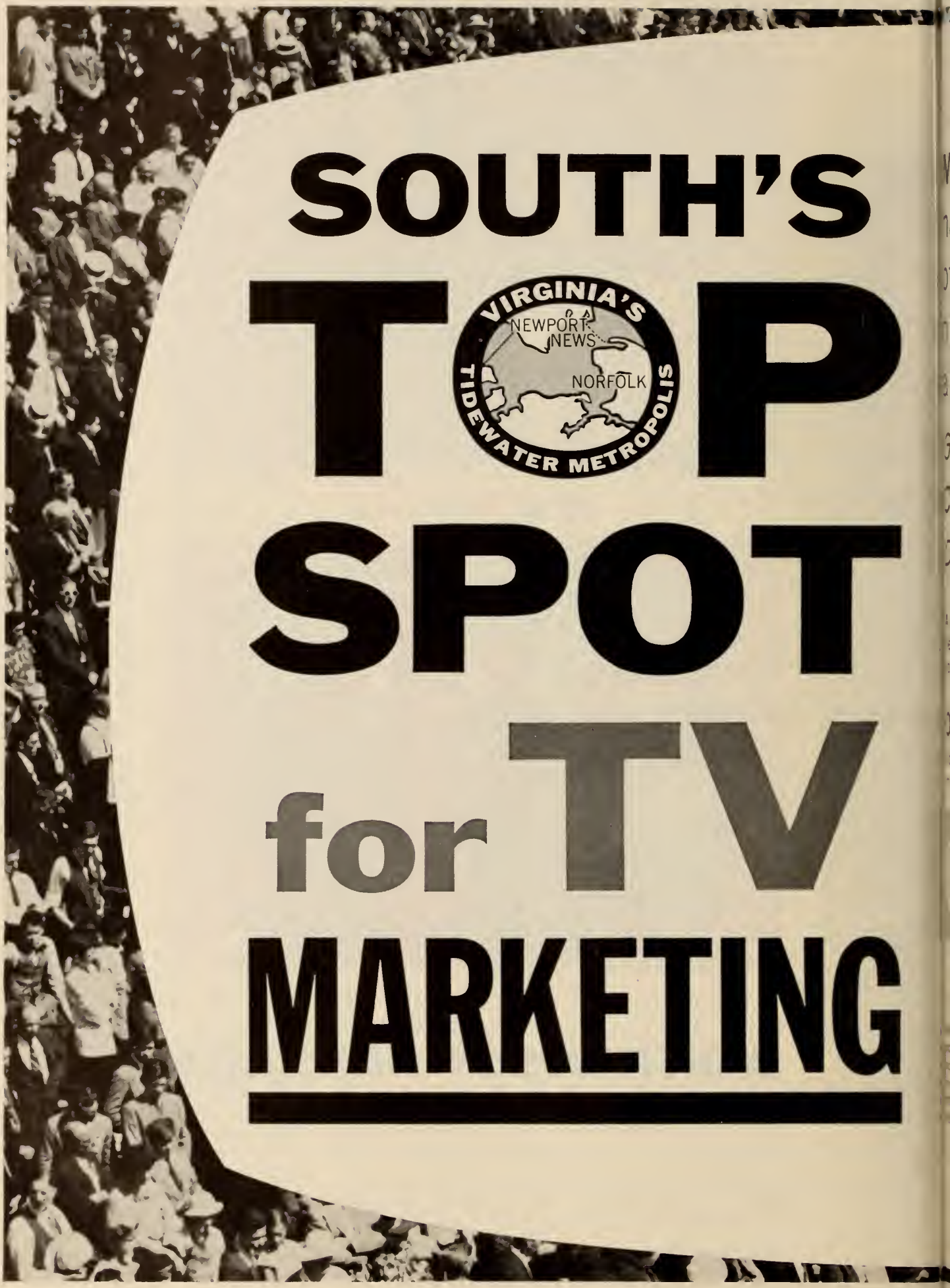
NORTHWEST PASSAGE

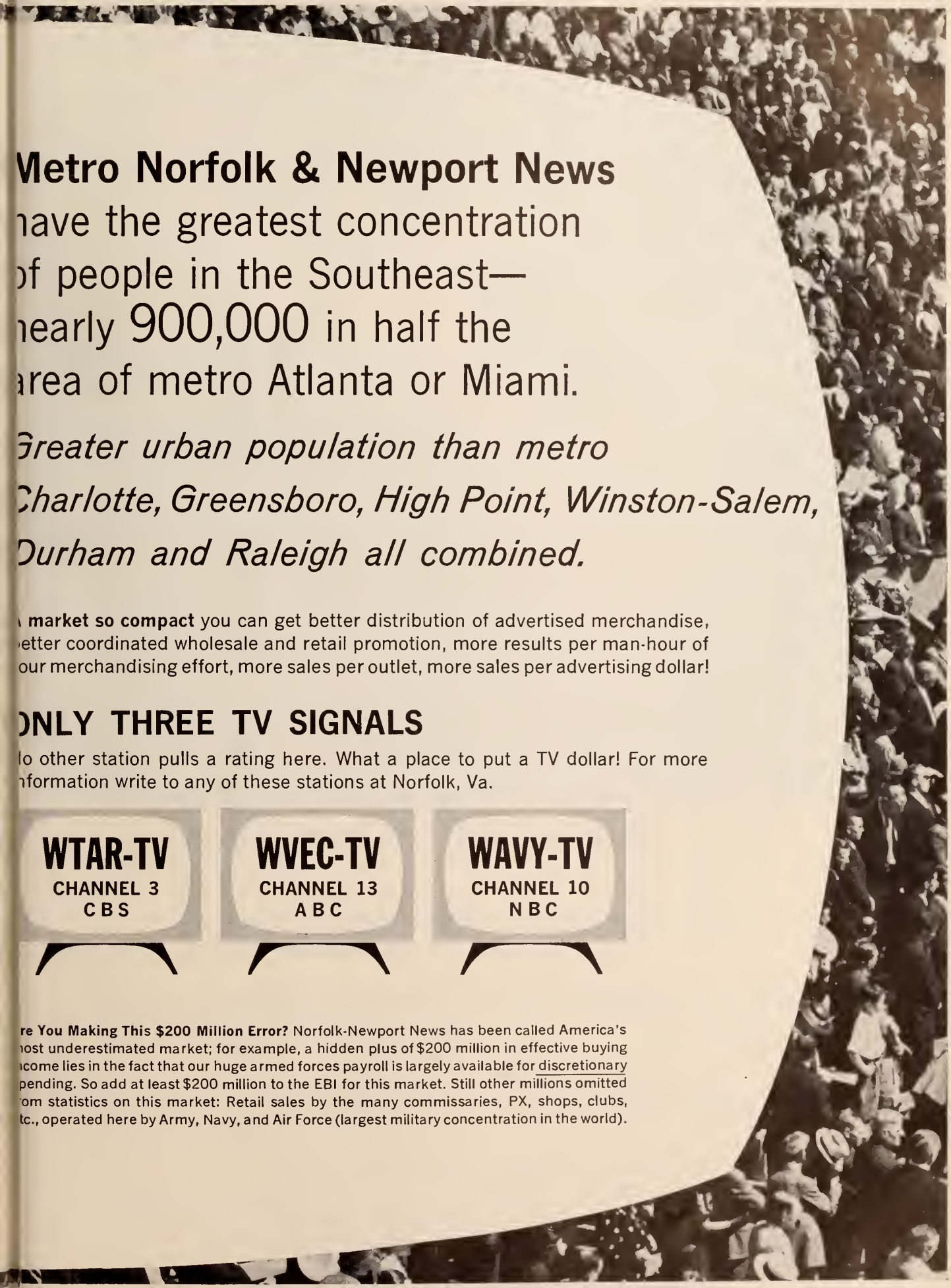
26 half-hour episodes of the exciting exploits of Rogers Rangers... Stars Keith Larsen, Buddy Ebsen and Don Burnett... Based on Kenneth Roberts' best-selling novel... Color quality is the finest...Tops for any time period.

Put more color in your schedule with a program the whole family will enjoy. A fresh, promotable and economical availability. Contact any MGM Television office for full details. (Also available in black and white)

MGM TELEVISION

NEW YORK, JU 2-2000 • CHICAGO, ILL., 467-5756 • CULVER CITY, UP 0-3311


SOUTH'S
TOP
VIRGINIA'S
NEWPORT NEWS
NORFOLK
TIDEWATER METROPOLIS
SPOT
for TV
MARKETING



Metro Norfolk & Newport News

have the greatest concentration of people in the Southeast— nearly 900,000 in half the area of metro Atlanta or Miami.

Greater urban population than metro Charlotte, Greensboro, High Point, Winston-Salem, Durham and Raleigh all combined.

A market so compact you can get better distribution of advertised merchandise, better coordinated wholesale and retail promotion, more results per man-hour of your merchandising effort, more sales per outlet, more sales per advertising dollar!

ONLY THREE TV SIGNALS

No other station pulls a rating here. What a place to put a TV dollar! For more information write to any of these stations at Norfolk, Va.

WTAR-TV
CHANNEL 3
CBS

WVEC-TV
CHANNEL 13
ABC

WAVY-TV
CHANNEL 10
NBC

Are You Making This $200 Million Error? Norfolk-Newport News has been called America's most underestimated market; for example, a hidden plus of $200 million in effective buying income lies in the fact that our huge armed forces payroll is largely available for discretionary spending. So add at least $200 million to the EBI for this market. Still other millions omitted from statistics on this market: Retail sales by the many commissaries, PX, shops, clubs, etc., operated here by Army, Navy, and Air Force (largest military concentration in the world).



Damn the torpedoes. Full speed ahead.

This is Ernest Borgnine in another great role—the no-spit, no-polish skipper of a crazy PT boat crew in the South Pacific.

Don't be fooled by that old tub. When Lt. Commander McHale goes into action, he runs a tight ship.

But McHale—like many a Navy man whose unit was temporarily isolated by our island-skipping campaign in the South Pacific—has been left to do his fighting in highly improvised fashion.

Survival, let alone victory, under such conditions calls for heroism. And humor. In equal parts.

This is how it is with *McHale's Men*, ABC's new breezy brawling action comedy. In it, Ernest Borgnine creates another of his believable masterpieces of great make-believe.

Whether *McHale's Men* are cooking up a potable jungle brew for their island hosts or dishing up a diet of homemade tinfish for the Japanese, the action is fast, the farce is furious.

It may be a funny way to fight a war, but it's a sure way to win an audience.

Get, as they say, aboard.

COMING ON ABC-TV: "McHALE'S MEN"

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

21 MAY 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

From the way NBC Corporate Planning looks at it there's going to be a sharp difference on the accounting side between the second and third quarters for at least two networks.

Put in quarterly perspective the view is this:

• **Scond quarter sales for the two networks will not only exceed last years but there'll be a profit** for them.

• **All three networks will have a heftier sponsorship** for the third quarter but they'll come out of it with a **low profit,** if any, due to **draining discounts plans,** the **selloff of surplus merchandise,** in many cases, at rates which just about cover station compensation and out-of-pocket talent.

The same conning tower expects **spot tv to experience better times than last year's second and third quarters for this reason among others: lots of new advertisers and brands that weren't around the same time in '61.**

It may be disconcerting to BBDO to know that the initial agencies interviewed by a TvB committee on their disposition toward demographic audience breakdowns felt that the sellers of spot tv ought to seek first the improvement of basic audience data.

Like, for instance, **fattening up the local samplings,** so that the ratings would have a sounder and more knowledgeable base.

A corollary impression gathered from these early interviews—there'll be about 15 agencies queried altogether—**was this: since most spot schedules are of a short flight nature, buyers have to move too fast to be able to give much contemplation to the qualitative nuances of the market or competitive station availabilities.**

(For more on this theme see article starting on page 31.)

CBS TV has thrown its own commercial package in the fall elections coverage ring.

Instead of offering just returns, the package includes some **warmup programs, like an hour on 30 May and a preelection special 26 September.**

Price asked from a single sponsor is **$1 million** and **$500,000 for half sponsorship.**

NBC TV put an elections coverage package on the market several weeks ago, with no takers as yet.

ABC TV's new summer daytime rate, running from 4 June-31 August, is $2,150 per commercial minute plus a bonus minute for every four purchased.

The reduction is about 23%, and applies to new business. Advertisers already in the house will be entitled to a **bonus minute for every 2½ minutes paid for.**

S&H stamps (SSC&B) last week raised the dander of random radio reps by suddenly querying stations about their willingness to take this business at local rates.

The questioning letter said something about the fact that Sperry & Hutchinson maintains local redemption centers and attaches local tags to the S&H commercials.

What lent added pungency to the quest as far as the reps were concerned: S&H has been **buying at the national, or general, rate for the past five-six years.**

Remarked one of them: "This bid of S&H is like a house of cards; **if it gets the local rate then stations will find Top Value and Plaid stamps asking for the same thing."**

Lever and P&G have a product headache with their synthetic bar soaps.

Sales of their respective brands, **Praise and Zest,** seem to have **come to a stall.**

It may be largely due to plaints about the synthetic bars being **somewhat harsh on the skin.**

However, there's an exception to the plight and that's **Dial,** which has been able to carve out its own niche in the deodorant market.

Rules of thumb in spot tv buying can be very specious things, but there's one kicking around New York agencies that might bemuse station people.

It runs something like this:

1) You take the **average audience in prime time of the top station in a market.**

2, **If,** for instance, **that station is found to deliver a $2.30 CPM,** then it should be axiomatic for one to **buy a spot on any other station in that market at a CPM which is under $2.**

P.S.: Sellers should remember that agencies are most sensitive about being identified with formula buying; the signals can change the next week.

Scratch a tv network sales or research executive on the subject of Nielsen's media comparison service and he'll grumble that it's another case of some one **basically oriented to air media playing into the hands of the magazines by encouraging contrasts.**

They'll also remind you that the comparison of figures overlooks the **vital emotional factor.**

Their challenge: show me **magazine ads** that can compare with the impact of a **Milton Berle for Texaco** and an **Arthur Godfrey for Lipton Tea.**

The sales ratio thinking of a number of tv stations in secondary markets is bound to have an effect on radio business.

The mood these tv stations are articulating: it's imperative that they **increase the percentage level of their local business, particularly daytime.**

Question: why is it important that they broaden their base of local revenue?

Answer: to make up the revenue lost from the drift of once selective spot brands to network spot carriers and the anticipated cut in station compensation from the networks.

For many such tv stations a concerted effort to broaden the local income base poses a dilemma: **they would be competing unstintingly with their own radio station as well as the newspapers.**

P&G will be spending a little bigger fragment of its $120-million ad budget on magazines this next fiscal year and with that it will do a different kind of probing of the **effectiveness of printed copy vs. tv commercials.**

The new magazine approach has already been tested: **questioning recipients of a national magazine in two sets;** namely, those who saw the **regular ad** as against those who see a **P&G ad on the same brand whose insertion has been limited.**

Intertwined in the questioning are **related copy proddings involving tv.**

The hope: to establish some averages that might serve as an **authentic indicator of print vs. tv effectiveness.**

That periodic scramble among the three tv networks for the Chesebrough-Pond's business is on.

The prize: the budget for the last 1962 quarter which **could come to $1.5 million.**

At the moment CBS TV has the bulk of the daytime and NBC TV is running nighttime minute participations in behalf of Vaseline hair tonic.

All evidences point to a walloping last quarter in nighttime sales for all three tv networks.

There's been some hesitancy among the smaller fry of regular nighttime network users until they got a better picture of future sales prospects, but they're expected to act soon.

What could ensue is one of the **busiest order-taking Mays in network history.**

Here's a sample of those that have yet to commit themselves for the fall: **Metrecal, Frigidaire, Ponds, Reynolds Metals, Beacham, Beech-Nut, International Latex, Pepsi-Cola, Coca-Cola, Schlitz, All State, Lanolin Plus, Maybelline, Dow Chemical, Helene Curtis.**

Others, like **Ford** and **Quaker Oats,** have **additional money to spend.**

Nighttime network tv, it may be roughly estimated, will spend between $250-275 million on filmed entertainment series during the 1962-63 season.

One thing noteworthy about the source of this film: there are **far more individual suppliers** than prevailed the year before.

Last fall's roster of suppliers came to **19,** these accounting for **79 program series,** whereas, even though there'll be nine film series less next season, the roster of suppliers will **total 29.**

Here's how the 70 film series break down by sources of two or more shows:

PRODUCER	ABC TV	CBS TV	NBC TV	TOTAL
MCA-Revue	5	1	4	10
Screen Gems	5	2	2	9
CBS TV	0	6	0	6
Four Star	1	1	4	6
Warner Bros.	4	0	0	4
Marterto (Danny Thomas)	0	3	1	4
Desilu	2	2	0	4
MGM TV	0	0	3	3
Hanna-Barbera	2	0	0	2
Filmways	0	2	0	2
Miscellaneous	8	7	5	20
TOTAL	**27**	**24**	**19**	**70**

Note: This does not include the four hours of box office features on NBC TV & ABC TV.

One of the tv networks is rebating not only on time but program charges when it is unable to clear certain stipulated markets.

It's a twist, if it becomes general enough, that could add heavily to the networks' woes over **burgeoning program investments.**

The program rebates granted by the network in question are the **same percentages as applied to time.**

Rebates on time for uncleared markets is something that's existed from ABC TV's emergence as a solid third network, but the **program rebate is a new development.**

ABC TV sort of progenitored the idea several years back when it agreed to a two-way rebate if a hookup couldn't deliver over **90% of USA homes.**

In keeping with its new policy of reviewing and reevaluating its tv network activity each quarter Colgate has turned over to CBS TV quite a chunk of its daytime business.

The reapportionment of this business gives NBC TV, effective 1 July, **only half of it, whereas during the current quarter it has virtually all of it.**

Part of the package deal with CBS TV, covering the third quarter, **involves NBC TV losing Colgate as sponsor of the 2:25 p.m. news strip and CBS TV gaining that allegiance for its 3:55 p.m. strip.**

H-R's New York offices last week had the rare experience of playing host to competitive reps.

The occasion: they came over in a group to look at **H-R's new paperwork system,** something that was evolved after a **six months study for it by Booz, Allen & Hamilton.**

The visitors deemed the method quite a step forward in the sellers' battle with the ever mushrooming paperwork jungle.

An industry that shows all the vestiges of needing a shot in the arm is the big-time sector of frozen foods.

Marketers say that its growth has come to a **virtual halt,** and they attribute this markedly to the **competition from local firms,** whose prime requisite for going into business is **deep freeze equipment.**

If you're interested in an updating on where the three American soap giants are throwing their heaviest international marketing weight, scan this item.

By company the geographic picture might take the following outline:

P&G: very strong in **England** and expanding fast onto the **Continent;** has a foothold in the **Phillipines** and **Australia** and has just started in **Venezuela** as its **South American** base of invasion.

Lever: holds sway in **England,** even though P&G's pushing hard there, the **Continent** and the **British dominions,** all home bailwicks. It will be recalled that because of this competitive pressure **Henry Schachte** was switched to overseas advertising.

Colgate: has been on the **Continent,** particularly with its **Palmolive bar,** from away back and manifests strength in Central and South America.

TvB last week issued a blast at some unfavorable reflections on chainbreak advertising which the N.Y. Daily News has embodied in a presentation that's being shown to admen around the country.

The research for the presentation was done by the **Advertising Research Foundation** and purports to show that a very small portion of all adults, from 15 up, in the New York market said they **watched all of the stationbreak without channel switching or other non-viewing activities.**

TvB's six-page analysis rips hard at the research figures' basic assumption.

(For details of the answer see SPONSOR WEEK, page 7.)

Things for tv apparently haven't been going well with the leading retail chains.

Here's a comparison in billings as obtained from TvB which tells the story:

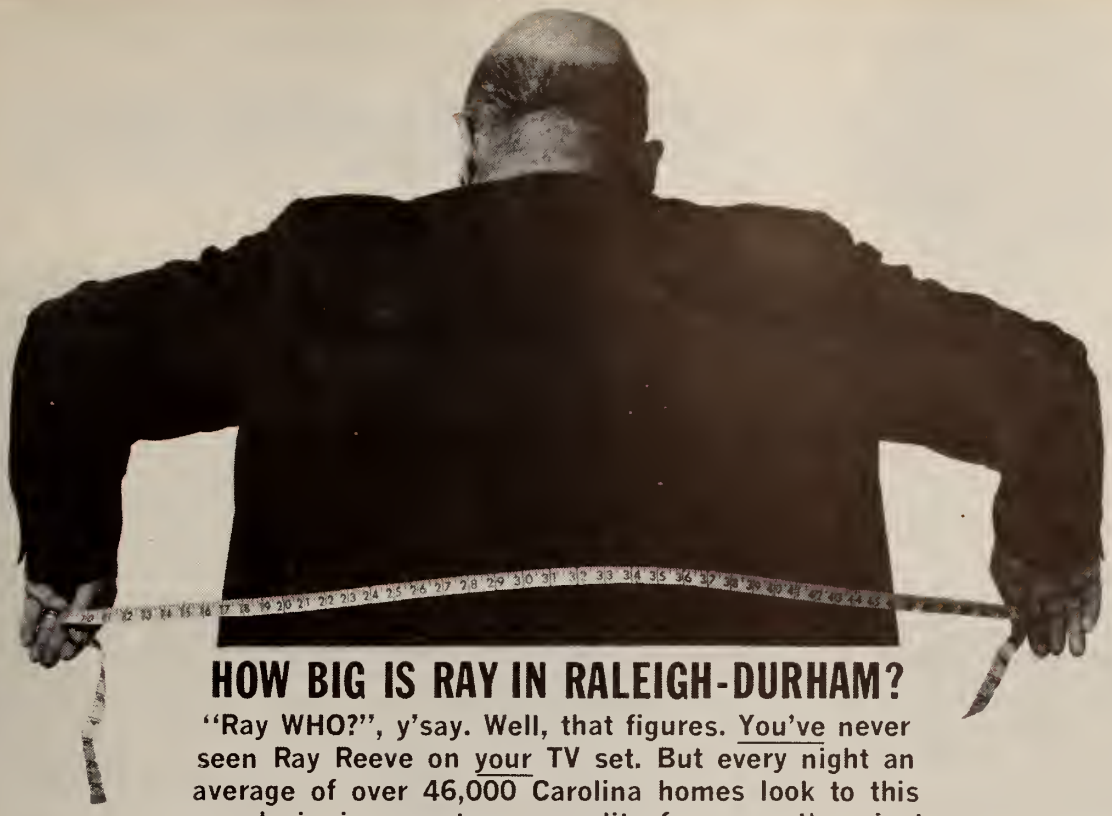
CHAIN	1961	1960
Montgomery Ward	$664,000	$709,000
Sears	382,000	404,000

Electric shaver makers are nurturing the hope that 1966 will be the year when their sales graph will take a big burst upward in relation to population growth.

It's the year they figure that the buying power of that war baby population explosion will flower into adulthood.

Shaver sales have been running behind population sprouting, but the industry has this to warm their outlook: **over 50% of American youth are owners of electric shavers** by the time they graduate high school.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 72; and Spot Scope, page 60.



HOW BIG IS RAY IN RALEIGH-DURHAM?

"Ray WHO?", y'say. Well, that figures. You've never seen Ray Reeve on your TV set. But every night an average of over 46,000 Carolina homes look to this award-winning sports personality for more than just ballscores. Ray's been around here for more than two decades . . . He's well-known for what he knows well: the Sports News that interests this area. ■ And how big is Ray Reeve? Your H-R man has all of Ray's measurements . . . from his 42-inch waist to his 18.0 ARB. ■■■■■■■



NBC TELEVISION

WRAL-TV

CHANNEL 5

Raleigh-Durham, N. C.

Represented Nationally by H-R

(Data based on March 1961 NSI & ARB Mon-Fri averages, plus a sworn statement from Ray's tailor.)

VIDEO TAPE is the shape of QUALITY TV commercials TODAY!

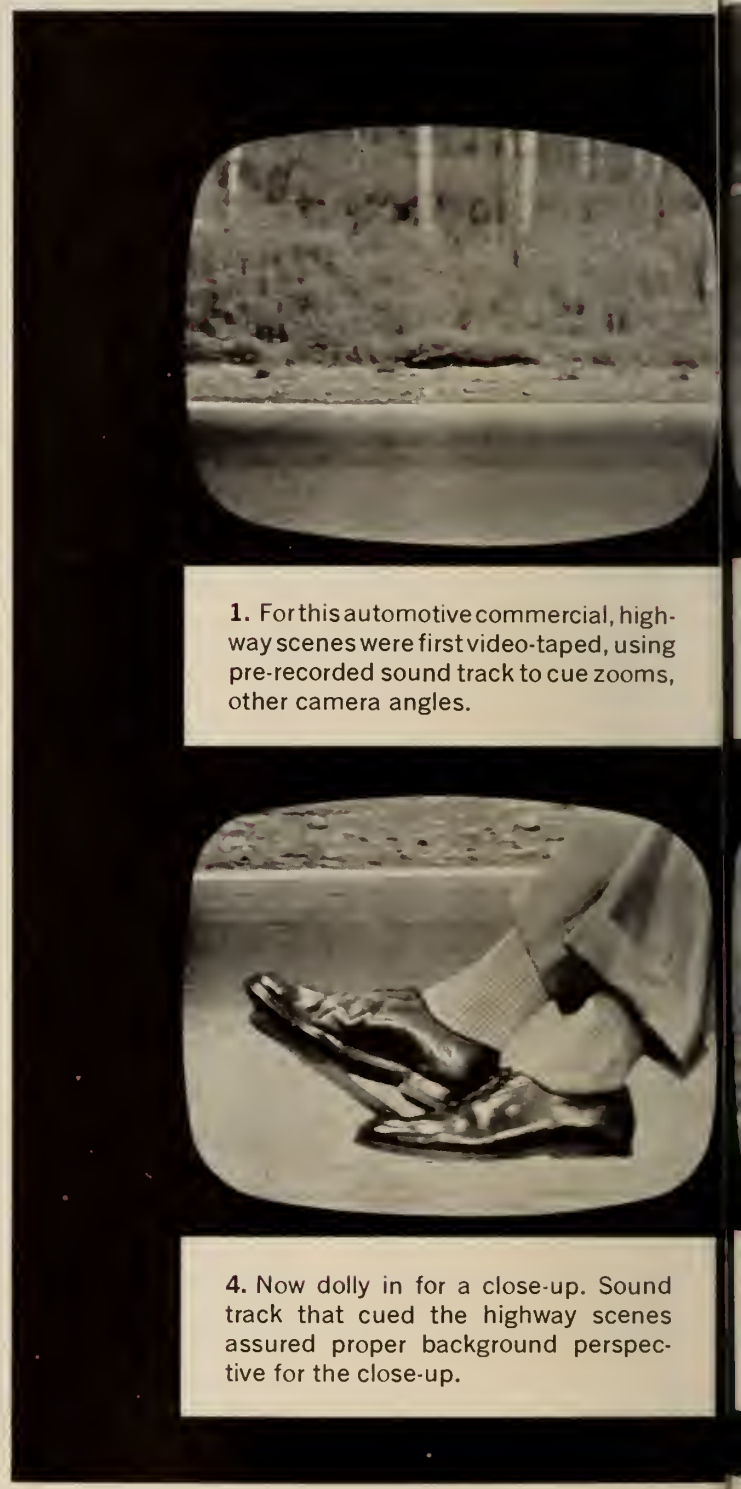
FAST, SMOOTH ROAD TO

SCOTCH® BRAND VIDEO TAPE COMBINES VISUAL ELEMENTS INSTANTLY FOR "RIGHT-NOW" VIEWING!

On "SCOTCH" BRAND Live-Action Video Tape, you can electronically mix free-wheeling visual ideas with unequalled speed! No sweating out the lab wait for costly, time-consuming processing! Video tape plays back the picture moments after the latest "take"—helps conserve precious production time.

The sky's the limit on special effects you can achieve with "SCOTCH" Video Tape. The automotive "teaser" commercial at right, for example, matted the man, seat, steering wheel into a previously taped highway scene. It dramatized the performance but kept secret new car styling. With video tape and today's versatile electronics equipment, you can combine different backgrounds and foregrounds . . . put live-action on miniature sets or in front of stills or movies . . . combine several images of the same person. You can introduce pixies and giants . . . do split-screen comparisons . . . create special-pattern wipes . . . combine photos, drawings, cartoons, movies, live-action—you name it! Video tape shows how you're doing immediately when improvements are easy, corrections economical!

And that's not all! "SCOTCH" Video Tape achieves "presence" extraordinary, makes recorded pictures look live. Editing's easier than ever. And "SCOTCH" Video Tape records in either black-and-white or color, with no lab processing. Ask your nearby video tape production house for details on all the advantages of tape. Or send for *free* booklet, "Techniques of Editing Video Tape," which includes several examples of special effects. Write Magnetic Products Division, Dept. MCK-52, 3M Company, St. Paul 1, Minn.



1. For this automotive commercial, highway scenes were first video-taped, using pre-recorded sound track to cue zooms, other camera angles.

4. Now dolly in for a close-up. Sound track that cued the highway scenes assured proper background perspective for the close-up.

"SCOTCH" IS A REGISTERED TRADEMARK OF MINNESOTA MINING & MANUFACTURING CO. ST PAUL 1 MINN
EXPORT 99 PARK AVE NEW YORK CANADA LONDON, ONTARIO.
©1962 3M CO

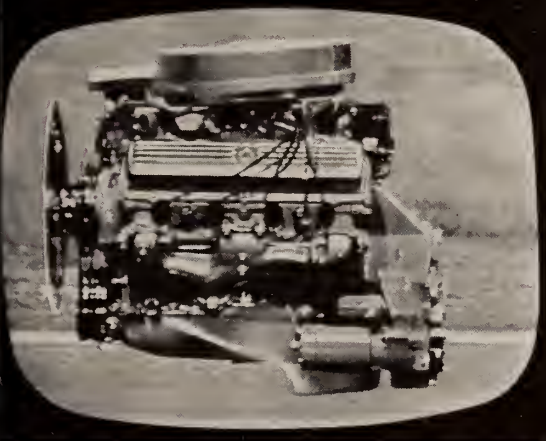
SPECIAL EFFECTS—NO LAB DETOUR!



2. Seat, steering wheel, gas pedal were added at the studio, using VideoScene, a high-quality electronic matting process.



3. Presto! The driver's in the picture, too. VideoScene process masked out supporting platform, steering column, other unwanted elements.



5. A close-up of the engine, shot in the studio and matted against highway background, was no problem with VideoScene.



6. A superimposed slide completes the teaser commercial, which shows the ride, but keeps new-car styling a well-guarded secret.

Magnetic Products Division 3M COMPANY

Florence

is unique



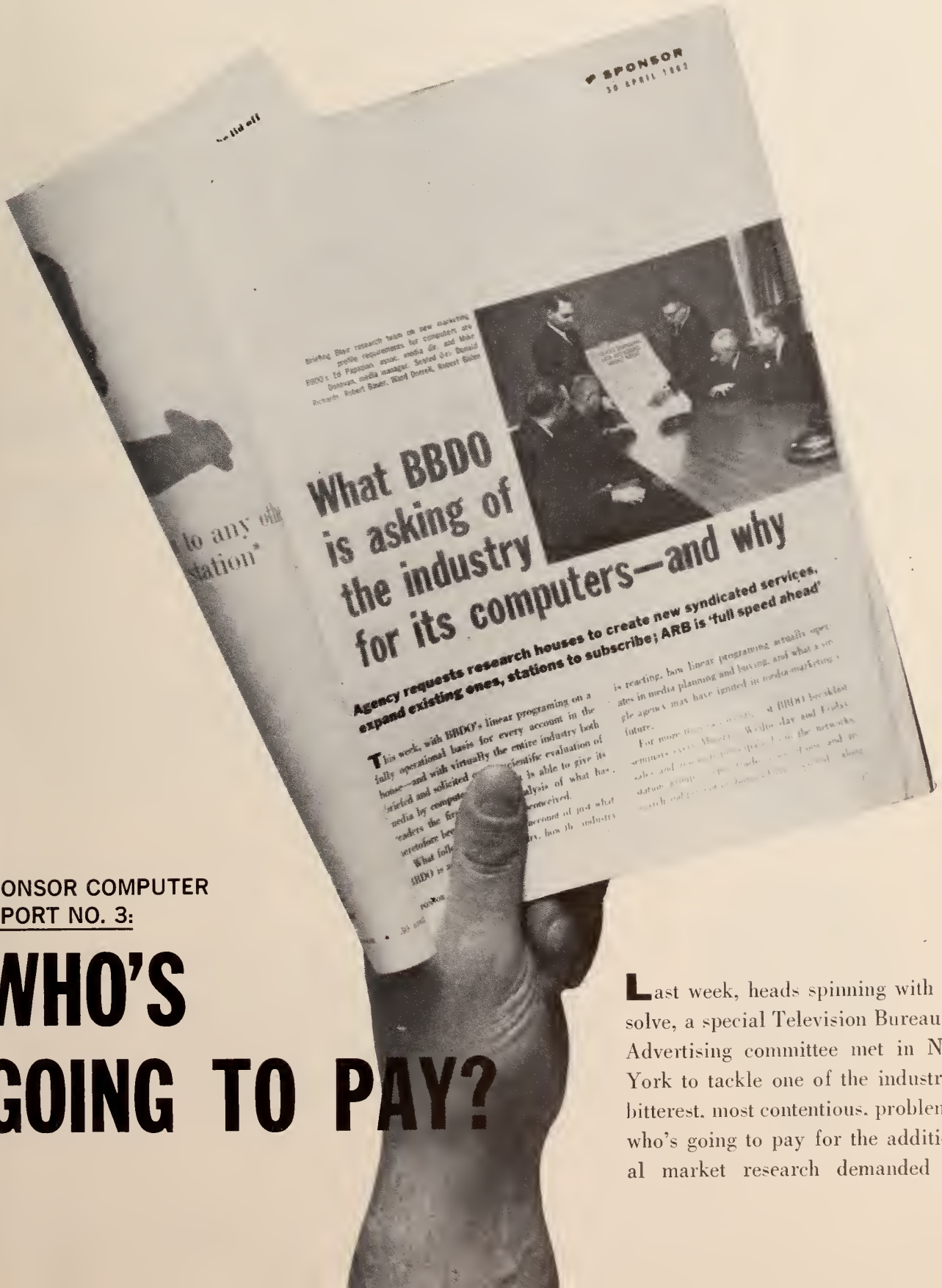
She walks in beauty,
vital as the television market she
symbolizes. Florence is
unique—the fourth largest single-station market
in the nation. No other single
medium effectively serves
this growing agricultural-
industrial area.

WBTW

Florence, South Carolina

Channel 8 • Maximum power • Maximum value
Represented nationally by Young Television Corp.

A Jefferson Standard Station affiliated with
WBT and WBTV, Charlotte



SPONSOR COMPUTER REPORT NO. 3:

WHO'S GOING TO PAY?

Last week, heads spinning with resolve, a special Television Bureau of Advertising committee met in New York to tackle one of the industry's bitterest, most contentious, problems: who's going to pay for the additional market research demanded by

Cost and centralization of qualitative data arouse industry confusion about new computer research demands; TvB is stirred to take action

electronic computers, and how can this data be brought to a central place?

Headed by Donald L. Kearney, director of sales for Corinthian Broadcasting Corporation, this TvB committee's action marks the first concentrated effort by broadcasters to come to grips with an explosive which BBDO may have ignited (see SPONSOR, 30 April), but which now reaches into every corner of the industry. It reflects not only broadcasters' mounting concern with demographic audience measurements and their costs, but with what TvB in a 27 April release calls "the splintering action on the part of agencies in their concept of programing through electronic computers." As Kearney himself states it: "One of our main purposes is to see that stations aren't being railroaded into subscribing to services that aren't, and won't be, meaningful."

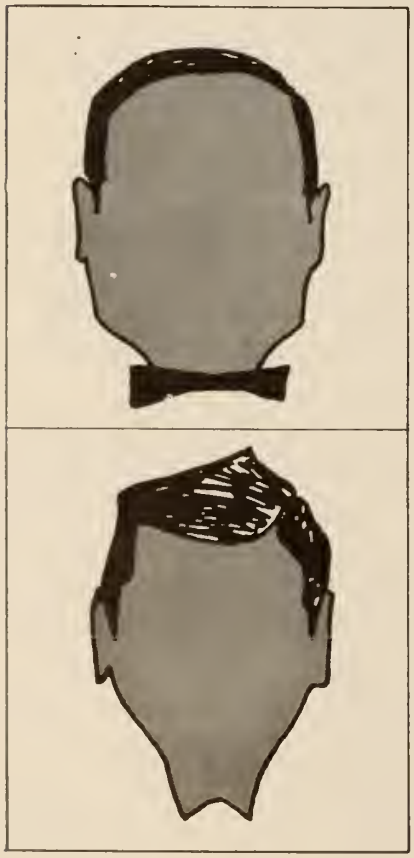
In its initial course of action, the committee is working with advertisers, agencies and research firms to coordinate existing data available from the television industry, including audience characteristics, product profiles, consumption patterns and other information not now being used by marketers. As part of its objective to put this data in a central place, the committee is also investigating the rental of electronic computers on a long-term contract basis.

In view of this major step toward coordinating what for months has been utter confusion, SPONSOR has gone to more than two dozen leaders among advertisers, agencies, station groups, reps and research houses (many of whom talked—but refused to be quoted by name) to determine the blistering computer-research climate in which TvB will now be gyrating.

As it stands:

1. Only one agency—BBDO—is actually using computers for media selectivity. At least one other top

Here are things being said about measurements, computers



Executive v. p. of top rep firm...

"Both selling and buying are getting too complicated. Measuring too close to the bone will take the last ounce of spirit out of both. . . . Let's get a little more sell back in the industry."

Research director of another top rep firm...

"I think qualitative measurements will put more selling back into spot. There'll be more sales tools with this additional information. What salesman ever frowned on sales tools?"

agency—Young & Rubicam—has its own computer installation. But several other agency giants—namely, Leo Burnett, Compton, McCann-Erickson, Lennen & Newell and Ogilvy, Benson & Mather — reportedly are "actively exploring" computer operations.

2. The three top soap companies—Procter & Gamble, Colgate and Lever—have expressed serious interest in getting additional demographic data, are unanimous in their feeling that this qualitative material will be of vital aid to their respective marketing strategies.

3. At least one major research firm—ARB—is scheduled for definite qualitative research this fall. Two others—Nielsen and Pulse—are exploring the possibility of demographic breakdowns, although their fall plans are not yet finalized.

4. A growing number of reps and station groups are at work on qualitative marketing research programs of their own. One, RKO General, will soon be releasing its first in a series of market/media research studies, "Target — the Consumer," which will reveal the differing appeal of six different program types on 20 separate consumer groups. (See SPONSOR, 14 May).

5. In general, the atmosphere is charged with industry-wide belief that qualitative measurements, along with computers, are indigenous to broadcasting's future. The unrest and diffusion which characterize that atmosphere today stem from ways and means, not ends. Many stations and reps are balking at the staggering costs such measurements portend. They foresee a time when one agency will require a marketing profile vastly different from another's, thus forcing them to subscribe to an endless multiplicity of services. Competitive research houses, on the other hand—not to mention the research departments of the individual advertisers, agencies, reps and station groups—are far from agreement on just *what* should be measured—and *how*. Agency views on just how far demographic breakdowns should go, for example, contrast sharply.

At the center of these varied directions, of course, are the research houses themselves. One in particular—ARB, the only announced candidate in the "full speed ahead" demographic race—is the target both for praise and criticism. As its projected audience profile format revealed (SPONSOR, 30 April), ARB had originally proposed for its initial fall studies a breakdown in the 18-39 age

—by industry leaders who prefer their names not be used

Sales v. p. of leading station group . . .

"To hell with this talk of new measurements. All we really need is more strength in existing measurements. There are a lot of sore feelings about this thing . . . and more are coming."



Another station group executive . . .

"You just watch the station have to pay for the competition between agencies and research houses. I haven't spoken with one agency yet that was moving in the direction of another."



CONCERNED: Donald L. Kearney of Corinthian Broadcasting heads TvB committee intent on coordinating qualitative research data



CONCERNED: Laurence Roslow of Pulse says qualitative measurements are sound, sees cost and sample sizes as the problem areas

group only. A sizeable number of reps, station groups and agencies with whom SPONSOR spoke considered this qualitative measurement much too limited in range, some contending that the 39-49 age group is, on the average, a better buying group, that only if the *total prime* market is measured can meaningful data emerge.

This criticism has not fallen on deaf ears. Jack L. Gross, head of ARB's New York office, told SPONSOR at press time that the final form the first profiles will take has still not been determined, that ARB is seriously considering expanded breakdowns to cover the 18-34, 35-50 and over-50 age groups. It is also deleting the "persons reached and viewers per set" category and replacing it with a "metro share" category.

Other rep and station reservations:

- The new qualitative measurements will compound the headache of paper work, already to a point of saturation.
- Since any new measurements will be limited for the time being—a stop-gap device, says one rep—timebuyers could easily be running in the wrong directions with them.
- Without substantial increase in sample sizes—commensurate with the demographic breakdowns—the resulting data could be both misleading and unmeaningful.

Gross feels that these are all minor complaints, that no one could seriously object to *more* information.

"Additional marketing information is like motherhood," he says. "Who can possibly be against it?"

He also defends ARB's "evolutionary" rather than "revolutionary" approach to demographic breakdowns as absolutely necessary until the way they will be used is determined. "This means a step-by-step operation," he says.

As for cost—the explosive who-pays-the-tab issue—Gross envisions the distribution of these costs among advertisers, agencies and stations. The three leading soap companies, he says, have already expressed a willingness to pay their share; the increased cost to stations for this fall's qualitative studies should average out to about 15%.

But costs, however equitably distributed, will continue to be a major problem. Frank Boehm, director of research and promotion for the national sales division of RKO General, estimates that BBDO's project alone would cost his company $40,000. About a fourth of the reps with whom SPONSOR spoke felt that agencies and advertisers should bear the brunt of the costs, since they're the ones looking for additional information. Some estimated that stations now pay more than 50% of research costs. The majority, however, feel that a share-basis is necessary, since stations (and reps) have an obligation to advertisers and agencies if they want this kind of data.

While most of the measurement and cost issues revolve currently around ARB, both Pulse and Nielsen find them serious confrontations in their own formulation of plans. Pulse considers the requirement of additional dollars of paramount importance in the course of demographic measurements.

"Certainly we're in agreement with the qualitative philosophy," says Laurence Roslow, associate director. "For about a year we've been doing a local tv book in about 15 top markets, where several qualitative factors have been included. For the past two years we've had qualitative measures three times a year on a national basis for 35 markets. But cost is of major concern. A sample increase of 50%, for example, would increase costs some 40%."

Sample size itself is another problem area, says Roslow.

"Eventually samples will have to be increased," he maintains, citing the possibility of increase in number of individual reports while actual number of reports are reduced. He also points out that the use of computers on a much more widespread basis than today's will be necessary to handle the new material.

"Until more agencies are using computers," he claims, "the potential combinations which demographic factors will create cannot be accomplished by hand."

Nielsen, too, sees the over-all financial support of stations, agencies and advertisers as essential to any revolutionary measuring technique. As for measurement itself, says Nielsen, the real problem is a large enough sample to report real differences.

One thing those at the station and rep level fear most is that the research houses might be veering off in such different directions that—even were initial cost disposed of—the station's ultimate cost would be as staggering as it would be unavoidable. One research director, for example, sees the time when a broadcaster might end up buying, say, ARB, Pulse, Hooper and Nielsen—plus an ARB *qualitative*, a Pulse *qualitative*, a Hooper *qualitative*, a

(*Please turn to page* 52)

PORTRAIT OF THE NEW 4A BOSS



John Crichton, new 4A's president, outlines his ideas on how the advertising image can be improved in the U.S.

"Agencies create sales, reputations, and profits for their clients through advertising," the man with the straight-stemmed smoking pipe said to a SPONSOR editor last week.

The speaker was John Crichton, the new president of the American Assn. of Advertising Agencies and probably the tallest (six feet, four and one-half inches) man in the fraternity of advertising. On 7 May, this 43-year-old former editor of *Advertising Age* succeeded Frederic R. Gamble who had completed 33 years with the 4A's, the last 18 as president.

The consensus in the industry is that Gamble's successor, working in harmony with Marion Harper, Jr., board chairman of the 4A's and board chairman of Interpublic, will stir up considerable comment about the plus marks in American advertising.

Numerous advertising men are certain that the Crichton-Harper combination, aided by the full membership of the 4A's, should add no small amount of legitimate lustre to an industry that has felt the constant lash of polysyllabic criticism from the intellectuals of the land.

The Harper program enunciated at the association's recent conclave in White Sulpher Springs, calls for a 10-point campaign to uplift the image of advertising in American life. Its goals are to: set up an information center; create a program of continuing research to determine what ads are irksome to the public and to take action to rectify these matters; promote consumer judgment of advertising; help agencies encourage young people to enter the industry.

"Advertising agencies should spearhead a cooperative information program, enlisting all groups involved with advertising. Advertising agencies should clearly take the initiative

since their interest in advertising is total—it's their reason for being," Harper said. "And each of the advertiser, media, and promotion groups has enough of an interest in building advertising's reputation to take part."

What appears most important in the new setup of the 4A's was the recent adoption by the trade associations membership of a new "creative code" providing for possible annulment of 4A membership by "clear and wilful" violators of the code. This, as the industry sees it, is a noble move on the part of the organization. A public relations program with strong "teeth," industry people are saying, should go far in the fight against delinquents in the field. Most important, as industry leaders viewed it last week, both Harper and Crichton see eye-to-eye on the goals ahead.

Said Crichton to SPONSOR: "The 340 entreprenuers who are members of the 4A's are people who have built their own businesses. They have much at stake. They are highly skilled communicators."

The new 4A president was asked to comment on a recent remark by J. Edward Dean, director, advertising department of E. I. du Pont de Nemours Co. who had suggested that one way of lifting the advertising standards was to put aside the shotgun and approach offensive advertising "with the keen marksmanship of individual selection." Dean thought that by singling out the advertisements and the business firms that transgress public taste and make excessive and unsupported claims "we can score a bull's eye without condemning the innocent with the guilty . . . the vast majority of advertising efforts are honest presentations of fact."

Crichton says Dean's thesis is hard to quarrel with. "Nobody objects to advertising. But what one objects to is some individual advertisements."

Crichton is profoundly impressed with the behavior pattern of many of the top advertisers in the broadcast media. One is struck with his admiration for the production skills and copy that go into the majority of television commercials.

"There are many straight forward commercials in excellent taste," he insists. "The general level of commercials is excellent and rising all the time."

It is Crichton's belief that networks and independent stations should be made solely responsible for the editorial matter on the air. He emphasizes over and over that "the people in charge of a medium must control it." As for the magazine concept, advocated by a number of far-seeing individuals in the industry, Crichton says, "If you give the sponsor some flexibility, the magazine concept

(*Please turn to page* 53)



THIS IS a materialistic and mobile society "and I devoutly hope it will remain so" says John Crichton, new president of the 4A's. Seen on the wall in the New York office of the organization are paintings of past 4A leaders (l to r) A. W. Erickson, William H. Johns, Clarence B. Goshorn



SURPRISE and delight are reflected by Elizabeth Black of Donahue & Coe as she learns she is Silver Nail Timebuyer of the Year. A media supervisor, she is surrounded here by D&C executives. Her comment: "I don't know why I should get an award for something I enjoy so much"

3 BUYERS HIT THE TOP

What makes an award-winning timebuyer? A look at the careers of SRA winners—Beth Black, Donahue & Coe; Marianne Monahan, NL&B; William Kearns, Ted Bates

Silver Nail Timebuyer of the Year, Elizabeth Black was the first Ruthrauff & Ryan timebuyer, has a 28-year media record

If knowing the ropes of broadcast buying is the more important criterion for winning the Silver Nail Timebuyer Award, Beth Black of Donahue & Coe is probably among the front-runners of all time. For Beth is not only among the foremost practitioners of the art; she is also among the hallowed few who helped invent it. For in 1934—after three years as secretary to the boss of the radio department—she became the first person at the old Ruthrauff & Ryan agency to take the title of "timebuyer."

"I didn't plan it that way," she recalls. "They just told me one day that they were creating a new job and asked me if I'd like to try it." She accepted and has had media responsibilities of one kind or another ever since.

During the '30s and '40s, Beth worked with some young rep salesmen who later became some of broadcasting's most important figures. "I remember, particularly, Art Hayes, who was then a salesman for CBS Radio Sales; Pete Peters, who visited our agency out of Free & Slesninger, Chicago; and Hank Christal, who was then with Edward Petry & Co."

Hayes, of course, is now president of CBS Radio. Peters later became a partner in Free & Peters, is now president of Peters, Griffin, Woodward. And Christal is president of his own rep firm, Henry I. Christal Co.

To top it off, Beth began in advertising as secretary to a man who founded one of today's largest advertising agencies—the late Alfred W. Erickson, a founder of McCann-Erickson.

During an 11-year stay at R&R (her starting salary was $50 a week), Beth bought some of the first spot radio campaigns for Dodge cars, Gillette Safety razors, Noxzema, and

Lever Bros.' Rinso and Lifebuoy soaps.

"In those days there were no rating services, nor were there as many radio stations as today. The best way to learn the stations was to make field trips—a wonderful method of knowing the station through personal contact with the market. Today, of course, it's neither as necessary nor as practical."

In 1939 Beth moved to the Joseph Katz Co. as media director for the New York office. For the next 14 years she supervised buying in all media for Katz clients. She bought heavily in spot radio for Ex-Lax, and supervised that client's first test campaigns in television around 1950.

While at Katz she also dipped her hand in buying for political campaigns. In 1952 she bought time for the Democratic National Committee and later worked on campaigns for New York's Mayor Robert F. Wagner and former Governor of New Jersey, Robert Meyner.

In November 1953 Miss Black left Katz to become director of broadcast media—and later media director—for the Harry B. Cohen Agency. It was during this time that she gained distinction for her shrewd placing of the entire radio-tv budget for Grove's 4-Way cold tablets. The Cohen agency later became known as Cohen & Aleshire. On 1 August 1961, Donahue & Coe acquired the agency.

As media supervisor, Beth now handles the broadcast buying for 4-Way cold tablets and she supervises placements for Acnotabs, Dormin, Lydia Pinkham, and Lady Esther.

Beth was born in Richmond Hill, Queens, has spent all her life in New York City. She attended the Scudder School for Girls on Lower Fifth Avenue, which she recalls was the "type of school laughingly known in those days as a 'finishing' school."

In addition to her professional prizes, Beth is today an accomplished fisherwoman, holding a 20-year record for a 5¾-pound land-locked salmon caught in her favorite fishing haunt, the Averill lakes in Vermont.

After hours, she attends the theater, plays bridge, and works double-crostics.



BIG MOMENT for Marianne Monahan, Needham, Louis & Brorby timebuyer, is receiving the Timebuyer of the Year plaque from Tom Harrison, John Blair & Co., pres. of Chicago SRA

The small-town girl who made good in the big city, Marianne Monahan of NL&B is SRA's Chicago Timebuyer of the Year

CHICAGO

Professional savvy plus personal grace could well be applied to Marianne Monahan of Needham, Louis and Brorby, who was voted timebuyer of the year by Chicago's SRA Chapter, because coincidentally she was also honored in SPONSOR's rep poll of prettiest lady timebuyers (SPONSOR, 7 August 1961).

Marianne has spent eleven years in the advertising agency business, all of them in media. She joined NL&B's media department in 1953, after two years with Henri, Hurst & McDonald. In 1954 she became an assistant timebuyer, and four years later was promoted to timebuyer, the position she currently holds.

In her timebuying capacity at NL&B, Marianne works on such key accounts as Johnson's Wax, Kraft Foods, International Minerals and Chemical (Ac'cent), and Campbell Soup. For these advertisers she buys both radio and television, network and spot. During the past several years she has had an opportunity to utilize radio to excellent advantage in a number of specific product situations, when buying schedules for Ac'cent, Campbell's V-8, and various Kraft products.

Miss Monahan reflects the NL&B media philosophy that an essential pre-requisite to proper use of radio is a thorough understanding of the medium's dynamic nature, and a recognition of the changing pattern at

SRA award requirements

Silver Nail—a candidate must have been a buyer of spot broadcast media for at least five years.

Gold Key—must have been in advertising for 15 years, starting as a timebuyer.

Chicago award — same qualifications as for Silver Nail award, except the timebuyer must be employed in Chicago.

the local level as stations seek to find the correct programing key to their respective markets.

Broadcast buyers at NL&B are sent into the field to do on-the-spot radio analysis in major markets as one means of developing a fuller understanding of the medium. The advantage of traveling markets has given her an insight into the broadcast industry that would not have been possible otherwise. This knowledge has enabled her to use a blend of network and spot, which, she believes, has made radio work with unusual efficiency for Needham "sound" minded clients.

Market visits are much more satisfactory than station visits to agencies, she contends. Getting to know the management of a radio or television station is much more meaningful than fancy coverage maps or elaborate station presentations.

"Knowing station management is extremely important to a timebuyer. You can pretty much judge a station from personal contact with the people who run it."

NL&B frequently sends its buyers into the field, last year had them research the top 20 radio markets firsthand. Marianne went on working tours of stations in New York, Washington, Baltimore, Los Angeles, and San Francisco.

She made a return trip to San Francisco this year departing Chicago on the same day she was named Timebuyer of the Year.

Blair Vedder, media v.p. of NL&B, in his acknowledgement of Miss Monahan's award by the SRA, had this to say: "Marianne is in the true American small-town-girl-made-good-in-the-big-city tradition. She was born in a suburb of Effingham, Ill. . . . and when you talk about suburbia, there just isn't any place to compare with that."

Vedder said that as a media director he was very proud to know that a member of his staff is thought of so highly by such a key group as the SRA. "The Timebuyer of the Year Award is an outstanding honor for her," he said, "and a source of real satisfaction to the NL&B media department."

It all started with Butternut coffee and timebuying in Omaha, but SRA's Gold Key man is now in top management at Bates

From timebuyer for Buchanan-Thomas, Omaha, to president and later chairman of the executive committee, Ted Bates & Co., New York, is a long distance to travel, even in 32 years. Just such a rise in the advertising world is what has earned William H. Kearns the 1962 Gold Key Award from the SRA.

Kearns has shown a flair for advertising in all its phases, perhaps is best at management. Today he carries for Bates some weighty responsibilities, supervising the agency's fiscal operations, budgets, the legal department, and corporate affairs. He is also a management representative on major accounts.

A top executive with Bates since the agency was formed in 1942, he was brought to New York from H. W. Kastor & Sons, Chicago, as vice-president of Bates, a position which he held until 1955 when he was named president of the agency and in 1959 became vice-chairman of the board and chairman of the executive committee.

During Kearn's six-year tenure as timebuyer in Omaha, he was associated with a famed promotion for Butternut coffee. Heavily advertised on radio, Butternut asked listeners to send the tin-strip from the coffee can to the radio station. The station then sent the tin-strips to the company, which donated gifts, depending on the number received, to orphanages and charities. His reputation in Omaha advertising circles grew and in 1934 Kearns was elected president of the Omaha Advertising Club. He was re-elected the following year.

"When I first started in Omaha," recalls Kearns, "I did everything. I wrote copy, prepared radio programs, did layouts, wrapped engravings for shipment, bought time, and swept the floors. It was good training for my move to Chicago," he quips.

In 1936 Kearns moved into the Chicago advertising circle, joining Blackett-Sample-Hummert. Three years later he became vice president of the H. W. Kastor agency.

Bill Kearns was born in Beatrice, Neb., in 1908, where his father was pastor of the First Presbyterian Church. The family moved later to Lincoln, Minneapolis, and Omaha. Young Kearns graduated from high school in Omaha in 1925.

He displayed his first flair for advertising while a student at the University of Nebraska. He was advertising manager for the student newspaper, the *Daily Nebraskan*, and was later elected to Alpha Delta Sigma, national advertising fraternity.

Kearns worked his way through college by strumming a banjo.

Kearns left advertising temporarily soon after he joined Bates in 1942 for active duty with the U. S. Navy. He was decorated with the Navy Commendation Ribbon and the Presidential unit Citation for his service as air combat intelligence officer. He served aboard an aircraft carrier in four major actions in the Pacific Theater, including the Philippines, Iwo Jima, and Okinawa.

In addition to management responsibilities for Ted Bates, Kearns is also a member of the board of directors of Spitzer, Mills and Bates, Ltd., an associated Canadian advertising agency. He is also a director of Companion Life Insurance Co., a subsidiary of Mutual of Omaha.



GOLD KEY winner, William Kearns is chairman of Ted Bates' executive committee, worked his way through Univ. of Nebraska

Son, do you think you know how to manage a radio station?

Try to wangle out of these dilemmas and see if you are qualified to handle the job

This off-beat quiz was prepared by a well-known radio man (name given on request). Like questionnaires that tell you whether you're a good husband, a likely executive, or a life-long failure, this test will tell you if you stand flat-footed with radio broadcasting. For the best solutions and your score, indicating your ability, see page 55.

DILEMMA 1

You're on a selling trip to Chicago, arriving in the afternoon, and your only appointment for the rest of the day has been suddenly cancelled. You really ought to go to your hotel room, take a pencil and pad, listen to all the radio stations in Chicago, and make copious notes—

BUT—

The Dodgers are in town playing the Cubs in an afternoon game and you're an old Dodger fan.

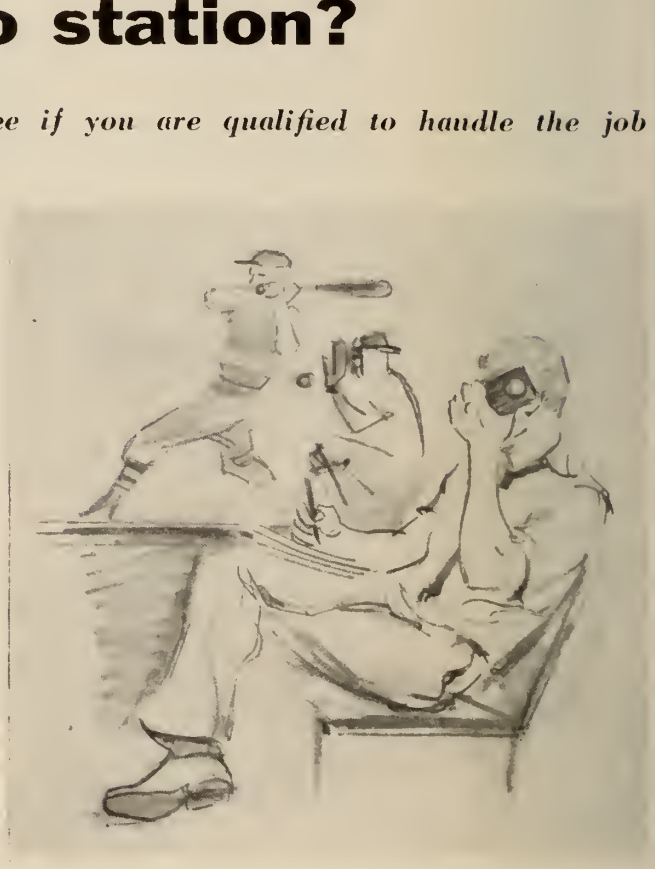
What do you do?

A. You forget about the monitoring, go to the game and enjoy yourself because, after all, you've been working hard and you're entitled to relax.

B. You skip the game, sit in the hotel room all afternoon, carefully analyzing the music, commercials, and new promotion ideas of the leading Chicago stations.

DILEMMA 2

All seven FCC commissioners, as well as numerous other industry notables, are in town for a special dinner honoring Bernard Baruch and Albert Schweitzer as co-recipients of The Bobby Darin Award, and you're invited to sit at the head table between Oren Harris and Warren Magnuson—



BUT—

Your roughest competitor's program director chooses *this day* to call to say he's finally fed up and ready to talk terms, but it *has* to be *tonight*.

What do you do?

A. You tell the hot-shot program director you're sorry, that you're a very busy man and besides, you have a rare opportunity to score some points for the industry while the congressman and senator are eating their fruit cups.

B. You skip the dinner, spend the evening pitching our future program director and plotting the overthrow of the market's presently ridiculous ratings.

DILEMMA 3

It's your 25th wedding anniversary, and under threat of the direst consequences, you are to be home promptly at 7 o'clock for a catered, formal, sit-down dinner party for 50 people—

BUT—

Late the same afternoon you get a call from Bud from Kansas City, Ken from Des Moines, and Barry from Atlanta, who are in town just for one day and are dying to have you join them in a poker game and bull session, promising to reveal Bud's new twist in music and to give you the real low-down on the license revocation proceedings on LeRoy Minow's station in Saddle Sores, Wy.

What do you do?

A. You call Bud, Ken and Barry, tell them you can't possibly join them; you make them promise to fill you in on every word the first chance they get, and you yell about guys who come to town without notice and can't stay over just one more day.

B. You join your buddies, miss your anniversary party, shatter your marriage—(it's really too horrible to contemplate).





DILEMMA 4

Your oldest daughter announces that she's ready to marry and wants your approval of one of her three favorite beaux. One is the tall, handsome, athletic, brilliant son of the town's biggest and wealthiest newspaper publisher; the second is a charming, industrious, deeply religious young man who graduated first in his class at college and is the market's fastest rising television sales manager. The third is a gamey, odoriforous, uncouth, disrespectful, bearded beatnik of decidedly pink leanings, from a poor family and a broken home, without visible means of support—a young man of indeterminate height, since you've known him for two years and have yet to see him standing up.

Which do you choose?

A. The newspaper publisher's son
B. The television station sales manager
C. The smelly beatnik

(*For answers, please turn to page* 55)

10 MORE TOP SPOT AGENCIES

Here are a few air media buying thoughts from the men directing the radio/tv spot buys for the agencies whose air media billings rank them 11 through 20

In a recently concluded series of articles ("Inside the ten top spot agencies"), SPONSOR *reported the media thinking of the ten top air billing agencies in the country. In the story below,* SPONSOR *summarizes the spot buying philosophies of the ad shops which last year ranked* 11 *to* 20 *in air media expenditures, among them some of spot radio's biggest spenders. The agencies are Lennen & Newell; N. W. Ayer; Foote, Cone & Belding; Kenyon & Eckhardt; SSC&B; Campbell-Ewald; Needham, Louis & Brorby; Cunningham & Walsh, and D'Arcy.*

Although television remains the charmer of the ad industry, radio is far from obsolete, according to the observations expressed by many of the astute media men pictured on these pages. While a pro and con cleavage exists in the area of improved radio presentations, the majority of these shops include radio in the over-all media thinking.

Many applaud what they label "realism in selling radio" while others feel that the medium is playing a more important role today than it did in the early years of the last decade.

Computers arouse varying feelings among these media people. Recent crises in television have also evoked a certain amount of apprehension from some of the top men in the business.

Frank J. Gromer, Jr., v.p. and director of media for Foote, Cone & Belding, an agency which last year spent an estimated $16 million in spot tv and nearly $4 million in spot radio, projects concern over the future strength of television as an advertising medium. He says: "Our most direct concern centers around a continuation of the trend toward lessened product protection and increased commercialization. If these continue unchecked, the effectiveness of television as an advertising medium is bound to suffer."

As for radio, Gromer claims that the medium has been important in a number of their plans during the past years and will undoubtedly continue to be. Radio's primary attributes, Gromer says, are its inherent flexibility and its ability to deliver extremely high levels of commercial frequency at an affordable cost." He adds that radio is always included in their media thinking.

On the subject of computers, Gromer says, "there is no doubt that computers are here to stay." He feels that when used properly they will contribute greatly to the media planning and buying functions. There is, however, an inherent danger in applying computer techniques to media evaluation and selection indiscriminately. "Unless they are used in a way that recognizes that brand media requirements, as well as media characteristics, are factors that are constantly changing, the use of computers could result in an undesirable standardization of media plans."

Blair Vedder, Jr., v.p. and media diretcor of Chicago's Needham, Louis and Brorby, takes a different stand on the subject of computers. He opines that while the mechanical devices have proven to be a decided asset in clearing away paperwork that is normal to media buying, computers "do not or cannot make the final media decisions—they are not a substitute for human judgment."





LESSENING of product protection may hurt tv, says Frank J. Gromer, Jr. (l), FC&B v.p., media. Blair Vedder, Jr., NL&B v.p., deplores audience information as "frustratingly elusive"

Vedder heads up a 50-man media department at the NL&B shop, favors the medium of radio. "Radio today is a vital, personal, efficient, and potentially very productive medium, which we at NL&B have found extremely useful for several of our recent product campaigns."

He feels, however, that audience information is "frustratingly elusive. As a result we are challenged to apply a large measure of judgment in radio buying which can only be developed by experience and local market knowledge."

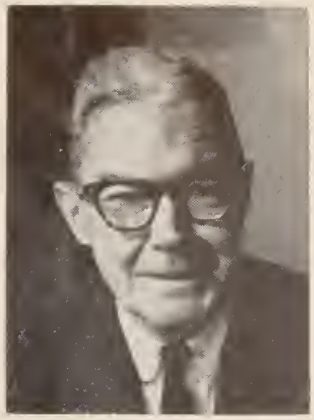
How Needham, Louis & Brorby



HERBERT ZELTNER, v.p. and media director, Lennen & Newell



LES FARNATH, v.p. in charge of media, N. W. Ayer (Phila.)



NEWMAN F. McEVOY, senior v.p., Cunningham & Walsh, Inc.



DR. E. L. DECKINGER, v.p. and media dir., Grey Advertising

feels about television is best expressed by the fact that approximately one-half of their billings last year went to net, spot, and local tv.

At Cunningham & Walsh, a heavy spot radio spender (an estimated $7 million went to spot radio last year), senior v.p. Newman F. McEvoy feels strongly that radio's sales techniques have shown great improvement in recent months. "Perhaps as a result of the challenge of tv," he says. Nonetheless, he adds, "we see more radio selling today which is 1) extremely creative, 2) realistically based, and 3) increasingly identified by merchandising savvy."

As an example of creativity in selling, McEvoy relates the ingenuity of two salesmen for competitive radio stations in the same market. He says "whereas formerly they consistently sold against each other, they combined forces on a recent occasion to develop a complementary presentation—selling the use of both stations and emphasizing the broader reach of the combination." The statistical documentation, says McEvoy, was reinforced with some discerning points on the programing appeals of each outlet.

As an example of realism in selling, McEvoy points to the continuing references by radio salesmen to tv, taking into account the fact that television may be the key medium in a campaign but suggesting that radio makes available to the advertiser affordable extra ad advertising pressure. Remarks McEvoy, "radio salesmen are not suggesting that radio is necessarily better than tv. However, depending on the specific marketing problem, they are quick to suggest 'me too' uses for radio."

At Kenyon & Eckhardt, the feeling is strong that television constitutes "the most powerful force available today to reach and persuade people," according to the agency's media group head, Paul M. Roth. Says Roth: "Every examination of the television medium inevitably leads on to the observation that people spend more time with it than any other waking activity except possibly work. This single fact requires that any advertiser looking for broad reach must frequently examine television for exploitation values.

"Radio's value," according to Roth, "lies in its selective and supplementary features. In terms of selectivity, it is obviously the only way you can deliver a long commercial message to people in cars. It is the only way you can get a broadcast message into a house that doesn't have a tv set, and it is the only way you can get to people on the beach in the summer."

As a supplementary medium, radio provides the opportunity to extend the reach of other media, says Roth.

(*Please turn to page* 56)



LLOYD HARRIS, v.p., manager media department, SSC&B



PAUL N. ROTH, media group head with Kenyon & Eckhardt



CARL GEORGI, JR., v.p. and media director, Campbell-Ewald



F. S. OTT, v.p. and media dir., D'Arcy Advertising (New York)

GM CAR RADIATOR GOES RADIO

Harrison, supplier of GM auto air-conditioning units, finds radio so successful it switches 40% of total advertising budget formerly spent in newspapers, outdoor

The hot, male driver tooling his overheated car homeward after a long day's work proved so receptive to radio commercials when they were first tried in 1961 for Harrison Radiator Division, General Motors Corp., Lockport, N. Y., that the firm's advertising budget for the medium this year was doubled. This amounts to 40% of the automatic air-conditioning manufacturer's total advertising budget.

Jack Walsh, broadcast media supervisor for D. P. Brother, Detroit, the ad agency which represents Harrison, told SPONSOR that one-minute spots are being concentrated in afternoon drive periods on 265 stations in 99 markets, mostly in the South.

In 1961, Harrison dropped newspaper advertising to enter radio. One GM auto division, Walsh claimed, reported that sales that year of the air-conditioning equipment went up 19%. This year outdoor (billboard) campaigns were dropped and radio efforts were doubled. Already, Walsh said, another GM division has reported that Harrison sales have risen "very sharply."

In 1963, Walsh said, the Harrison campaign will be expanded in the North and in populous cities on behalf of the firm's new heater-air-conditioner unit.

Russ Swick, Harrison advertising manager, explained that up North the combination will help drivers keep windows from steaming up in the wintertime, in addition to providing even temperature and clean air. In some of the "discomfort areas" of the South, Swick said, the unit is almost a necessity.

The air-conditioner, which costs from a little over $300 installed, to over $600 in luxury cars, is sold as an accessory. As a result, in addition to radio spots, and consumer magazine and trade journal ads, Harrison and the stations mail promotional material to GM auto dealers to stress the importance of reminding an auto buyer of the desirability—and low cost—of buying a Harrison air-conditioner at time of purchase.

Since the GM automotive dealers doubleup—in effect—as salesmen of the Harrison accessory, the firm's advertising department and the agency place great importance on merchandising from the stations to the dealers.



"WE TRIED something new." Watts Wacker, D. P. Brother vice president and media director, tells about station selections



THE MAN in the Harrison-less driver's seat is the copy's primary target: Jack Walsh, D. P. Brother's broadcast media supervisor

Most of the stations cooperate by sending personal letters and jumbo postcards to the dealers, describing the details of the schedule to the dealers.

Cost of the equipment eliminated from the campaign stations which appeal to teenagers, Watts Wacker, D.P. Brother vice president and media director, said. "Most kids," he explained, "who generally listen to these stations aren't in the market for automotive air-conditioning."

Wacker revealed that the agency tried something new in picking the stations for the campaign. "In addition to considering regular information—such as qualitative data surveys and Pulse audience composition figures—we asked station executives what combination of stations in their area *they* would recommend to reach our desired audience.

"In some cases we didn't receive any answers," Wacker continued. "In all cases, the reps were surprised. But the information we did receive was of some value when added to everything else."

The value of the method lay mainly in its use as a double check. D.P. Brother Co., making evaluations via standard operational procedures, would have a pretty good idea of what stations or combination of stations it would air messages on in a given area.

The agency would then ask stations A, B, C, D and E in that location, which stations they thought might best serve the agency's client, Harrison.

Without memorable exception, each station placed itself at the top of the list. But, when all replies were counted, station B may have been judged second best by three other stations. If the advertising agency also



NOT ALL Harrison radio commercials reach a driver in sweltering summer heat. The campaign starts in January, but is staggered so that it is heard first in some southern cities. 1963 drive, centered around a new heater-air-conditioner, will increase participation on northern stations

favored station B, its selection for the campaign was assured.

On the other hand, if the agency favored station C, and no other station listed it as a good choice, the agency then "went back to the drawing board."

Harrison markets extend, roughly, to the South of a line from Los Angeles to Washington, D. C., and along the East Coast to Boston. Some larger cities in the Midwest are included because of the number of upper-income families in them.

These markets were selected by D.P. Brother's research and marketing department, based on "discomfort area" factors (heat, humidity, pollen, etc.), average-family income, and auto and air-conditioning sales.

The Harrison schedule lasts for 10 weeks, although it does not exceed two weeks in any one month from January to July. Dennis Day is featured in the commercial, singing "H-A-double R-I-S-O-N" to the tune of "Harrigan." Walsh pointed out that the message got a good play on the St. Patrick's Day radio broadcast.

Walsh said that the agency "believes, as RAB has pointed out time and again in monthly studies, that radio is a very potent medium for reaching a driver while he is in a position where he is forced to think about his car and his car's performance."

Of approximately 180 million radios in the U.S., Walsh noted that about 40 million are in cars, 5 million in boats, and about 10 million are transistors. All these, plus women in the home, make good bonuses, he added.

"Stations are well aware of this impact," Joe Archer, v.p. Brother timebuyer on the Harrison account, said. He added that "there is keen competition among stations in some areas for the order and this competition is becoming increasingly evident as plans for the 1963 campaign gained momentum."

The agency's timebuyer went into detail about next year's campaign which has been mentioned earlier by broadcast media supervisor Walsh.

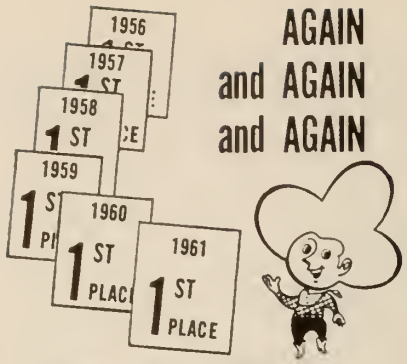
"In 1963, Harrison is going truly national," Archer said, "with a top U.S. market list—picking up the balance of major markets not included in 1962."

In connection with this, he explained that while the GM Division's copy is being aired in all corners of the country this year, purchase of northern stations will be given more attention next year.

However, the January-July radio commercial schedule may be adjusted because of the heater components of a new Harrison combination unit, although neither the firm nor the agency has made any official comment on this point as yet.

The image of a "guy boiling on the highway" now will be tempered by the image of a guy shivering on the highway, and cause an adjustment in the schedule.

This year, the campaign started in the South on a staggered basis so that cities which first had summer were first to hear the ad.



AGAIN
and AGAIN
and AGAIN

KAKC
is FIRST IN TULSA
and the 21 County Advertiser Area

Now in the
6th YEAR of
CONSECUTIVE 1ST PLACE RATINGS

QUALITY • COMMUNITY SERVICE

Represented nationally by Adam Young, Inc.

Another Station of
prc
PUBLIC RADIO CORPORATION
One of America's Fastest Growing Radio Groups

KAKC — Tulsa
KBEA-KBEY/FM Kansas City
KXYZ-KXYZ/FM Houston

NEW ORLEANS' ONLY STATION WITH MOVIES EVERY NITE!

BUY IT!

Represented nationally by Katz

WWL-TV
NEW ORLEANS

Media people what they are doin and sayin

TIMEBUYER'S CORNER

The follow-up story on the SRA awards on page 37 of SPONSOR this week is about Elizabeth Black of Donahue & Coe, who won this year's Silver Nail Award for timebuyers, and Marianne Monahan of Needham, Louis & Brorby, who won the Chicago Timebuyer of the Year Award. It recalls to this department the outstanding timebuyers and interesting personalities who have been so honored in past years. . . .

Started in 1958 by the SRA, the Silver Nail award was named after Frank Silvernail, veteran BBDO buyer who retired that year, in recognition of his pioneering in spot media buying and the standards which he established. The award is given for distinguished achievement as a timebuyer and Silvernail was the first to be honored.



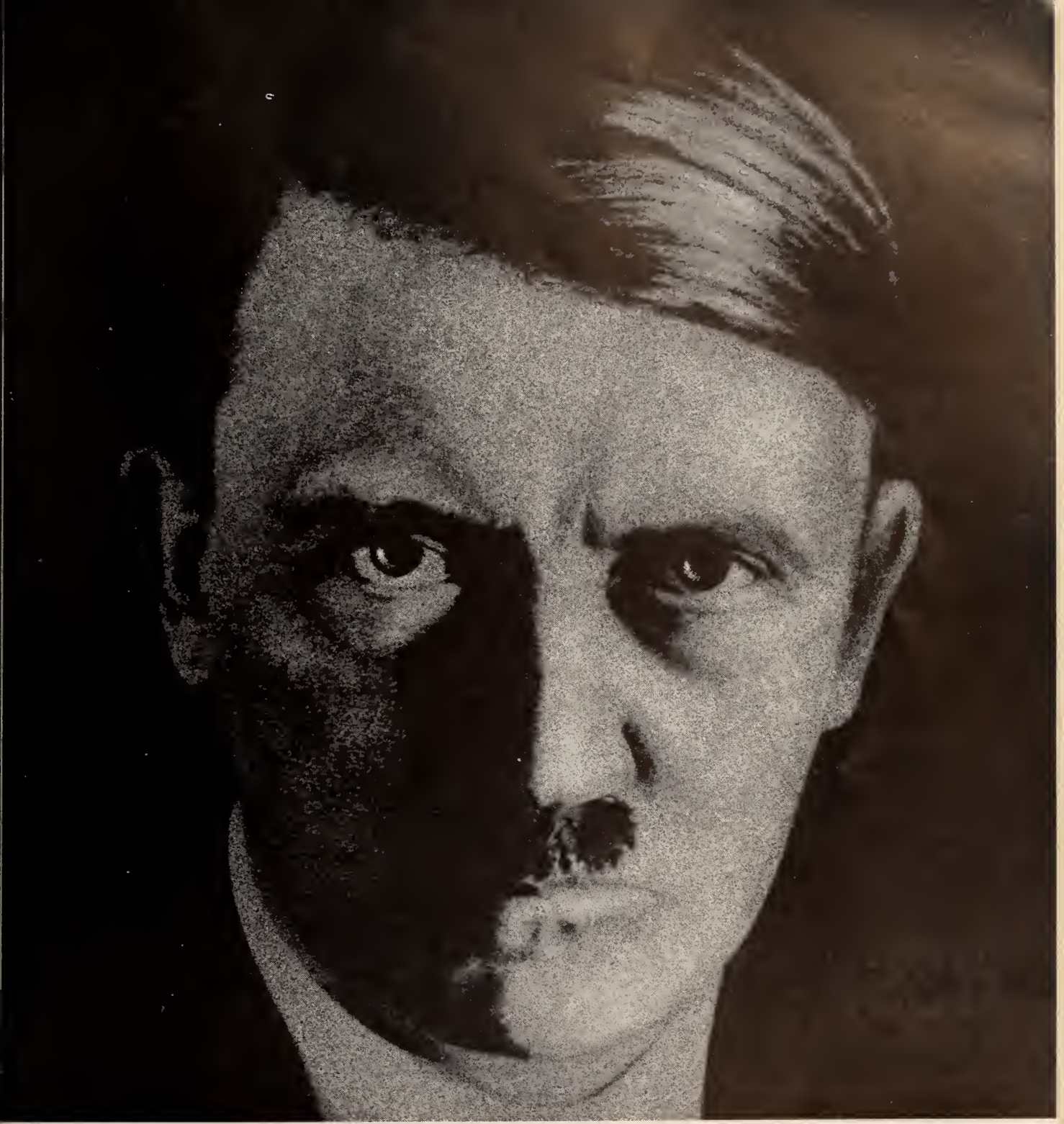
FIRST annual SRA Award in April, 1958: Frank Silvernail (l), vet BBDO buyer, receives Silver Nail Award, named in his honor, from Frank Headley, pres. of H-R Reps

Bill Dollard of Y&R received the award in 1959. He buys on Sal Hepatica, Singer Sewing Machines, Life Savers, Pine Bros., Beechnut cough drops. Now 12 years with that agency, he was previously at D-F-S for four years and BBDO for 17 years.

In 1960, the Silver Nail award was given to timebuyer Harold Simpson of Wm. Esty, who was made an associate media director in February 1961. Simpson started his career in the media department of Esty following his graduation from Colgate in 1949. He is in charge of R. J. Reynolds, Chesebrough-Ponds, Union Carbide, and Coca-Cola.

The same year, 1960, the SRA established the Chicago Timebuyer of the Year Award which Genevieve Lemper of Foote,

(*Please turn to page* 48)



NOBODY COULD MAKE HIM UP

Who would believe an Adolph Hitler possible — if he hadn't been real? Who could invent a Douglas MacArthur, a Babe Ruth, a W. C. Fields or a Josef Stalin? These are just a few of the fascinating real-life lives featured in **Biography.** Sold in over 70 markets including New York, Chicago, and Los Angeles. **Biography** has won top ratings in every market that it has appeared, will provide 39 unique, spell-binding half-hours for your station and your sponsors **each week.** Check the ratings and reviews—then call or write us. No fiction on television can compete* with the impact of fact — on **Biography.**

A David Wolper Production Produced and Directed by Jack Haley, Jr.

*FIRST IN MARKET

City	Station	Time	Rating
New York	*WNBC*	*7-7:30 P.M*	*16.2*
San Francisco	*KRON*	*7-7:30 P.M.*	*17.0*

OFFICIAL FILMS, INC.
724 FIFTH AVENUE • NEW YORK 19, N.Y.
PLAZA 7-0100 © 1962, OFFICIAL FILMS, INC.

NOW NUMBER

3

IN FLORIDA

ORLANDO-DAYTONA

Fastest growing market in Florida

	Nat. Mkt. Ranking*	Homes* TV
Miami	26	566,300
Tampa	40	425,100
Orlando-Daytona	67	292,100
Jacksonville	75	257,700

*Television, May 1962

WESH-TV

Florida's Channel 2

REPRESENTED BY AVERY-KNODEL



Covers more of Florida than any other TV Station

TIMEBUYER'S CORNER

(*Continued from page 46*)

Cone & Belding was the first to receive. In her 35 years with the agency she has bought both spot and network, and now handles B. F. Goodrich, Hallmark Cards, Associates Investment, among others.

The 1961 honors were conferred on Hope Martinez of BBDO, who received the Silver Nail Award, and William Oberholtzer of Leo Burnett, Chicago, who received the Chicago Timebuyer of the Year Award. Miss Martinez is now a media supervisor at BBDO, having worked 16 of her 17 years in media at the agency. Her accounts are Lucky Strike, Armstrong Cork, and Famous Artists School, among others.

Oberholtzer joined Burnett in 1946, after receiving his master's degree from Northwestern. He began as a media research analyst, then became a buyer and last year was made a media group supervisor. Schlitz, Swift, Cracker Jack, and Pillsbury are his accounts.



VIEWING the new TvB presentation, "Selectronic Marketing": Al Nelson (seated), spot supervisor of Colgate, Al Larson (l) of Avery-Knodel, and Bill MacRae (r) of TvB

A series of meetings between national advertisers and their agencies' media departments and TvB and Avery-Knodel began last week, to show TvB's new study, "Selectronic Marketing." Bill MacRae of TvB and Al Larson of Avery-Knodel, which has arranged the meetings, made the first presentation to Al Nelson, tv spot supervisor of Colgate. "The study," said Larson, "shows media people how spot tv avoids the haphazard, seesaw patterns of magazines and network tv. These patterns result from the choice of media by their popularity rather than by their product requirements."

KTVH IS KANSAS TV

WHERE KANSANS VIEW OVER 142 LOCAL PROGRAMS EVERY WEEK

OVER 142 LOCAL PROGRAMS EVERY WEEK

OVER 142 LOCAL PROGRAMS EVERY WEEK

OVER 142 LOCAL PROGRAMS EVERY WEEK

OVER 142 LOCAL PROGRAMS EVERY WEEK

OVER 142 LOCAL PROGRAMS EVERY WEEK

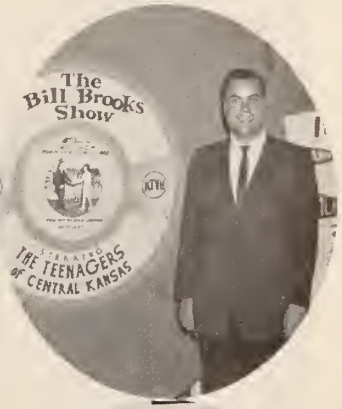
OVER 142 LOCAL PROGRAMS EVERY WEEK

OVER 142 LOCAL PROGRAMS EVERY WEEK

OVER 142 LOCAL PROGRAMS EVERY WEEK

OVER 142 LOCAL PROGRAMS EVERY WEEK









Kansans love KTVH because it is local programmed for Kansans . . . Children, teenagers, farmers, sportsmen, housewives – **EVERYONE** has their special show on action-packed, on-the-go **KTVH!** More than 50 news programs every week hold the interest of over 290,000 TV families in the vast KTVH coverage area. To Sell Kansas – Wichita, Hutchinson, plus 13 other important Central Kansas communities – Buy **KTVH,** exclusive CBS for Central Kansas!

KTVH is **POWER SELLING** in Central Kansas

KTVH

THE WICHITA-HUTCHINSON STATION

CBS

BLAIR TELEVISION ASSOCIATES
National Representatives

KANSAS



Some people think of viewers, listeners and readers as a "cap
tive audience." But with the bombardment by literally 150(
advertising messages every day, chances are the poor captive
has learned to tune out her ears and close her eyes — if only to
preserve her sanity. That's why Approved Outdoor is so impor
tant. Here, three minutes away from the cash register, the last
word is yours alone. No competition from distracting editorial
matter. No back-to-back spot placement or crammed-together
"advertising section" to dilute your selling message. Just smash



ng, king-size color to confront your prospect. Outdoor offers ustained impact that strikes continuously, repeating your idea 1 times per month to every passing shopper. Outdoor acts al-most as a point-of-sale piece, stimulating dealer activity wher-ver you choose. Why has the smart money moved into Approved Outdoor? Because Outdoor reaches more people, more often at one-tenth to one-fifth the cost of most primary media. Ask your Outdoor representative or plant operator to explain how you can recapture your audience with Outdoor!

OUTDOOR ADVERTISING

THE SMART MONEY MEDIUM

WSLS-TV
Roanoke, Virginia

. . . the station where leadership & integrity are tradition !

10

NATIONAL REPRESENTATIVES
AVERY-KNODEL, INC.

"THERE IS NO SUBSTITUTE FOR INTEGRITY"



Recipe For Selling South Bend In The Daytime

Put WSBT-TV's Ruth Anderson before the cameras. Sprinkle scripts well with homemaking tips, interviews, cooking demonstrations. Serve the big South Bend market daily from 9:00 to 9:30. Results? ARB says "Homemakers' Time" is tops in the time slot. Write for details or see Raymer.

WSBT-TV
SOUTH BEND, INDIANA
Channel 22

Paul H. Raymer, National Representative

COMPUTERS

(*Continued from page* 34)

Nielsen *qualitative.*

"Where would it end?" he moans.

A number of agencies are asking that question, too. Jules Fine, associated research director, media research, Ogilvy, Benson & Mather, says, "At some point in all this, the expense of the data exceeds its value." Fine believes that with some qualitative data, "hopefully we might get some uniformity—a cross-relation from area-to-area and media-to-media, which we haven't had until now. But, with increased demographic breakdowns, the marketing people have to keep up with the media people. Their data has to be commensurate. Some companies have such detailed data on their brands, but there are many who do not. And, for many, the cost of securing such data has been prohibitive."

Still and all, says Fine, some of the data is needed, and wanted—with or without computers.

"The need for demographic data is separable from computer programing," says Art Heller, associate media director in charge of media analysis, Benton & Bowles. "It just happens that qualitative measurements are more in the limelight today because of the increased use of computer programing. Demographic measurements will definitely be needed for the feeding of computers because of inter-media comparisons and the media mixes. But computers don't necessarily determine our need for data. Any data we can get that is reliable and that can aid us in looking at audiences more finitely will be of help."

As reps in general view the agency picture—a summation, that is, of those with whom SPONSOR has spoken —while most media and media research people look respectfully upon qualitative measurement, very few—as one rep puts it—are exactly crying for it. These attitudes, and attitude degrees, they (the reps) feel, are directly linked with each agency's progress in computer-use itself. And while rumors as to which agency is contemplating computer evaluation, and which agency is set against it, are rampant in the industry, actual agency commitment is difficult to obtain.

Examining the profusion of quotes which research on this SPONSOR report engendered, a SPONSOR editor drew a few from the hat, so to speak, which we feel demonstrates more eloquently than any attempt at order, the undisguised disorder in industry thinking on qualitative measurements. Reasons why most of their creators refused to be quoted by name should be obvious at once:

"If ARB is ready to move into some kind of qualitative measurement, then we're all for it. Only so far we don't think they're choosing the right elements."

"Seems to me BBDO stirred up a hornet's nest. All of this is five years too soon."

"I haven't spoken with one agency yet that was moving in the same direction as another."

"Qualitative measurements are the only way broadcasters can be assured of a fair shake in media selection."

"To hell with this talk of *new* measurements. All we really need is more strength in *existing* measurements."

"*I* happen to know something of earthshaking significance to the industry on this subject, but since *I'm* the only one who knows, aside from its source, I couldn't possibly tell SPONSOR. They'd know it was *I* who squealed."

"There are a lot of sore feelings about this thing and there'll be something sorer than feelings by the time it's over."

"You just watch the station have to pay for the competition between agencies and research houses."

"Both selling and buying are getting too damned complicated. Measuring too close to the bone will take the last ounce of spirit out of both."

"I think qualitative measurements will put *more* selling back into spot. There'll be more sales tools with this additional information. What salesman ever frowned on sales tools?"

"Qualitative measurements could easily be the biggest boost in spot tv's history."

"Sure, qualitative measurement is the wave of the future. But take it easy, boy, take it easy. . . ."

It is in this environment that the TvB committee begins its explorations. And, laudable as its efforts might appear on the surface, there are some in the industry who aren't certain an organization representing broadcasting should be the guiding

force. Frank Boehm, for example—one of the few, by the way, who not only permitted himself to be quoted by name, but castigated those who crouch in the lap of anonymity—says, "I'm inclined to have an organization like 4A's develop the base. If agencies and advertisers themselves were giving the ground rules—if, say, they took on a kind of clearing house for all this data, a master plan for qualitative research, an initial project with endorsement of most of the agencies—then stations would more than likely go along with little quarrel."

Other TvB board members, in addition to Kearney, who are serving on the special committee are: Theodore Shaker, president of ABC o&o tv stations; Martin L. Nierman, executive vice president of Edward Petry & Co., Lewis H. Avery, president of Avery-Knodel, Inc.

The committee also includes: Norman E. Walt, vice president and general manager, WCBS-TV, New York; H. Peter Lasker, vice president in charge of sales, Crosley Broadcasting; Edward Benedict, national sales director, Triangle stations; and Dr. Thomas E. Coffin, director of research, NBC.

4A BOSS

(*Continued from page* 36)

might work out."

Like Dr. Frank Stanton, president of CBS, Inc., Crichton insists that the communications media in the United States must remain free at all times. It was Stanton who said: "Basic freedoms are not divisible, to be rationed out discriminately. No one who has read Ben Franklin can possibly imagine that the author of 'An Apology for Printers' would agree that if an utterance were reproduced on paper it should be free, but if it were reproduced on tape or film, or the face of a tube, it should not."

Crichton concurs ardently with Dr. Stanton's viewpoint. "You can't argue with this."

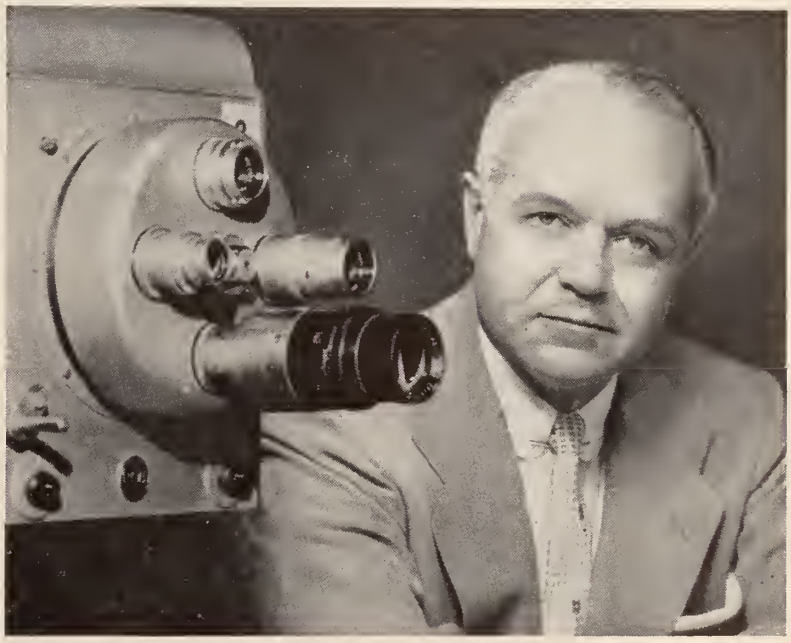
Nor is he ready to go along with some advertising men who get positively apoplectic when the name of the Federal Trade Commission appears on the horizon. Crichton, most emphatically, does not agree with advertising men who describe the FTC as the greatest menace to the advertising business today.

"The Federal Trade Commission has many imperfections and there is no doubt that its procedure could be improved," he says. "But my answer is 'no' to the charge that the FTC is the greatest menace to the advertising business today."

Crichton was asked about the remark that Ambassador Kenneth Galbraith reportedly made to Marion Harper at a luncheon some months ago. According to Harper, "the Ambassador told me that in his opinion, advertising will be the most regulated business in the United States within five years."

"That seems drastic and a little hard to envision," Crichton says. "However, you can't dismiss the possibility of regulations. There is no need for regulation if we conduct ourselves wisely."

Crichton, whose career in one form or another has been linked with lay and trade press journalism for many years, is inextricably wound around all aspects of advertising. He firmly believes that the future of advertising rests in large part with those now



COLOR PIONEERING PAYS OFF 3 WAYS FOR WFIL-TV PHILADELPHIA

Roger W. Clipp, WFIL-TV General Manager: "Color is definitely the most exciting aspect of Television's present and future. Color TV means increased circulation and revenue. It also has gained a great deal of prestige for WFIL-TV, a pioneer in Color TV in the Philadelphia area." Color TV can increase your profits and prestige, too. It will pay you to find out how today from: J. K. Sauter, RCA, 600 North Sherman Drive, Indianapolis 1, Indiana, Telephone: ME 6-5311.

engaged in it. Humorously, he has pointed out that "when one tries to assess the future of the advertising business, one feels a little like the young man who inherited a harem—it was obviously a great opportunity, but where to begin."

He has compared—in talks made before he joined the 4A's—the advertising business to the three sides of a triangle. Its three sides could best be described as economic, social and esthetic. But the sides are not equal. Best understood is the economic side. Social and esthetic sides, however, are stunted, underdeveloped, in his opinion.

Moreover, this is the way it should be, according to Crichton. "For advertising is a business . . . not a profesison . . . not an art . . . not a science, even if we are sometimes tempted to glorify it by calling it these, and even if the business has some elements of all these vocations," Crichton has said on occasion. "It is fortunate that this economic side is accepted and understood. It is fortunate for all of us—because this is the way we make our living. It is as well fortunate for our economy, which thrives on the mass production which mass selling and mass consumption make possible. But the stress on the economic side of advertising has tended to produce a disregard for its social and esthetic effects. In fact, it might be said that most advertising people are also triangles, also shaped into three sides—economic, social and esthetic. And something of the same distortion has taken place: the economic side well served, the social and esthetic sides neglected."

This accounts for the fact, as Crichton sees it, that most advertising people feel few qualms about the economic aspects of their business. Says Crichton: "It is their economic conviction that advertising's good economic works speak for themselves. What gnaws at them is a feeling of deficiency in their social and aesthetic lives. What irks them is an aesthetic and social deficiency in their business."

Crichton is aware that "sizable portions of our society regard advertising as debased and debasing, flamboyant and irrelevant, dishonest and dishonorable . . . it might be said that, so far as these people are concerned, advertising has failed to pass through the thinking man's filter."

According to intellectuals, advertising is omnipotent and creates desires for products the masses would be better off without. Crichton maintained that there is no evidence that advertising is "really that good." Furthermore, there is "no evidence that people are that pliable."

"It is a fact that, far from being a nation of automatons responding to hidden persuasion, triggered instantly by a flick of the copywriter's typewriter, the public is sophisticated, smart, fickle and tough," Crichton has declared." The new product casualty rate is appallingly high. And just think for a moment of all the research and planning and testing that went into the launching of the Edsel. More than a quarter of a billion dollars went into that gamble. And it was a debacle." Speaking with respect of the citizenry, Crichton has said that no man can manipulate the American people. "Even if you wanted to—and most advertising people, I believe, have no such grandiose wish," he says emphatically.

It is Crichton's contention that the public isn't as gullible as it has been cracked up to be and that it can readily and with consummate ease hack its way through any jungle of "artfully contrived clauses and disclaimers and gossamer conditions" and arrive at basic propositions with remarkable speed. "It is almost as if we were printing English subtitles under the ads," he declares.

Here's an example of what Crichton is driving at. A copywriter exclaims: "Our beer is golden mellow, with a round rewarding taste. Your taste buds wake up and sing when you take the first sip of Blatnik's Bavarian Barrelhouse Brew, the beer with the magical caress of the hops."

According to Crichton, the average consumer lends an ear to this arrangement of syllables and comes up with this English translation: "They say it's good beer."

With the passing of time, Crichton has said, the aesthetic shortcomings of the advertising man will grow less pronounced. "For one thing, more advertising men will learn what the more astute have already learned—that in selling nice guys don't necessarily finish last: that you can penetrate the consumer consciousness without beating him over the head with the black headline, or splitting his eardrums with screaming commercials. You can, in fact, sell him by treating him like an adult."

Crichton, who finds many absorbing things on television, regrets that he cannot spend more time watching video fare. "At this time I see less television than other members of my family," he said.

Most free moments are spent catching up on industry reports and dipping into books that have caught his fancy. He is presently reading "The English Constitution," a classic of its kind penned by Walter Bagehot, editor of *The Economist* from 1862 to 1877, and "*Advertising: A New Approach*" by Walter Taplin, a more recent study of advertising's manifold problems in England.

It is also with considerable esteem and affection that he speaks of such American novelists as A. B. Guthrie, James Gould Cozzens, J. P. Marquand and Katherine Anne Porter, although he has not yet read the latter's novel, "Ship of Fools," a current best seller. Still another book that has captured the imagination of the highly com-

WTRF-TV STORY BOARD



"Selling?"*

DON'T LOOK NOW! "Your show is slipping," said the manager to the stripper. "OK, OK," said the star, "so I've got new acts to grind!"

Wheeling wtrf-tv

THE CHEESE LOVER walked up to the clerk and said, "Take me to your liederkrantz!" Breathed in then added, "Never mind!"

wtrf-tv Wheeling

CAUTION TO LEADERS! Just remember, Catherine the Great's husband was hung by her supporters!

Wheeling wtrf-tv

INCENTIVE PLANS? Many industries realize that their employees want recognition. For a good awards program ya can't beat that 'old plaque magic.'

wtrf-tv Wheeling

FROM THE MOUTHS OF BABES! The school-aged youngsters turn in some unique answers nowadays . . . check these . .

Feminine of bachelor is lady-in-waiting.
Socrates died from an overdose of wedlock.
The objective of 'he' is 'she'
A witness must not purge himself.
Anatomy is the study of heavenly bodies.
A caucus is a dead animal.

Wheeling wtrf-tv

RAUCOUS IN THE CAUCUS! All this argument over disarmament is apt to cause a war.

wtrf-tv Wheeling

TIMEBUYER FIGURES IT OUT! "He'll have to convince me that all his claims can be backed with statistics! I like things clear, that's why I take everything with a dose of salts!"

Wheeling wtrf-tv

"CLEARLY UNDERSTANDABLE our national rep, George P. Hollingbery will give you all the proof you need to sell the big and buying wtrf-tv Wheeling audience.

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

panionable Crichtons, including Mrs. Crichton (the former Zula Miller) and their four children, is Ralph Linton's "The Tree of Culture."

The chief executive of the Four A's maintains that television has vastly improved in recent years and that it is indeed a superb documentary medium. Crichton loses no opportunity to cite many instances of television's shining moments, as for example the networks' coverage of astronaut Lieut. Col. John H. Glenn's historic flight in the space capsule Friendship VII, and the equally glowing performances witnessed on the *Festival of Performing Arts* under the modest and tasteful sponsorship of the Standard Oil Company (New Jersey.) "Fabulous," says Crichton.

What appears certain is that Crichton will serve as the articulate voice of advertising in America and that he will win the respect of the anti-advertising groups, according to those who know the pulse beat of the industry. A recurring theme in his remarks is that it is not wrong to make people want more things and that it is wholly natural "that we want material comfort."

"Ours is a materialistic society; it is also a mobile society—and I devoutly hope it will remain so," he has said. "It is part of our tradition and our pride that this is a country where one may rise above his origins . . . so while one may feel a twinge of sympathy for Thoreau in his cabin on Walden Pond, and one may respect and indeed treasure his reflections, it is probably a good thing that there were fewer Thoreaus and more Samuel Colts, Benjamin Rushes, Jim Bridgers and John Wanamakers."

With the grace of an epeeist, Crichton has also managed to prick the lofty condescensions of some of America's leading eggheads by such observations: "It has always struck me as ironic, while intellectuals are always deploring the expenditure of vast sums of money on television and tv sets, I have yet to read anything deprecatory about money spent on high-fidelity equipment. The point is, I guess, that conspicuous expenditure is perfectly acceptable if it happens to be the kind of conspicuous expenditure one admires."

Touché, as the fencers say, on Madison Avenue.

RADIO QUIZ ANSWERS

(*Continued from page* 41)

DILEMMA 1

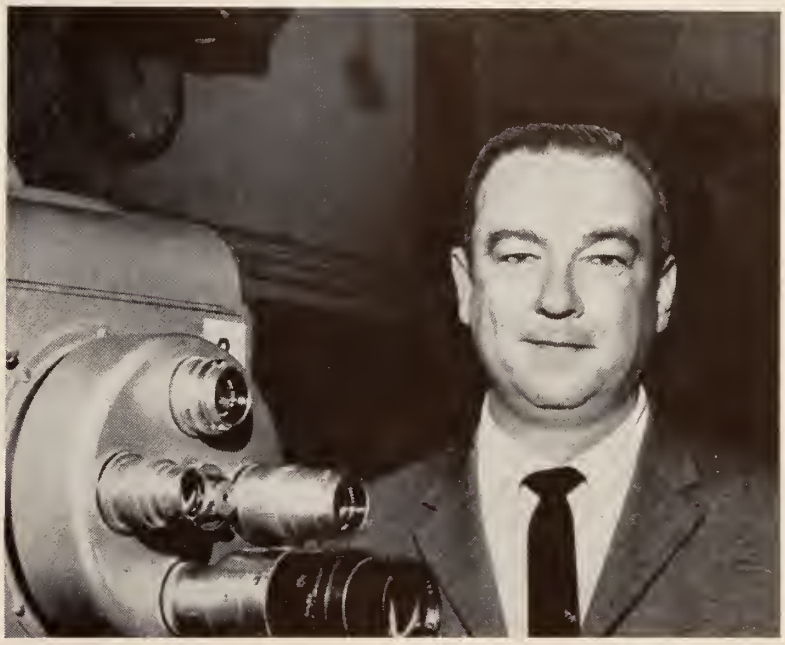
C. Of course, the best answer is that you take your transistor radio and pad and pencil to the ball game and annoy everybody else in your section by listening to all the radio stations while they're trying to watch the game.

DILEMMA 2

C. You con our best friend out of *his* seat at the dinner; you rent a tuxedo for your future P.D. and charge it to the station; take him *with* you, introduce him to all the celebrities as a "bright young competitor heading for big things in management," and make him feel so good that he subsequently comes to work for you at $1000 less than your competitor was paying him.

DILEMMA 3

C. You bring Bud, Ken and Barry home with you without calling; try to



WLW-T COLOR TV RATINGS AND SALES CLIMB IN COLOR-FULL CINCINNATI

John T. Murphy, WLW-T General Manager: "A WLW-T survey shows that Color programs have *double* the ratings of the same programs in black-and-white, and Color commercials have *triple* the impression of their black-and-white counterparts. Result: WLW Television sales have increased 34% since we installed Color TV equipment." Color TV can pay off for you, too. Find out how today from: J. K. Sauter, RCA, 600 North Sherman Drive, Indianapolis 1, Indiana, Telephone: ME 6-5311.

belong on your desk...



Designed by agency men
For agency needs

1961 TV Basics and Radio Basics are the most comprehensive publications of their kind in the field. They cover all the basic information on all subjects necessary to help finalize a buying decision. They should be on the desk of everyone involved in the purchase of time.

Copies are still available at $1.00 each. Or—get them free with a year's subscription to SPONSOR at $8.00.

SPONSOR
555 FIFTH AVE., NEW YORK 17
MURRAY HILL 7-8080

explain that they *would* have changed and cleaned up a little if your wife hadn't insisted that you be home by 7. You wolf your dinner and dispose of the barest amenites with your guests, then adjourn to your den and play poker and shoot the breeze until 4 a.m.

Early the next day, before your wife emerges from her locked bedroom, you rush down to Sam the Lovable Furrier and trade out a $2000 mink stole (at retail, but on rate card) as a peace offering for the little lady.

DILEMMA 4

C. You wouldn't want your daughter to marry a newspaper or television man, would you?

How do you score?

DILEMMA		POINTS
1	A	2
	B	5
2	A	3
	B	5
3	A	5
	B	10
4	A	0
	B	0
	C	20

POINTS

50—Perfect score. You're hired!

30-49—Promising, but you lack certain analytical qualities or proper grounding in essential broadcaster techniques.

10-29—Either you're a print buyer, an FCC commissioner, or else you weren't invited to this meeting.

Under 10—Have you ever considered becoming a life guard at a car wash?

TOP SPOT AGENCIES

(Continued from page 43)

"It certainly offers the opportunity of inexpensive frequency. However, due to the difficulty in achieving broad reach with radio, it tends to come into use as a secondary medium in a large budget effort. For a small budget of local or regional advertisers, it must be considered as primary."

The purchase of radio often poses a problem, Roth claims. The buyer always has the feeling that if he went outside of New York and negotiated right on the doorstep, or looked over

the shoulder of the local retailers, the prices would look substantially different. "No doubt one of the largest problems facing national spot radio today is the difficulty in costing it. That is, how much will a national spot really cost and what will be its national delivery compared to other available alternatives."

Roth adds that they often find that day spot or day network tv, which is more readily quantifiable, presents an equally attractive picture for reaching women, or so attractive that it is hard to justify the loss of visual presentation for the sake of minor differences in cost-per-1,000.

On the subject of computers, Roth feels that the mechanical calculators will play an increasingly important role in advertising. The machines, he says, will function primarily in two areas in immediate years. 1) They will substantially speed up handling of accounting, billing, and estimating data. 2) They will substantially increase the capacity to process media data."

Concerning the machine's function in media planning, Roth thinks the development of an actual media schedule (media mix, budget) is beyond the ken of a machine.

Carl Georgi, Jr., v.p. and media director of Campbell-Ewald, Detroit, goes along with the feelings expressed by Roth on the matter of computers. Says Georgi, "they cannot think, they cannot exercise independent judgment, they cannot weigh intangibles. They can only process what is put into them. They are only as good as the information given to them to process in the first place and only as wise as the judgments weighted by the men who put them to work. We are still a long way from push-button media selection. The computation and data processing machines are wonderful, but only if they are used as high-speed processing or computation machines."

Georgi says that radio is playing a "more important role today than it did in the early years of the last decade," but has sharp words in regard to radio presentations. "Unfortunately not all sales presentations are as good as they could or should be. They tend to glitter with generalities but on close inspection fail to provide the specific, meaty kind of information needed by today's advertisers and agencies in order for them to buy and use radio-time intelligently.

"It is virtually impossible to determine the reach, frequency, and message delivery which various alternative buys can deliver."

At Grey Advertising, director of media Dr. E. L. Deckinger sums up the media philosophy practiced in his 56-man department with a four-point credo:

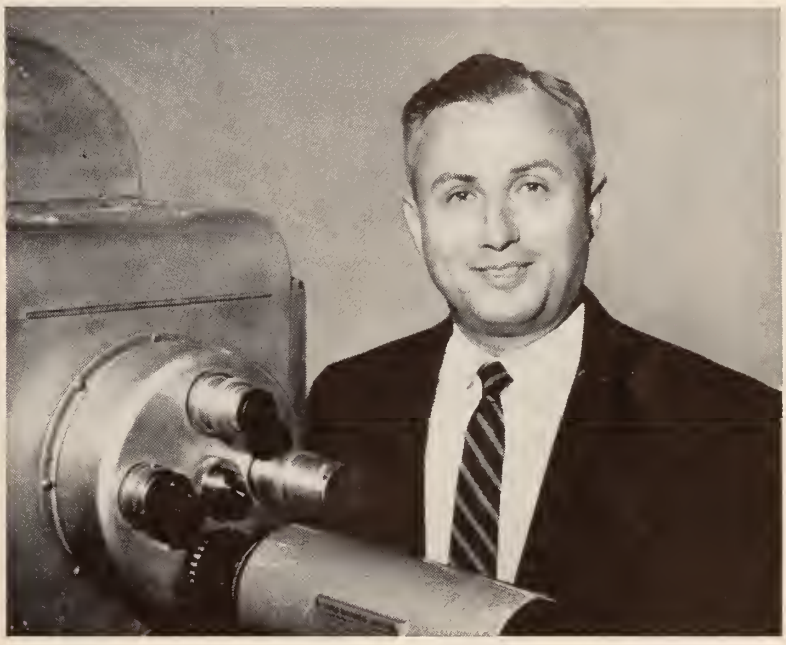
"One, modern media buying is more than just buying.

Two, right media buying can be the difference between a successful campaign and a *very* successful campaign, or even between a success and a failure.

"Three, media must integrate and synthesize with the marketing plan.

"Four, there's always a better way. No matter what we're doing, we're never satisfied that there isn't a better way."

Deckinger believes that the division of his media staff into planners and buyers is keyed to future demands. "As far as we know, only one other agency is set up this way," he says.



WBRE-TV COLOR PIONEERING PAYS OFF AS DEMAND SURGES

David Baltimore, WBRE-TV General Manager: "The big surge of enthusiasm for Color TV in the Wilkes-Barre area has already brought a 'demand exceeds supply' situation. Everyone is finding out that Color provides TV's fullest enjoyment and service, and we believe Color TV will be a big factor in audience and advertiser selectivity by '63." Color TV can pay off for you, too. Find out how from: J. K. Sauter, RCA, 600 North Sherman Dr., Indianapolis 1, Ind., Tele: ME 6-5311.

LOOK WHO'S EDITORIAL CONSULTANT TO WSB



Atlanta's Mayor Emeritus William B. Hartsfield has been named to the post. When he stepped out of office in 1962, Hartsfield had served as mayor of "our town" for 23 years. Probably no one among Atlanta's million people is as aware of this city's needs and dreams as he is. Working directly with WSB's management, and Dick Mendenhall, editorial director, Hartsfield's community insight and advice add new breadth and strength to the editorial policies of these stations.

WSB radio-tv ATLANTA

Represented by Edward Petry & Co., Inc.

Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

21 MAY 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

The faucet of new am radio stations has been turned off, and it is doubtful if it will ever really be turned on again.

In the face of the rise in number of am stations from 955 in 1945 to nearly 3,900 at present, the **FCC has imposed a temporary "freeze,"** while it probes for a method of calling a permanent halt.

Exceptions to the freeze are minor. The FCC will process applications for new stations already on file, or for stations which will bring service to areas currently without radio, etc. But to **all intents and purposes the lid has been clamped on, and tight.**

Commissioner Rosel Hyde was the lone dissenter. He said that there should be formal rulemaking on the idea before imposition of a freeze. The Hyde position has always been that any control over the number of stations will **inevitably lead to stronger and stronger government regulation.** He has said he fears the FCC may be called upon even to regulate rates charged by stations and pass on their business practices.

The search will be for methods to **keep new stations off the air on engineering, rather than economic grounds,** in an effort to avoid the pit-fall Hyde fears. There is every possibility that it will be a long search.

This would be true, if for no other reason, because it will require rule-making proceedings. These usually drag on for years. The tv freeze took four years. Meanwhile, the FCC tells those who would like to construct new stations that **they should explore the advantages of fm.**

The FCC meanwhile has elected to consider direct economic considerations in connection with a bid for a new am station in Riverton, Wyo.

This could be a **test case for all broadcasting.** But it was brought on by opposition from the existing station on the grounds that the town can't support two stations. In view of the fact that the courts long ago told the FCC that it had to consider this economic question, some of the significance is removed in the current case. A decision turning down the application on these grounds would, however, **make it a far-reaching case.**

Sen. Thomas Dodd (D., Conn.) last Monday said with an air of finality that his lengthy and unpredictable Senate Juvenile Delinquency subcommittee hearings had finally ended.

He promised in almost so many words a free-swinging final report accusing top network officials of being **something less than candid in their testimony.**

Feature of the last phase was the stoutness with which CBS president Frank Stanton refused to bend before the Dodd blasts. Dodd at one stage appeared to be asking that CBS-TV chief James T. Aubrey be fired for asking that "broads, bosom and fun" be added to programs. **Stanton said he plans no action.** "I don't agree that Mr. Aubrey did that . . . on the basis of the record, I think it is quite clear he didn't . . . the final test is what the public saw."

When Dodd said, "I think it is quite clear" that the three networks made efforts to inject crime and sex, Stanton shot back **"I can't accept that, sir, for the CBS network."** He also denied that the CBS program under attack, "Route 66" had excessive violence and sex.

(*Please turn to page* 61)



Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

21 MAY 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

Evidently the strategy used by Star-Kist tuna last summer fell short of the mark because the product is back and buying a hefty chunk of spot tv for the duration of this warm-weather season.

Star-Kist (Burnett) had **succumbed to the lure of low network summer prices** and switched from spot tv to participation on such shows as Playhouse 90 re-runs last year. **The current call is for nighttime minutes in about 30 markets** beginning the first week in June through 15 September, with the buy based on between 50-75 rating points per week in each market.

Another motive for the move back to spot: until about one month ago, Star-Kist was priced higher than the average can of tuna. **Now it's priced along with all the others,** reportedly upon the direct recommendation of the agency.

Midwest radio reps are hoping that last week's all-out push for the Cub tractor will sow the seeds for a good working relationship between radio and the sales department at International Harvester.

Harvester's farm agency Aubrey, Finley, Marlcy & Hodgson indicated to the spot sellers **a change in agency-client modus operandi.** Whereas heretofore **the agency** worked directly with the advertising department, it **now reports to the sales top echelon.**

Word came in a meeting AFM&H called to explain that Cub tractor commercials supercede all other Harvester copy for the 14 May week. The tractor is a high-ticket item selling for between $600 and $1,000 and the campaign had this additive: **station farm directors were urged to merchandise the Cub and work directly with Harvester dealers in demonstrating the item.**

For details of the past week's spot activity see items below.

SPOT TV BUYS

Clairol Inc. is going into selected markets to promote its hair conditioner. The campaign kicks off 1 June for seven weeks. Time segments: daytime and late evening minutes. Agency: Foote, Cone & Belding. Buyer: Frank Hajek.

Charles Gulden starts on 28 May for its mustard, with schedules slated to run for 15 weeks. Its a limited-market drive using daytime and night I.D.'s. Agency: Manoff. Buyer: Len Ziegel.

Brown & Williamson Tobacco is going in for 52 weeks in selected markets. Schedules started last week in some areas. Time segments: breaks, minutes and 30's from 5 p.m. to conclusion. Agency: Ted Bates. Buyer: John McCormack.

St. Regis Paper Co. is lining up markets for its school fall-term promotion. This campaign, on behalf of its Nifty Binders, starts 20 August and continues through 7 September. The availability call is for kids minutes in about 25 markets. Agency: Cunningham & Walsh. Buyer: Rick Masciglio.

Pepperidge Farm is buying for its Frozen-ready-to-bake-cake. The campaign begins on 28 May and continues for five or six weeks, depending on the markets. Time segments: daytime and night fringe minutes and breaks. Agency: Ogilvy, Benson & Mather. Buyer: Hank Cleeff.

Murine Co. is lining up schedules for a 28 May start in about 10 markets. Promotion will

run for six weeks, using day and nighttime fringe breaks. Agency: J. Walter Thompson, Chicago. Buyer: Marge Wellington.

Schick is involved in an extensive campaign on behalf of its double edged Krona blades. The call is for nighttime minutes and breaks to start 11 June and run for seven-eight weeks in selected markets. Agency: Robinson & Haynes, Los Angeles. Buyer: June Kirkpatrick.

Bristol-Myers' Vitalis is kicking off a campaign 4 June in 70-80 markets. Campaign is for 19 weeks using fringe and prime minutes. Agency: DCS&S. Buyer: Stu Eckert.

Thomas J. Lipton kicks off on 10 June for its instant tea, using about 30 top markets. It's a 14-week drive, with time segments prime and fringe I.D.'s and minutes. Agency: Sullivan, Stauffer, Colwell & Bayles. Buyer: Nick Imbornone.

Open Pit Food Sales is buying for its barbecue sauce with schedules to start 4 June for 10 weeks in selected markets. There are about five markets so far. Time segments: daytime minutes. Agency: Ogilvy, Benson & Mather. Buyer: Sue Morell.

Fels & Co. is introducing its contribution to the fabric softener field, "Felsoft" in three markets, Columbus, Davenport, Ia., and Scranton. Campaign is based on the theme that Felsoft contains a sanitized germ-fighter. Agency: Richard K. Manoff.

SPOT RADIO BUYS

Johns-Manville is planning a morning drive time campaign for its building products to start 1 June. About 30 markets will get minutes; number of weeks has not been decided. Agency: Cunningham & Walsh, New York. Buyer: E. Joseph.

Gulf Oil is buying a small number of markets for Gulf Spray to begin this month. Schedules of minutes will run for 17 weeks. Gulf Oil, Atlanta, is placing directly.

Listerine goes into about 50 markets in early July with traffic and day minutes. Eight-week schedules are being bought, two and three stations deep. Agency: Lambert & Feasley. Buyer: Bob Sweeney.

Massey Ferguson is buying an early summer, four-week schedule in farm markets. The campaign kicks off on 14 June. Agency: Needham, Louis & Brorby, Chicago. Buyer: John Stetson.

WASHINGTON WEEK (*Continued from page* 59)

There was very little doubt that the **accused had been hung before the trial,** and Stanton's object was obviously to prove that the evidence was inaccurate. His answers were probably the bluntest heard in any of the myriad Congressional probes of broadcasting.

Witnesses in the final stage were, first Aubrey for CBS, Walter D. Scott for NBC and Thomas W. Moore for ABC. Then Stanton for CBS, Robert E. Kintner for NBC and Leonard Goldenson for ABC. All agreed that the **networks are not responsible for the various memoranda found in their files containing interpretations of network wishes by producers and film companies.** They all said sex means one thing to networks and another thing in Hollywood, that when they had asked for more sex they had meant merely normal boy-girl romance. **Dodd was unconvinced.**

All network officials said action-adventure was sliding fast, and Goldenson predicted family comedy would be the next trend. But the sub-committee report **will still blast the networks and call for FCC regulation of the webs.**

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

21 MAY 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

You can look for a wave of hair restorer advertising, with scientific hoopla, to break in early '63.

A British drug house which has done a lot of research in that field has recruited a number of **American dermatologists** and **American capital** for the launching of the product.

The overseas firm considers the U.S. the **best market for the restorer because American men are deemed most conscious of their bald pates.**

A. N. Halverstadt's elevation to v.p. in charge of advertising hews closely to the ritual that some say has become part and parcel of the P&G executive suite.

To wit, you're moved up to a vacancy but as much as two years may pass before you get the robe.

A Madison Avenue wag last week had these comments to make on the passing season of tv network programing:

- **Busybodies** used to burn up the people around them **but in tv, a la Hazel, they scored high ratings.**
- **Bus Stop** used to be a place where you waited to get to your destination **but in tv its something to bring on a political commotion.**
- **The Defenders** demonstrated that the theme of abortion can flip **advertisers** and **stations** into running for cover but that **viewers can take it in stride;** viz, the fact that the **particular show's rating was hardly different from the week before.**

Joe Culligan's name is being bandied about as a possible successor to Kevin Sweeney when the latter retires next February as head of the Radio Advertising Bureau.

Culligan is currently a general v.p. and executive with Interpublic.

Speaking of the screwball and the bizarre, you'll have had to be around the business a long, long spell if you can recall when:

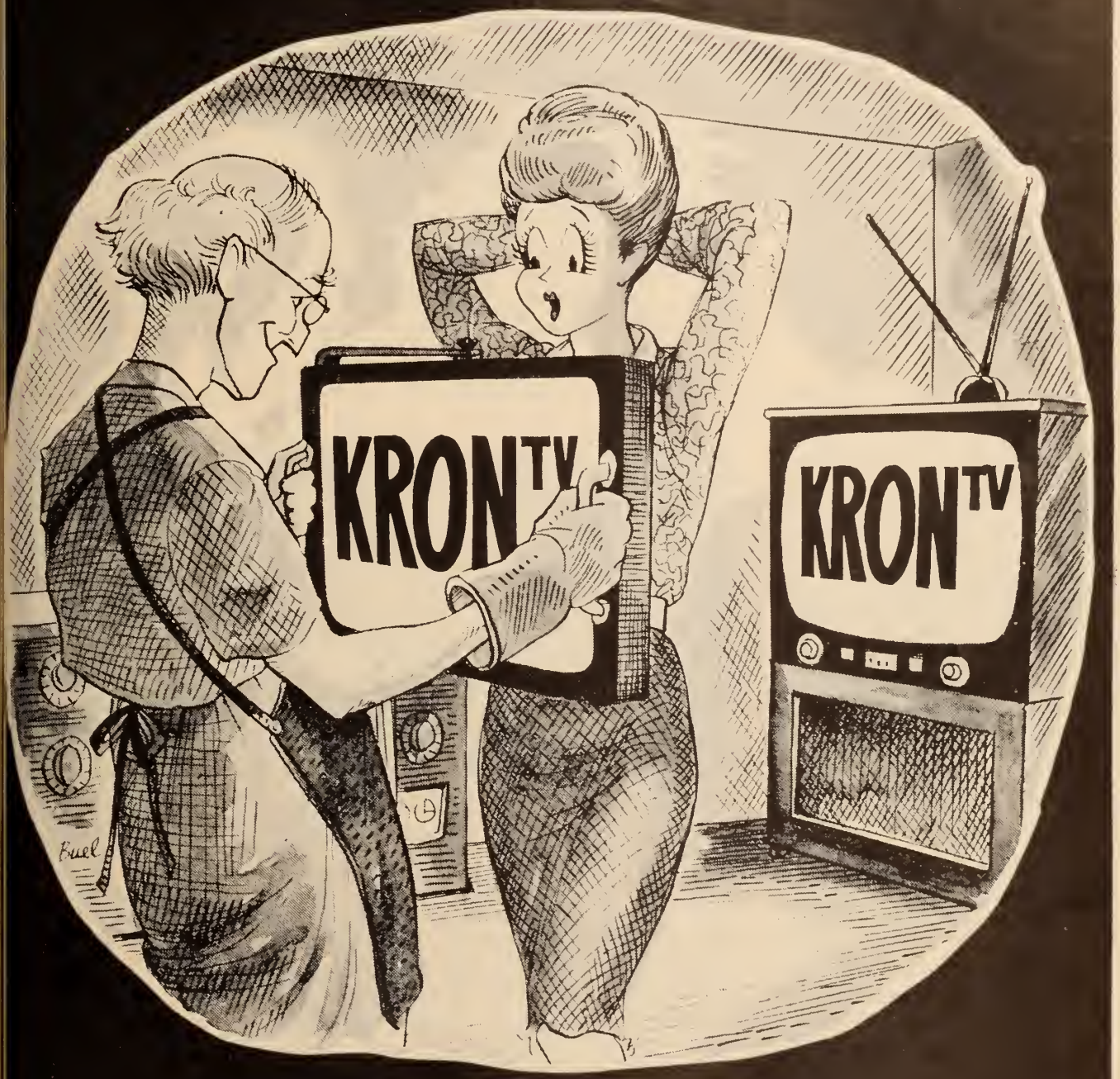
- **Phillips Lord,** who had made a deal with **Frigidaire** to shortwave his Odyssey over NBC, took a schooner on a voyage **whose SOS stirred up quite a furore.**
- **Dave Driscoll,** as special events man for **WOR, Newark,** fried an egg on Times Square **in 97 degree weather** and the **magnified sizzle** could be heard over the air.
- **Steve Trumbull, of WBBM,** Chicago, carried on his own **mike-accompanied pursuit of an escaped prisoner** and a downstate sheriff questioned those gunshots let off during the remote pickup.
- **A crew from a New York station** set up to help a groundhog find his shadow on Fifth Avenue on **Groundhog Day,** with **people from the SPCA following the groundhog to make sure he didn't meet with an accident.**

The SPONSOR HEARS item concerning agency solicitation of the Max Factor account is incorrect according to information recently received.

A letter from **Davis Factor,** chairman of the Hollywood cosmetic firm, clarifying the situation appears in the **555/5th** of this issue (page 15).

SPONSOR regrets any embarrassment that may have been caused by this item.

KRON is TV in SF



San Franciscans are sold on KRON-TV

KRON-TV
Has been FIRST
51 consecutive months
ARB, through March, 1962

· S.F. CHRONICLE · NBC AFFILIATE · CHANNEL 4 · PETERS, GRIFFIN, WOODWARD ·

SEAL OF GOOD PRACTICE

SPONSOR WEEK WRAP-UP

TvB rebuttal

(Continued from Sponsor Week)

TvB's rebuttal is that the News measured the wrong thing, that they should have asked how many people watching before and after the break saw the break, not how much of the population at large was there.

Using the agency practice of averaging before and after program ratings, TvB found that of 3.2 million people available, 2.6 million were present during part or all of the break, not much of a fade at all since the ratio is 82%.

Advertisers

Foremost Dairies, which spent $300,000 for spot tv in 1961, has been ordered by the FTC to divest itself of 10 companies acquired since 1952.

Basis for the Commission's order: The acquisitions tend to "substantially lessen competition or tend to create a monopoly."

Effect of the order will be to reduce Foremost to less than half its present size and return it to approximately the same relative position it held in the dairy industry prior to 1951.

There's a radio success story to be

MISS WALB-TV, Bonnie Rutland, represented the station in the South Georgia regional Miss Poultry Princess contest, won top honors and chance to compete for state title





REDSKINS pres. George Preston Marshall (r) inks in the contract for the 1962 season whereby WWDC, Washington, will carry play-by-play of home and away games and serve as key station for Washington Redskins radio network. Station president Ben Strouse looks on



YELLOW ROSE of Chicago was the theme when WLS sent roses to ABC, agencies, and advertisers to celebrate its second year of "Bright Sound." Here secretary Marion Ayer pins rose on AB-PT pres. Leonard Goldenson as Stephen Riddleberger, pres. of the radio o&o's, looks on

read in the sales curve for Compoz, a proprietary sedative distributed nationally by Jeffrey Martin Laboratories.

Since its introduction six months ago, the firm has increased radio coverage from 15 to 79 major markets and is still expanding. JM was so pleased with broadcast media that it has now launched a tv schedule for the sedative using 10, 20 and 60-second commercials.

Agency is Dunnan & Jeffrey.

Campaigns: Friendly Ice Cream Corp. (Wilbraham, Mass.) launches its first continuing program of spot radio in quite a while, with schedules to start today and run through Labor Day in Connecticut and Massachusetts. Agency is R. W. Bacon . . . The first advertising by **Routed Thru-Pac** (J. M. Mathes) has been launched in consumer media, including radio, in New York. Previously the company has dealt almost exclusively with the U. S. government . . . **Pittsburgh Brewing Co.** is introducing a new 24-can package for its Iron City brand. Idea was worked out by company and agency Ketchum, MacLeod & Grove and is being promoted via spot tv and radio over the 30-station radio and seven-station tv Pittsburgh Pirate baseball regional networks.

Financial report: Coca-Cola reported net profit for the first quarter was $8,839,678 vs. $8,042,134 last year. Per share earnings were 64 cents as compared to 58 cents for the like period last year. Note: J. Paul Austin was elected president of the company at a recent board meeting.

PEOPLE ON THE MOVE: Lawrence Wechsler to director of product marketing at Revlon . . . **Arthur E. Wright, Jr.** to director of public relations for Pet Milk, effective 1 July.

Agencies

Doyle Dane Bernbach has joined the

AFFILIATION agreement is signed between ABC TV and new ch. 9 in Syracuse, effective 15 Sept. Making it official are (l-r): Joseph Cox, station relations; Robert L. Coe, network v.p. in charge of tv station relations; Henry Wilcox, stn. v.p. and Asher S. Markson, stn. pres.





CHATTANOOGA crown may wind up with Miss Betsy Johnson, one of 10 finalists in the beauty pageant. Queen of the Cotton Ball in '60, Betsy's sponsored by WRGP-TV

FIRST BALL in recent Washington-Baltimore game is thrown by Louis Meyers. He was named in a WTOP, Washington drawing as "Number 1 Booster" of the home team.





KICKING OFF National Radio Month in Nebraska, Governor Frank Morrison signs proclamation calling for recognition of the achievements of radio in the state. Looking on are (l-r) Roger Larson, gen. mgr. of KFOR, Lincoln, and Arden Swisher, KMTV, Omaha, pres. of NBA

ranks of agencies serving the General Mills account.

The agency will handle a new grocery product.

Other agencies in the GM stable are NL&B, BBDO, D-F-S, Knox Reeves and Tatham-Laird.

Agency appointments: California Computer Products Inc. to **Hal Stebbins Inc.** . . . Bell Television to **Arthur Pine Associates** for corporate and general public relations . . . Gallo Electronics to **Adams & Keyes** for its new line of antennas and transistorized electronic devices . . . Liberty Life Insurance Co. of Greenville, S. C. to **Sudler & Hennessey** . . . Roosevelt Raceway to **Eaker-Shore Associates** . . . Dr. Grabow Pre-Smoked Pipes to **Kal, Ehrlich & Merrick,** Washington, D. C.

Divorcement: A competitive client situation within **Benton & Bowles** has forced the Savings Bank Assn. of the State of New York to depart the agency, effective 31 July.

Cuisine Exquise . . . Dans
Une Atmosphère Élégante

RESTAURANT
VOISIN

575 Park Avenue at 63rd St.
NEW YORK

Lunch and Dinner Reservations
Michel : TEmpleton 8-6490

International entente: Burton Browne Advertising has opened a new agency in Paris, to be known as Burton Browne & Hanan. Jerome Hanan, formerly of the International Edition of the New York Times has been named vice president and director of the new office.

New quarters: Long Advertising has moved its San Jose offices to the new Swenson Building at 777 North First Street after 37 years in the city's downtown Realty Building.

Breakthrough: Another wall crumbled when **Helen Moeller,** Omaha advertising agency executive, was elected as the first woman president in the 56-year history of the Omaha Advertising Club. Miss Moeller has been an officer of Allen & Reynolds since 1951.

Top brass: David J. Hopkins, v.p. and general manager of McCann-Erickson, has been named managing director of Hansen Rubensohn-McCann-Erickson, Australian affiliate of the agency . . . **Atherton W. Hobler,** one of the three founders of Benton & Bowles, has been named to the honorary post of founder chairman . . . **Robert F. Carroll, Robert W. Fisher** and **G. Barry McMennamin** to directors and senior vice presidents of Doremus & Co.

New v.p.'s: Charles J. Reed at John Beck Associates . . . **Larry B. Marks** at Cole Fischer Rogow.

PEOPLE ON THE MOVE: James P. Roos and **Gilbert E. Banks** to account executives at Leo Burnett . . . **John T. Bruce** to manager of the Geyer, Morey, Madden & Ballard office in Portland, Ore. . . . **William King, Jr.** to Lambert & Feasley as account supervisor on the Listerine Products account . . . **S. Kelsey Denton** to member of the food products marketing group at Garfield, Hoffman & Conner . . . **Harvey Pool** to account executive at Charles Bowes Advertising . . . **Roy R. Dale, Paul R. Gregutt** and **William Victor Benjamin** to account executives at Meldrum & Fewsmith . . . **J. A. "Andy" Park** to account executive at MacManus, John & Adams . . . **Robert S. Rogers, Jr.** to account executive at Needham, Louis & Brorby, Chicago . . . **Mortimer Matz** and **Harold Jackson** have organized Jackson & Matz Associates, dealing in various Negro market services . . . **Max Wylie,** L&N program supervisor, addresses the 1962 graduates at Hamilton College 9 June.

Associations

Kenneth A. Cox, broadcast bureau chief of the FCC, will address the Florida Assn. of Broadcasters annual convention at Tampa, 15 June.

General chairman for the convention, which runs from 13-16 June, is Fred P. Shawn, manager of WSUN-TV, St. Petersburg.

Featured also is Charles A. Sweeney, chief of the division of food and drug advertising, bureau of deceptive practices of the FTC.

Place: the International Inn, Tampa.

Communications group: If you attended Syracuse U. for journalism, radio, tv or other communications or are now actively engaged in the communications industry you're eligible to join a recently-formed organization in New York to advance the art of communications. Those interested in attending the first meeting, 22 May at the White Horse Tavern, Seagram Building, may contact SPONSOR associate editor Mary Lou Ponsell.

Public Service Contributions: The Southern Cal. Broadcasters Assn. reports that according to its estimates, the **L. A. stations** made an on the air community contribution, which would, if valued in dollars and cents, amount to $6,612,819.50.

New members: Hearst Corp. has placed **WBAL** (AM & FM) Baltimore and **WISN** (AM & FM), Milwaukee into membership in the NAB.

Tv Stations

The TvB has some fresh ammunition for the tv vs. print cold war.

Why it pays to advertise your station in a broadcast book

YOU PINPOINT YOUR BEST PROSPECTS

In a field where a select group of people *really buys* national time you look for the specialized broadcast book to carry your ad message.

One reason is the logic of making your impression where the interest is greatest. Broadcast books are tailormade for people involved with tv/radio advertising matters.

Another is economy. Ask your national representative. He'll tell you there are only several thousand readers worth spending money to reach with your ad message. The books that offer box-car circulation figures also offer higher page rates and highly diffused readership.

In a nutshell, specialized trade books run rings around non-specialized books in ability to target a specialized audience in practically any field.

The broadcast advertising field, which has some outstanding books, is certainly no exception.

a service of

SPONSOR



WAVE-TV gives you 28.8% more SHOPPERS

—28.8% more viewers, minimum!

Since Nov.-Dec., 1957, NSI Reports have *never* given WAVE-TV *less* than 28.8% more viewers than Station B in the average quarter-hour of any average week!

And the *superiority* during those years has gone as high as 63.6% more viewers!

More viewers = more impressions = more sales! Ask Katz for the complete story.

CHANNEL 3 • MAXIMUM POWER
NBC • LOUISVILLE
The Katz Agency, National Representatives

WAVE TV

The top 100 newspaper advertisers of 1961 showed a cut of 3.6% from the year earlier, said the tv bureau, and at the same time increased their tv budget by 8.3%.

In 1961, the newspaper leaders spent only $337,447,000 in newspapers whereas in 1960, the same 100 spent $350,149,000. In tv, the newspaper top 100 spent $763,447,000 in '61 against $704,905,000 in 1960.

On another front, TvB reported the nation's brewers upped their ad investments in measured consumer media by 4.5% in 1961, with more than half of the advertising continuing in network and spot tv. Of the total, tv gross time billings represented 52.2% or $51,764,849.

Ideas at work:

• **WLBW-TV,** Miami is searching for "Miss Sunny" to represent the station. Winner will get a one-year contract with the station plus a host of other prizes.

• **WABC-TV,** New York has launched its second annual "Youth Tv Writer" script competition for high school students. Entrants must submit an original idea for a program which may be produced and telecast by the station during the latter part of the year.

• Highway patrolmen in North Carolina are again busy distributing over 100,000 "traffic death blotters" supplied by **WBTV,** Charlotte as part of its highway safety campaign. The blotters show the number of traffic deaths in each county during the previous year.

Financial report: The Rust Craft Broadcasting Company tv stations known as "The Friendly Group" report gross sales for the first quarter of 1962 exceeded the same period in 1961 by 16%.

Kudos: James Gerity, Jr., president and general manager of the WNEM stations, Adrian, Mich. has been re-elected president of the Committee of 100 of Miami Beach . . . **Don Menke,** manager of WFBM-TV, Indianapolis has been elected president of the local Advertising Club

. . . **Thad Sandstrom,** manager of WIBW-TV and radio, Topeka, got the annual Kansas broadcaster award at the radio-tv film honors banquet of the University of Kansas . . . The Milwaukee County-Radio and Tv Council has presented a pair of news awards and a public affairs award to **WITI-TV . . . Louis S. Simon,** KPIX, San Francisco general manager, was honored for the station's "Outstanding Editorial Policy" by the Radio-TV Guild of SF State College . . . **WBAL-TV,** Baltimore won the 1961 Ohio State U. regional tv award for the continuing series "Perspective of Our Times" . . . **WSIX-TV,** New Orleans won a "Connie" for religious programs from the Radio and Tv Council of Middle Tennessee.

PEOPLE ON THE MOVE: Ruth Patrick to the sales staff of KTVR, Denver . . . **G. E. "Doc" Hamilton** to station manager of KVOA-TV, Tucson . . . **Fred L. Vance** to general manager of Alvarado Television Co.

Radio Stations

A move to update the counterfeit recording bill has been made by Douglas A. Anello, general counsel of the NAB.

Testifying before the House Judiciary Committee's Subcommittee on patents, copyrights, and trademarks, Anello said the automatic tape systems in stations today often involve the transcription onto tape from phonograph records.

The counterfeit bill should be clarified to spell out that it doesn't apply to this type of dubbing, said Anello, since it almost always is done with the tacit consent of owner of the master recording.

Ohio has become the first state to have a regional-local selling operation managed by RAB.

Under the plan, Ohio's principal regional advertiser prospects and 20 key local prospects in each of five Ohio cities would be the subject of specific presentations by RAB during the next year with RAB partially compensated for its services under a research-development commission arrangement.

Ideas at work:

• To promote the 1962 Community Chest-Red Cross Campaign, **WHEC,** Rochester turned over programs to top civic leaders who for one day served as hosts from 7 a.m. to 5:30 p.m.

• Combining humor with emphasis on quality radio being a "Sound Citizen," **WSB,** Atlanta announcer **Jerry Vandeventer** has compiled a group of tapes to mix into his comments on the subject "Slips That Pass on the Mike."

• **WEBR,** Buffalo has sent out attractive desk calendars complete with memo pad and place for calling cards to promote "The Sound of the City."

Program notes: Westinghouse Broadcasting is launching a new series of 20 radio essays called "Impressions: South America," written and delivered by critic and columnist at large John Crosby . . . **WJAS,** Pittsburgh is running a new series of educational programs called "Youth Looks at Books" produced in cooperation with the Carnegie Library.

Happy birthday: To **WIBW,** Topeka, celebrating its 35th anniversary.

Kudos: WSB, Atlanta won an award from Ohio State U. for its daily book reviews . . . **KMOX,** St. Louis' posthumous tribute to Dr. Tom Dooley has received a first award from the American Exhibition of Educational Radio and Television Programs of Ohio State U. . . . **Storer Broadcasting** was honored with a special award by the American Foundation for the Blind in recognition of its outstanding service to the blind, specifically for carrying 182 programs in the Foundation's "Manpower" series . . . **WIL,** St. Louis won the 1962 Certificate of Achievement of the U. S. Army Transportation Materiel Command . . . **WDBJ,** Roanoke won awards in six of eight categories of the Virginia Associated Press Broadcasters awards . . . **Nat Steinberg** of WIL, St. Louis won the 1962 distinguished salesman award of the Sales and Marketing Executives . . . **WITH,** Baltimore got a citation from the Army for public service . . . **KPOL,** Los Angeles got the 1962 award from the County Christian Endeavor for religious programs . . . **WHG,** Norfolk took two first place awards in the Virginia Associated Press Awards.

PEOPLE ON THE MOVE: Cecil Woodland, WEJL, Scranton general manager, to radio and tv chairman of the Middle Atlantic area for the Radio Free Europe Fund drive . . . **Gus Parmet** to account executive at WCOP, Boston . . . **F. O. Carver** to director of public relations, **Max Ulrich** to program manager and **Charles H. Pointel** to manager of News Central at WSJS, Winston-Salem . . . **Richard Shireman** has retired as station manager of KBTR, Denver . . . **Al Kahane** to vice president and station manager of WWIL (AM & FM), Ft. Lauderdale . . . **James P. Storer,** assistant general manager, to general manager of WJW, Cleveland, succeeding **James E. Bailey** who is retiring . . . **Frederick W. (Ted) Hodge,** radio program director of WHEC, Rochester to general manager of Northeast Radio Network . . . **Harry Talbert** to sales manager of WPDQ, Jacksonville.

Fm

FM radio set saturation in the Greater Portland, Ore. area has increased by 21,680 homes in the past 18 months.

This was the salient finding in a survey conducted for KPRM by the research firm of Clark, Bardsley and Haslacher. Other highlights:

• 38 out of every 100 homes report ownership of an fm set.

• Although ownership is still concentrated percentage-wise in the upper income group, the fm market is rapidly becoming a mass market since over one-third of middle-class homes now have an fm receiver.

• While fm car ownership is relatively small, accounting for one per cent of the total, this marks the first

time car fm radios have even been measured in the total.

Kudos: Robert F. Schenkkan, University of Texas radio and tv director, has been elected educational director for the National Assn. of FM Broadcasters.

Representatives

The latest in TvAR's audience dimension survey relates to drugstore spending and tv viewing in the rep firm's eight markets.

Among the findings:

- 68% of the housewives in the markets spent an average of $3.71 in drugstores during the two weeks prior to the study.
- Housewives who spend money in drugstores devote 74% more time to tv than the non-spenders.

Rep appointments: KWIZ, Santa Ana to **Forjoe and Co.** for national sales with the exception of Southern California.

SAILS MAKE SALES!

Especially so, under the happy, relaxing atmosphere when schooner-sailing through the beautiful blue waters of the Bahamas or loafing in the incredible enchantment of the Virgin Islands. The famed Captain Mike Burke of Windjammer Cruisers, Inc., Miami, is your host. Available for charter is the illustrious 96' "Yankee," the 151' "Polynesia" with 130' masts stretching above. Other craft also available. Fascinating set up for special presentation pictures, or your top exec. meetings. Write Windjammer Cruisers, Inc., P. O. Box 3095, Grand Central Station, New York 17, New York. RE 4-7662

Film

The two-week old program division of Warner Bros. is off to a strong start with the sale of ten hour-long series in New York, Chicago and Los Angeles for fall debut.

Major stations signing were WOR-TV and WNEW-TV in New York, WGN-TV in Chicago and KTLA-TV and KHJ-TV in Los Angeles.

Lee Marvin has been signed to star and host in Ziv-UA's new half-hour series tentatively titled "Lawbreaker."

A co-production between the syndication firm and Marvin's own Latimer Productions, the show is documentary dramatization series based on the top stories in the files of police departments of the nation. Each episode will be shot on location.

Sales: Flamingo Telefilm Sales' "Superman" to 10 more stations raising the market total to 80 . . . **Screen Gems'** new children's series called "Pick A Letter" to WBNS-TV, Columbus, WDAF-TV, Kansas City, KCPX-TV, Salt Lake City, for fall airing . . . **Twentieth Century-Fox Tv's** "Hong Kong" and "Five Fingers" to seven more stations, upping the total to 60 . . . **Screen Gems'** new five-minute Hanna-Barbera cartoons for fall debut to 12 more stations including Westinghouse outlets in Boston, Baltimore and San Francisco and the post-1948 Columbia Pictures feature library to four more stations upping the market total to 79 . . . **UAA** got 15 renewals of "Popeye." The group of 234 cartoons has sold in 172 tv markets with renewals accounting for an additional 103 stations . . . **MCA TV's** half-hour off-network series to 21 new stations . . . **Seven Arts** post-1950 Warner Bros. features to seven more stations.

The second of five regional American TV Commercials Festivals was held in Chicago with the top award for best overall commercial going to National Food Stores (Lilienfeld), for "Beef," produced by Sarra.

Runner up was **Carson Pirie Scott dept. store** (Grant, Schwenck & Baker) for "Great Sale Going On," produced by NBC Video Recording. Other winners in their respective product classification were:

Pillsbury Golden Yellow Cake Mix (Burnett), produced by On Film; **Kellogg's Corn Flakes** (Burnett), produced by MPO Videotronics; **American Dairy Assn.** "Butter Crust Pie" (Campbell-Mithun), produced by Sarra; **Adorn Hair Spray** (North) for "Whirl It 'n Curl It," produced by Wilding TV; **Allstate** "Angleton, Texas" (Burnett), produced by WFAA-TV, Dallas; **State Farm Insurance** (NL&B), by J&M Productions; **Brady Oldsmobile** of St. Paul (Bozell & Jacobs), by Studio One; **Culligan Water Softener** (Alex T. Franz) by Dallas Williams.

Special citation for the commercial best budgeted under $2,000 went to **Occident Flour** (John W. Forney), produced by Videotape Productions of New York.

Public Service

A special public service campaign conceived by WBAL-TV saturated Baltimore during the week before election day.

Freddie FlagWaver, Stella Stay-at-Home and Billy Belly-acher were just a few of the non-voter type cartoon characters used in the spot campaign to boost poll attendance.

Through each of the characters, the station illustrated a point concerning the benefits of voting and the effect of voting in American history on our democratic way of life.

Public service in action:

- **KABC-TV,** Los Angeles has inaugurated a year-round campaign to aid in the fight against high school drop out. Personality Soupy Sales was selected as the focal point and spokesman of the campaign due to his popularity with the teenagers.
- It took 90 hours and 15 minutes, but **WISH,** Indianapolis dj **Tom Mathis** managed to raise enough money to send 480 boys to PAL summer camp. He collected $9,600.
- For the third year, **KVI,** Seattle is airing a special series of "Seawatch" marine reports throughout

the yachting season.

• **WJAS,** Pittsburgh is broadcasting two new shows produced by the National Assn. of Educational Broadcasters. Shows are "Coming of Age," which explores the feelings of youth in the 20th century and "Ethic for Broadcasting."

• **KTVH,** Wichita telecast two special programs in covering the dedication of the Eisenhower Presidential library in Abilene, Kansas.

Kudos: KCBS, San Francisco and **KRON,** San Francisco won certificates for general excellence of presentation in the 10th annual news competition sponsored by the California Associated Press Tv-Radio Assn. . . . The U. S. Navy commended **KOGO-TV,** San Diego for broadcasting an appeal for the whereabouts of a mother whose consent was needed immediately before eye surgery could be performed on her son.

Equipment

Factory sales of both tv and receiving tubes increased in March according to the latest EIA figures.

There were 817,830 tv picture tubes sold in March worth $15,580,149, against 733,670 valued at $13,944,313 in February. Year-to-date totals for this year were 2,353,561 valued at $45,149,766 compared with the 2,372,-920 units worth $47,551,594 sold last year during the same period.

In March, 34,884,000 receiving tubes valued at $29,743,000 were sold, against 27,977,000 worth $23,841,000 the month before. Cumulative sales for the year totaled 92,453,000 valued at $78,373,000 compared with 88,781,-000 worth $74,811,000 for the comparable period in 1961.

There are two new developments in the tape field of special interest to broadcasters.

1) RCA Broadcast and Communications Products division has developed a new monochrome video alignment tape for use in evaluating the performance of quadruplex tv tape recorders. It facilitates determination of accurate quadrature and vacuum guide alignment as the basis for the most effective operating conditions, maximum head life and the highest degree of tape interchangeability.

2) Sound Corporation of America recently introduced two new models of continuous tape cartridges, compatible with all current models of continuous cartridge playback equipment. One, with a capacity of 225 feet of tape, is specifically designed for broadcasting.

More new products: Jerrold Electronics has a small piece of electronic filtering equipment which permits reception from a common antenna for both tv and fm sets. The TX-FM, a compact band pass filter, separates fm from tv frequencies and filters the fm frequencies through to the fm set . . . A portable, 16 pound vhf frequency standard, designed to provide a check on operating frequencies of mobile transmitters and receivers, is now available from **Wayne Kerr Corp.,** Philadelphia. The instrument has a maximum of 48 discrete frequencies in the range from 7.5 megacycles to 175 megacycles.

Expansion: Dallas and San Francisco are the latest additions to the national network of district headquarters of **Allied Electronics Corp.,** industrial sales subsidiary of Allied Radio. George T. Henderson is manager in Dallas and Alan Abel will head the San Francisco area.

PEOPLE ON THE MOVE: Robert Moffat to executive vice president and **William A. Hriszko** to vice president of manufacturing and engineering at Webcor, Inc., Chicago . . . **Thomas H. Castle** to manager-advertising and public relations for General Electric's radio and tv division . . . **Paul W. Roth** to vice president in charge of product service for Webcor, Chicago . . .**Frederick Hedblom** to vice president-works manager of Zenith Radio Corp.

Station Transactions

While the FCC has called a partial halt to accepting new am applications, authorization of the fm frequencies continues undaunted.

Latest example of this is KQV (FM), Pittsburgh which has just gotten a green light from the commission and is now operating with a power of 55 kw on the frequency of 102.5 megacycles.

John D. Gibbs heads the new station as vice president and general manager.

avoid the hazards of selling on your own

Why take the risks involved in negotiating without our knowledge of markets, of actual sales, of responsible contacts? In speaking to any buyer, Blackburn's experience and reputation for reliability naturally lend greater weight to our opinion than any seller can reasonably expect to be given to his own.

BLACKBURN *& Company, Inc.*

RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois FInancial 6-6460	Clifford B. Marshall Stanley Whitaker Robert M. Baird John G. Williams 1102 Healey Bldg. JAckson 5-1576	Colin M. Selph Calif. Bank Bldg. 9441 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-2770



Main Studio at WDBJ-TV. New building is one of the largest and most modern in the entire South. Finest technical equipment — 316,000 watts e. r. p. — CBS affiliate.

WDBJ-TV Brings You the News About Wealsome Western Virginia!

The prosperous, solid Western Virginia market keeps making news with its rapid industrial growth. Blanket this market with WDBJ-TV, Roanoke, now reaching over 400,000 TV homes of Virginia, N. Carolina, W. Virginia — in counties with nearly 2,000,000 population. For high ratings at low costs, you're right to use Roanoke and WDBJ-TV.



By A Dam Site. Completion of Smith Mountain Dam (artists conception above) will put another big man-made lake in the heart of WDBJ-TV territory . . . to create new opportunities for sports industries.

Ask Your PGW Colonel For Current Availabilities

WDBJ-TV

Ch. 7 CBS

★

ROANOKE, VIRGINIA

Tv and radio NEWSMAKERS



James Hamstreet has been named general manager and director of owned and operated stations for International Good Music. Currently serving as general manager of KGMI (AM & FM) in Bellingham, Wash., Hamstreet will continue to supervise these stations, as well as KGMJ, Seattle, KGMG, Portland, KBAY, San Francisco, KFMW, San Bernardino, and KFMU, Los Angeles. Hamstreet, an advertising executive for more than 15 years, has managed stations in Idaho, Montana, and Washington.



Len Hensel is the new national sales manager for WSM, Nashville. For the past eight years Hensel has been associated with Ziv-UA, serving as regional sales manager for the past two. He has had wide experience in the broadcasting field having served as both program director and commercial manager for WOWL, Florence, Ala. and as account executive for WAPI, Birmingham, Ala. Hensel's appointment was announced recently by Bob Cooper, general manager of the radio outlet.



John W. Kiermaier, director of public affairs for CBS News, has been promoted to vice president. Kiermaier joined the network news department in August 1959, as assistant director of public affairs and ten months later was named director. From 1949 to 1958 he was associated with NBC. As head of CBS News public affairs, Kiermaier has been responsible for development of such tv series as *Accent*, *Calendar*, *At the Source*, and others, as well as regular public affairs series and radio and tv specials.

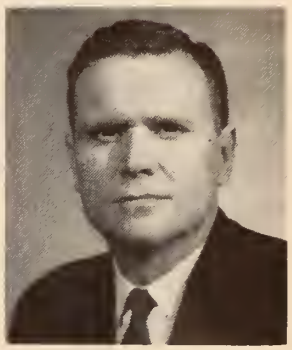


Frederick W. (Ted) Hodge, radio program director of WHEC (TV & AM), Rochester, has left the station to become general manager of the Northeast Radio Network with headquarters in Ithaca. In the newly-created position Hodge will be responsible for sales, programing and station relations. He will also supervise activities of Northeast's subsidiary, Syracuse University Football Network and the Northeast Professional Football Network. Northeast Radio serves upstate New York.

frank talk to buyers of air media facilities

The seller's viewpoint

"We have long complained about tail-end budgets and various other injustices imposed upon us. But, really, the dog need suffer the kicking only as long as he wants." Edd Routt, vice president and general manager of KNOE, Monroe, La., thus advises radio stations. Mr. Routt, in radio since 1946, has had radio management experience in Austin, El Paso, and Amarillo in his native state of Texas, previous to joining KNOE. He knows from experience that taking the cure he advises, "hurts like hell for a while, but prevents decay in the long run." Here, he tells why it has worked for him.



Gaining respect in the eyes of local sponsors

"Whaddayamean you don't have any time left?"

The incredulous appliance store buyer was up against a new situation—he'd been too late on occasion to buy newspaper space, and it was fairly common for the tv stations to be sold out of prime availabilities, but—

"But I never heard of a radio station admit to being sold out!" was his cry.

Such, however, was the case here at KNOE in April of this year. A new set of self-imposed rules has given us a new dimension of value and self-respect in the eyes of local timebuyers.

The radio code, to which we subscribe, calls for an average of 14 commercial minutes per hour, computed on a weekly basis, with the maximum never exceeding 18 minutes.

We will double-spot 30-second announcements with proper time and weather padding, but never, under any circumstances, will we double-spot a 60-second announcement!

We knew the limitations would improve our product, but we weren't sure we could sell the idea to local advertisers. How wrong we were to doubt them! We quickly learned that:

1. The advertiser who customarily bought 20 units per day developed a new respect for us upon learning that we didn't have time available, and would not break the limit.
2. While programing isn't always damaged by normal commercial loads (20 units), it definitely is enhanced by a restrictive load of, say, 14 units.
3. Even the familiar "rate buyers" changed their attitude upon learning that, not only did we not have any "package deals," but that we had no time to sell at *any* price.
4. The program department could function more efficiently and happily under the restrictions, and traffic problems were reduced considerably.
5. Radio doesn't have to be a last-minute buy, and buyers can generally give us as much notice as they can the newspaper and the television station.

One advertiser even cancelled a sale for a week until the station could handle his schedule. Another started buying schedules one week in advance. and even came out to get acquainted with the traffic manager so he could check with her via phone on availabilities.

In the desperate struggle for business in overly-populated markets. stations have too long accepted business whenever and wherever the advertiser felt inclined to give it to them.

We have long complained about tail-end budgets and various other injustices imposed upon us. But, really, the dog need suffer the kicking only as long as he wants. It is possible to get a bone by barking instead of always wagging the friendly tail.

We have raised rates, cut the commercial load and convinced our advertisers that they don't have to "shotgun" in order to get results. We've sold the "total audience concept" which calls for spot units in drive, non-drive and night times.

For the rate conscious we have pitched and proved that nighttime. when programed like any other hour. can be just as effective for the money as drive times. Our surveys show about half the daytime audience. and our rate shows about 1/3 the daytime cost.

We have found that five well-produced commercials. strategically placed. will do as well as 20 poorly-produced spots scattergunned at an audience.

In short, if radio is ever to deliver its potential and provide the service we all know it can provide. then we must impose upon ourselves those rules which we realize will hurt now but know will help eventually.

SPONSOR SPEAKS

The big computer hassle

If you ever want an overwhelming reason why an industry needs an alert, outspoken, hard-digging trade paper, you'll find it in our lead story, "Who's Going to Pay?" on page 31 of this issue.

The concern, resentment, and even bitterness which many stations, and representatives have been feeling about BBDO's demands (see SPONSOR 30 April) for detailed audience data for computer operations, has been boiling and bubbling under the surface.

When SPONSOR editors began digging into the situation they found a lot of rep, group, and station executives who were willing to talk, but few who were willing to be quoted for fear of "offending BBDO."

This is quite natural, as natural for instance as the hesitation of most station operators about publicly taking issue with the FCC.

But it is also unhealthy, and in a way it is also unfair. SPONSOR found BBDO media men generally unaware of the extent or depth of the feeling which their requests had engendered.

We believe that it is the special, and all-important mission of a good trade paper to bring such conflicts out in the open. It can in this way perform an industry service which no other branch of the business can perform as effectively. And it can help both sides by exposing the problem fairly and honestly to the white light of publicity.

At this writing, we have no idea how the great computer hassle is going to come out.

Nor have we any editorial opinion about what ought or ought not to be done about computer data problems.

The whole subject is so involved, so complex, that it must be handled by experts in all phases of the radio and tv spot business, working together in complete good faith.

But one thing we do promise. SPONSOR will continue to keep on top of the computer situation. We will do our best to get the facts from both sides out into the open.

We think this is a responsibility we have to agencies, advertisers, stations, station reps, research firms—in fact the whole industry.

10 SECOND SPOTS

There's no business like: A tv columnist interviewed Johnny Carson, who takes over the *Tonight Show* in the fall, and asked, "Is it true that a number of NBC TV people must practically shine the shoes of both Robert Sarnoff and the General to keep in good stead?" Carson said he'd never heard anything so ridiculous in his life. Then a phone call came from NBC and Carson answered, paused for a moment, and said, "Which Sarnoff wants to see me? The black or brown shoes?"

Tv writers: The producers of a new comedy series being readied for the fall, based on teenage characters, have retained a writer who has scripted a number of horror movies. "He's a versatile writer," said a colleague to a man from the *Hollywood Reporter*. "But his plots are kind of strange. In one script he has the teenage boy sending his girl a heart on Valentine's Day—and it's still beating."

Medicine: The inquiring photographer of a Los Angeles newspaper asked people on the street which was the better doctor—Dr. Ben Casey or Dr. Kildare. Said one old lady: "Doctor Kildare is a nice boy, but I wouldn't want him to operate on me."

Anyhow, Dr. Kildare's professional life seems a lot more sedate than it was at the beginning of his career. Appearing on the *Fleischmann's Yeast Hour* in 1939, Dr. Kildare, then played by Lew Ayers, told Rudy Vallee, "So this crazy patient came running into my office and immediately starts undressing."

"What's so crazy about that?" asked Vallee.

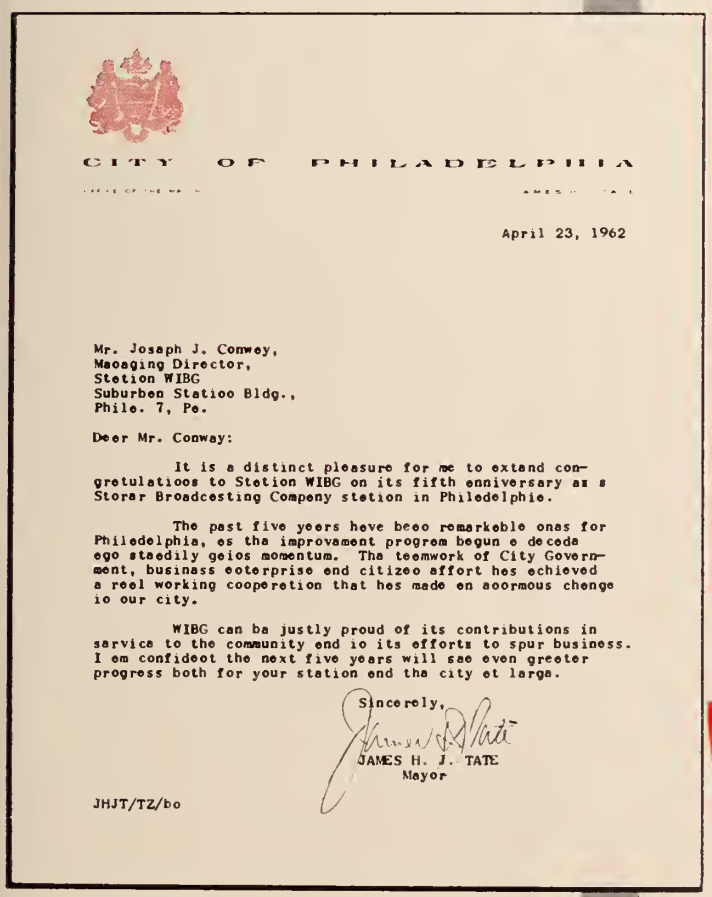
"The nurse . . .? ? ? ?" said Dr. Kildare.

Broadway: Zero Mostel, one of the stars of the new Broadway hit *A Funny Thing Happened on the Way to the Forum*, had a lady radio interviewer fumbling for words when he and co-star David Burns exchanged dialogue from the show on her program. Mostel told Burns: "You are a gentleman and a procurer."

When Burns audibly sniffed an odor around him, he said, "Is that me? I must bathe." Mostel replied, "At least."

Philadelphia's Leading Citizen Salutes WIBG

50,000 watts
WIBG
Radio 99



CITY OF PHILADELPHIA

April 23, 1962

Mr. Joseph J. Conwey,
Meneging Director,
Stetion WIBG
Suburben Statioo Bldg.,
Phile. 7, Pe.

Deer Mr. Conway:

It is a distinct pleasure for me to extend congretulatioos to Stetion WIBG on its fifth enniversary as a Storar Broadcesting Compeny stetion in Philedelphie.

The past five yeers heve beeo remarkeble onas for Philedelphia, es tha improvement progrem begun e decede ego staedily geios momentum. Tha teemwork of City Government, businass eoterprise end citizeo effort hes echieved a reel working cooperetion that hes made en aoormous chenge io our city.

WIBG can ba justly proud of its contributions in service to the community end io its efforts to spur business. I em confideot the next five years will sae even greeter progress both for your station end the city et large.

Sincerely,

JAMES H. J. TATE
Mayor

JHJT/TZ/bo

WIBG has been rated No. 1* in the thriving Philadelphia market for four consecutive years . . . a testimonial to the success of 5 years of Storer Broadcasting Company ownership.

5

5th anniversary

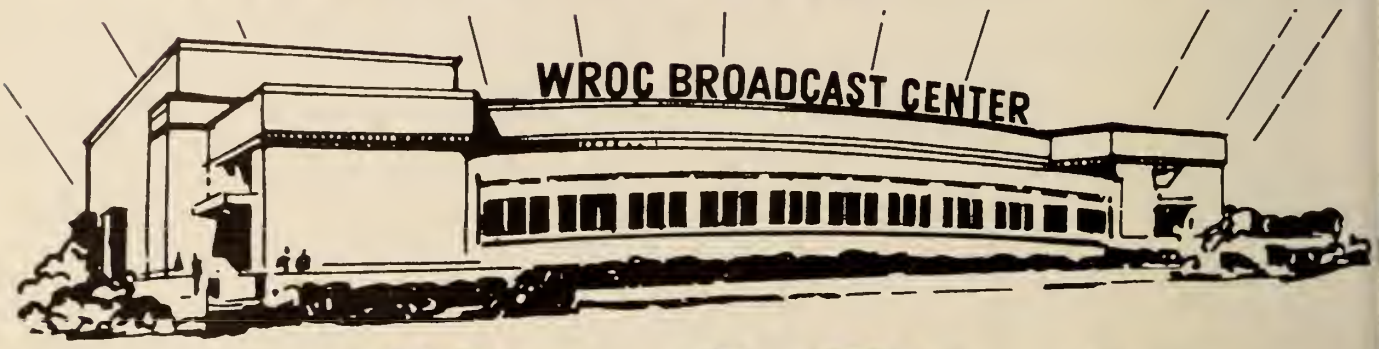
*Pulse, Hooper, NCS

Represented by Katz Agency

LOS ANGELES *KGBS*	PHILADELPHIA *WIBG*	CLEVELAND *WJW*	MIAMI *WGBS*	TOLEDO *WSPD*	DETROIT *WJBK*	STORER BROADCASTING COMPANY
NEW YORK *WHN*	MILWAUKEE *WITI-TV*	CLEVELAND *WJW-TV*	ATLANTA *WAGA-TV*	TOLEDO *WSPD-TV*	DETROIT *WJBK-TV*	

MONTH AFTER MONTH AFTER MONTH

WROC-TV Channel 5



IS ROCHESTER NEW YORK'S No. 1 Station

No. 1 in COVERAGE — No. 1 in POPULARITY

FOR THE SECOND CONSECUTIVE TIME
WROC-TV Carries 9 out of 10 of the Shows You Like Best

	SHOW	RATING
No. 1	Hazel	52.5 Channel 5
No. 2	Dr. Kildare	51.5 Channel 5
No. 3	Bonanza	48.5 Channel 5
No. 4	Saturday Night at the Movies	44.8 Channel 5
No. 5	Sing Along with Mitch	44.75 Channel 5
No. 6	Flintstones	42.5 Channel 5
No. 7	Dick Powell	42.25 Channel 5
No. 8	Walt Disney's World	40.5 Channel 5
	Perry Mason	40.5 Station B
No. 10	87th Precinct	39.75 Channel 5

March, 1962 ARB

Buy the Station more people watch

WROC
ROCHESTER, N.Y.

TV CHANNEL **5**
BASIC NBC



Represented by
Edward Petry & Co., Inc.

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

RECEIVED
MAY 28 1962
NBC CENTRAL

28 MAY 1962—40c a copy / $8 a year

NEW PRODUCTS hit U. S. markets hard, more on the horizon—air media skeds set for big push p 27

COLOR TV SPOTS —a Midwest discount house proves they pay handsome dividends on local scene p 37



RADIO
moves with a going America

KOB	Albuquerque
WSB	Atlanta
WGR	Buffalo
WGN	Chicago
WDOK	Cleveland
WFAA	Dallas-Ft. Worth
KDAL	Duluth-Superior
KPRC	Houston
WDAF	Kansas City
KARK	Little Rock
KLAC	Los Angeles
WINZ	Miami
WISN	Milwaukee
KSTP	Minneapolis-St. Paul
WTAR	Norfolk-Tidewater
KFAB	Omaha
KPOJ	Portland
WRNL	Richmond
WROC	Rochester
KCRA	Sacramento
WOAI	San Antonio
KFMB	San Diego
KMA	Shenandoah
KREM	Spokane
WGTO	Tampa-Lakeland-Orlando
KVOO	Tulsa
KIRL	Wichita

Intermountain Network

Industry forges ahead, producing a steady flow of new products that must be sold to consumers. Radio meets this selling challenge with speed, accuracy and economy. And Spot Radio lets you select the right times on the right stations to do it. These fine stations *will sell* your product.

Radio Division
Edward Petry & Co., Inc.
The Original Station Representative

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

KDAY

is NOW the 50,000 WATT

NEGRO

STATION

FOR

LOS ANGELES

AND

SOUTHERN CALIFORNIA

CONTINENTAL



BROADCASTING

REPRESENTED NATIONALLY BY

CONTINENTAL BROADCASTING — NEW YORK - CHICAGO - LOS ANGELES

Who watches radio?

Sponsors do. Also, agency and media people. The alert ones keep their eyes on network radio these days—for reasons that Mr. Jack Doran, Director of Marketing for the Mennen Company, makes clear:

"We started using network radio about a year ago in a rather small way and with a 'watch carefully' attitude. The very favorable sales reaction we got within a short period of time prompted us to buy more and more network radio so that we now have sizable schedules on all four networks on a 52-week basis. Network radio is paying off for us."



And it must be paying off for other sponsors as well. At CBS Radio, where Mennen has just renewed its co-sponsorship of 10 weekly Jerry Coleman broadcasts, the SRO sign is up for the entire weekend sports schedule.

CBS Radio's weekend "Dimension" features and news, and "House Party" with Art Linkletter on weekdays, are also near capacity sponsorship. Recent signers of long-term contracts include Philip Morris, Bristol-Myers, Amana, Warner-Lambert, Standard Brands, Corn Products and, of course, Mennen.

These veteran radio watchers look carefully at costs as well as results. They know that compared to other mass media, network radio is a rare bargain today. Take a fresh look at it. You'll like what you see. In particular, you'll like the program, audience and sales-building values on

THE CBS RADIO NETWORK



Just wind it up and let it go

The Allan-Henry Morning Show

Dan Allan and Marv Henry (7 a.m. to 9 a.m.) make getting up almost fun in the Twin Cities. Their two-man show (the only one of its kind in the area) is drawing the raves and the ratings (up 35% in Pulse from one rating period to to another*). Allan and Henry bring Twin Citians everything from the weather to school lunch menus to the best-spun music anywhere, and they do it with an abundance of good humor and Marv Henry's incredible assortment of voices. Remember, too, the Allan-Henry Show has WLOL's exclusive Air Watch Traffic Reports. So make time count when you're buying it. Specify the Allan and Henry Morning Show.



Larry Bentson

RADIO **WLOL**

MINNEAPOLIS • St. PAUL

5,000 WATTS around the clock • 1330 KC

LARRY BENTSON, President

WAYNE 'RED' WILLIAMS, Gen. Mgr.

JOE FLOYD, Vice-Pres.

Represented by AM RADIO SALES

MIDCO

Midcontinent Broadcasting Group

WLOL am, fm Minneapolis-St Paul; KELO-LAND tv and radio Sioux Falls, S.D.; WKOW am and tv Madison, Wis.; KSO radio Des Moines

© *Vol. 16, No. 22* • **28 MAY 1962**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

New products? Watch out!

27 'You ain't seen nothing yet,' say experts as new products avalanche builds momentum—new items to get big boost via radio/television campaigns

Three tv clients praised

31 SPONSOR's editor shows tv commercials, reports agency comments on advertisers "creative clients" in creativity talk at Commodore Hotel

Earlybirds of modern radio

35 McLendon, Storz and Bartell once made headlines with their ideas about 'formula' operation. SPONSOR asks: Have 10 years changed their ideas?

Color tv makes local hit

37 Putting complete faith in color tv advertising for the last 5 years, a furniture and appliance retailer increased sales to $70-90 million a year

Specials—hot this summer

39 A number of specials are lined up for this summer including originals and repeats. Sponsors buy minutes and the public gets public service

Bank pays interest to sound

42 Bankers Trust Co. spends $220,000 for New York "portraits" on radio to aid print's photo campaign to increase identity as Gothamites' bank

Daytime summer tv heats up

44 The summer audience is outpacing the winter in growth during daytime; studies show rise in teen-age, male audiences a bonus for advertisers

NEWS: Sponsor-Week **7**, Sponsor-Scope **19**, Spot-Scope **56**, Washington Week **55**, Sponsor Hears **58**, Sponsor-Week Wrap-Up **62**, Tv and Radio Newsmakers **68**

DEPARTMENTS: Sponsor Backstage **12**, 555/5th **16**, Tv Results **46**, Timebuyer's Corner **47**, Seller's Viewpoint **69**, Sponsor Speaks **70**, Ten-Second Spots **70**

Officers: *Norman R. Glenn*, president and publisher; *Bernard Platt*, executive vice president; *Elaine Couper Glenn*, secretary-treasurer.

Editorial: editor, *John E. McMillin*; news editor, *Ben Bodec*; senior editor, *Jo Ranson*; Chicago manager, *Gwen Smart*; assistant news editor, *Heyward Ehrlich*; associate editors, *Mary Lou Ponsell, Jack Lindrup, Mrs. Ruth S. Frank, Jane Pollak, Wm. J. McCuttie*; contributing editor, *Jack Ansell*, columnist, *Joe Csida*; art editor, *Maury Kurtz*; production editor, *Barbara Love*; editorial research, *Mrs. Carole Ferster*; special projects editor, *David Wisely*.

Advertising: general sales manager, *Willard L. Dougherty*; southern manager, *Herbert M. Martin, Jr.*; midwest manager, *Larry G. Spangler*; western manager, *George G. Dietrich, Jr.*; production manager, *Leonice K. Mertz*.

Circulation: circulation manager, *Jack Rayman; John J. Kelly, Mrs. Lydia Martinez, Sandra Abramowitz, Mrs. Lillian Berkof*.

Administrative: business manager, *C. H. Barrie*; bookkeeper, *Mrs. Syd Guttman*; secretary to the publisher, *Charles Nash; George Becker, Michael Crocco, Jo Ganci, Patricia L. Hercula, Mrs. Judith Lyons, Mrs. Manuela Santalla, Irene Sulzbach*; reader service, *Mrs. Lenore Roland*.

Member of Business Publications Audit of Circulations Inc.

BPA

© 1962 SPONSOR Publications Inc.

SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation, and Advertising Offices: 555 Fifth Av., New York 17, MUrray Hill 7-8080. Chicago Offices: 612 N. Michigan Av. (11), 664-1166. Birmingham Office: 3617 8th Ave. So., FAirfax 2-6528. Los Angeles Office: 6912 Hollywood Blvd. (28), HOllywood 4-8089. Printing Office: 3110 Elm Av., Baltimore 11, Md. Subscriptions: U. S. $8 a year. Canada $9 a year. Other countries $11 a year. Single copies 40¢. Printed U.S.A. Published weekly. Second class postage paid at Baltimore, Md.

KEEP YOUR *BUY* ON IT



Adult programming
pays off in adult audience
. . . adult purchasing power
. . . 12 months a year
on WJBK-TV, Detroit.

MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WHN	*IMPORTANT STATIONS IN IMPORTANT MARKETS*
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	*STORER BROADCASTING COMPANY*

STORER TELEVISION SALES, INC., representatives for all Storer television stations.

your second-best friend

WGAL-TV

Your advertising dollar spent on this multi-city station is doubly rewarding. First, because of its wide market coverage, including several metropolitan areas, and many other cities and towns. Second, because of the vast size and loyalty of its audience. WGAL-TV is far and away the favorite of viewers in hundreds of communities.



WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco



28 May 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

BATES ASKS 15' PLEDGE

Agency asks stations to re-affirm protection policy; Katz favors end of makegoods on late net changes

The matter of product protection, already brought to a boil by the Bates-WBC clash (see SPONSOR-WEEK 21 May) looks like it's about to explode further.

Ted Bates Agency sent a letter 21 May to its stations asking for a pledge of 15 minutes protection. Hard on the heels of this announcement came The Katz Agency's informal notice on 24 May that its stations would no longer be liable for makegoods caused by network changes.

Edward A. Grey, Bates senior v.p. in charge of media in the letter to stations, referred to 15 minutes protection as "a standard industry practice," whether the commercials were network or spot.

The letter concluded: "It is imperative that any business placed on behalf of our clients, either on a network or spot basis, be given this protection. To this end, we are asking your reconfirmation of the 15-minute product protection policy which is standard industry practice."

The letter touched off an immediate trade debate as to whether the 15 minute insulation was a standard, and if so, whose. Broadcasters and reps say they do everything possible to provide reasonable care for protection but most are reluctant to guarantee it. For instance, the Corinthian stations now won't guarantee protection at all, except for alternate week sponsors. (See SPONSOR-SCOPE, page 20, this issue.)

The Bates circular pointed out that protection is essential to commercial effectiveness, citing the conclusions of research that effectiveness for competing commercials separated by less than 15 minutes can fall by 50%.

Ed Grey, mentioning the past effectiveness of tv, stated, "Were product protection to be abandoned, this medium could easily become the least effective for us and our clients."

Broadcasters find an irony in the Bates request for a protection pledge in that the agency itself has been a factor in creating the condition which it now seeks to stem. They note that Bates is the leading agency in the placement of spot carriers, or participations, in nighttime network shows.

The Katz agency asserted that stations endeavor to do their best to provide separation, but that the situation is often out of control when networks exchange commercials or cross-plugs, providing insufficient notice or no notice at all.

Said a Katz spokesman: "It's our opinion that in such circumstances the station should not be liable for makegoods or credits."

BATES NOT SPEAKING FOR AMERICAN HOME

Apparently not all of Bates' clients feel as strongly about asking for 15-minute protection guarantees as the agency does.

American Home Products, for instance, which put $8.7 million into tv spot last year, likes protection, seeks it, and usually gets it, but isn't changing its standing policy by going out asking for guarantees now.

In other words, AHP informed SPONSOR - WEEK it feels it can live without pledged product separation.

CBS TV REVAMPS PENN. COVERAGE

CBS TV is now resetting its coverage in Western Pennsylvania. Last week the network sent an announcement to agencies that it had acquired as affiliates WLYH-TV, Lebanon, and WSBA-TV, York. Both stations were previously ABC TV affiliates.

WGAL-TV, Lancaster, is retaining its affiliation with CBS TV as well as with NBC TV.

Both the new CBS TV affiliates are uhf stations. The network will set up a combined rate of $525 for the three stations: the two new affiliates plus WHP-TV, Harrisburg. The separate rates are WLYH-TV, $100; WSBA-TV, $200, and WHP-TV, $300.

ABC TV now will depend on WFIL-TV, Philadelphia, and WTPA, Harrisburg, to cover the area.

NBC TV ADDS $7 MIL. BUSINESS FOR FALL

NBC TV reports about $5 million (estimated) additional fall nighttime participations business plus about $2 million daytime for the week ending 18 May.

The bulk of it came out of P&G (B&B), which put about $3.5 million into four new NBC TV shows: It's A Man's World, Wide Country, Sam Benedict, and Eleventh Hour. Each buy is for 26 or 39 weeks.

In addition, Helene Curtis bought about $1.5 million worth of minutes in various fall nighttime shows and Schick ordered another handful.

P&G also renewed about $2 million of its daytime on NBC TV, including Truth or Consequences, Make Room For Daddy, and Loretta Young, all for a year starting in July. Most of the renewal came through B&B with remainder via Compton.

4 A's-AFA oppose House FTC bills

Counsels for the 4A's and the AFA made statements last week before the House Committee on Interstate and Foreign Commerce to express their disapproval of HR 8830 and 8831, which would grant the FTC power of temporary injunction.

Mahlon F. Perkins, Jr., counsel for the 4A's, said the bills would put in the FTC's hands "a weapon of unprecedented power without establishing a proper control over its use." He pointed out that the association had no objection to the temporary injunction against advertising—if the power remained in the federal district court. According to Perkins, "irreparable" harm would be done, affecting advertiser and agency alike.

John J. Ryan, counsel for the AFA, described the legislation as granting to the FTC "unlimited and uncontrolled power to employ a devastating legal weapon which even our courts are loath to employ."

Battery radios add 36% to use

Nielsen will expand and revise its Nielsen Radio Index in July. All of the networks cooperated in developing the new service and three. CBS. MBS. and NBC. have already subscribed.

NRI will provide monthly pocket pieces showing sponsored network program ratings and sponsor cumulative audiences. plus full network ratings and homes using radio.

Special reports on battery radio usage will be issued twice a year. Bimonthly reports will cover all sponsored network programs and radio usage by demographic breakdowns.

NRI will use an audimeter in the home for line-cord sets and meter-controlled diary measurement of automobile radios. Battery radios will be measured by diaries.

The first of the special reports on battery radios, based on measurements on this past winter, lead to an estimation that battery radios add an average of 36% of line-cord radio use. Battery radios were 21% of total use, auto listening constituting 20% of home line-cord radios 59%

BCH EXPANDS IN NEW YORK OPENS CHICAGO BRANCH

Broadcast Clearing House has moved to larger New York quarters and has opened a Chicago branch office.

The centralized billing agency starts operations in both offices on 1 June.

Stations bullish about '62

An NAB survey shows that tv stations expect a 6.7% increase and radio stations a 3.5% increase in revenue in 1962 over 1961.

ABC TV ENLARGES EARLY SATURDAY

ABC TV will expand in the early Saturday area with a two-hour block of children's programs from 11 a.m. to 1 p.m. in the fall.

The programs and sponsors are: Make a Face, Milton Bradley (Noyes); Top Cat, Transogram (MW&S); Buggs Bunny, General Foods (B&B); and Allakazam, Louis Marx (Bates) and Lakeside Toys (Kerker-Peterson).

CBS Films in Canada signs with Page One Ltd.

CBS Films will be represented in Canada by Page One Limited, effective immediately, under a long-term contract. President of the new company is Kenneth Page, former president of S. W. Caldwell, Ltd., which represented CBS Films in Canada for the past 10 years.

Caldwell himself is now head of the new CTV network in Canada. His firm transferred rights to distribute CBS Films programs to Page One Limited on 26 April, as well as all existing contracts involving his company and CBS Films.

Planning clarification needed, says SRDS-DATA

The need for planning and for clarification to dispell the confusion surrounding computers and mathematical formulas in advertising and marketing was underlined by Philip Wenig, president of SRDS-DATA, speaking before the AMA in New York last week.

Wenig suggested that mathematical formulas must be used selectively. He noted that systematic use of techniques might throw light on new valid ideas, and that much needed data is now available. He said that some unemployment might be produced but that there would be a need for creative, well-trained systems personnel.





Advertising helped it happen

. . . for the benefit of everyone in business, including manufacturers and distributors of electric light bulbs. Advertising helps businessmen sell new and better products to other businessmen. By broadening markets for both consumer and industrial products, it helps business bring costs and selling prices down . . . to the mutual benefit of businessmen, their companies, their families.

Prepared by the Advertising Federation of America and the Advertising Association of the West / Published through the courtesy of this publication.

2 REGIONAL BUYS OF NBC FILMS' HENNESSEY

In what are said to be the two largest regional syndication buys of the year, Bowman Biscuit and Foremost Dairy have purchased Hennesey for local reruns this fall.

The two advertisers purchased it for 36 and 23 markets respectively. The series is syndicated by NBC Films. An unusual aspect of the syndication of the series is that although NBC Films is handling it, the show was originally seen on CBS TV.

The Bowman Biscuit order, through Durey Ranck, Denver, covers the Southwest mainly. Both Bowman and Foremost (GB&B) have second-year options.

Capital Cities elects three to v.p. status

Capital Cities Broadcasting Corporation has elected the general managers of three of its radio stations to vice-presidencies.

The three general managers are: Robert M. Peebles, WROW, Albany-Schenectady-Troy; Jack Lee, WPRO, Providence, and Herbert J. Mendelsohn, WKBW, Buffalo.

Peebles joined Capital Cities in 1959, Lee last year, and Mendelsohn earlier this year.

Dougherty named general sales manager for SPONSOR

Willard L. Dougherty last week was named general sales manager of SPONSOR.

He had been Eastern Sales manager. (For background, see Newsmakers, page 68 this issue.)

Keystone farm study

A new study released by the Keystone Broadcasting System indicates that the 865 stations affiliated with its farm network now provides coverage of 78% of the nation's 3.7 million farms.

In-person salesmen too costly—TvB

Hot Springs, Va.:

The rising cost of in-person salesmanship creates problems that only tv can solve, according to Norman E. Cash, TvB president, addressing the Automotive Advertisers Council last week.

Cash noted that the average salesman serves twice as many customers and at a unit cost twice as high as twenty years ago.

Cash urged the automotive people to stimulate more driving and to counteract other campaigns designed to keep cars off the road.

He also saw tremendous opportunities for the automotive supply industry with the cars three-years and older outnumbering new cars on the road by three to one, and multi-car households showing steady growth.

NEW NAB CODE FORMAT AND 3-NETWORK LIAISON

The NAB obtained no fixed prescreening rights but arranged with the tv networks to obtain information and consult on network programing.

The format but not the substance of the NAB Television Code has been revised. The new edition, the seventh, is a pocket size booklet with index and adenda containing interpretations.

In the section dealing with adult programing, it is now stipulated that provisions relating to broadcasters' responsibilities toward children are not intended to apply to adult programs when scheduled at appropriate times.

A note on children's programing urged advertisers and broadcasters to be cautious about commercials placed in or near programs for children.

REGULATE SELF OR FACE REGULATION, SAYS ADMEN

The closely related subjects of advertising self-regulation and possible government regulation of advertising came into the limelight last week at the 48th annual conference of the Association of Better Business Bureaus in New York at the Hotel Commodore.

Several advertising men made the point that unless advertisers, agencies, and media cooperate in self-regulation, the door may be left open for federal government regulation.

Emerson Foote, president of McCann-Erickson, said that government regulation would represent "a great collective failure by American business men and American advertising men."

Foote opposed granting the FTC cease and desist powers governing advertising.

Stated Foote, "the role of advertising agencies in self-regulation is not most fundamentally their role as individual agencies but rather their role collectively, and most of all in association with advertisers and media."

Edward J. Pechin, assistant director of advertising, E. I. Du Pont De Nemours & Company, criticized some of the programs explaining advertising to the public as being "more harmful than helpful." He warned that multiple organizations involved in the campaign ran the danger "of counteracting our own programs" and of "talking to and pleasing only ourselves."

Stockton Hellfrich, manager of the New York Code Authority of the NAB, said a firm stand must be taken against false and misleading advertising lest all advertising risk its reputation.

Said Hellfrich, "it is irksome in the extreme to read of an FDA seizure or an FTC order on a product or advertisement that is being carried in magazines, newspapers, ra-

More SPONSOR-WEEK continued on page 60



TWO MINUTES OF YOUR TIME

May we have two minutes of your time?

No, not just your reading time. We're more interested in the minutes of commercial time that many of you are buying on network TV shows. Figuring a minute at anywhere from $30,000 to $50,000 per, you can use the price of only two of them—120 seconds of selling—for 13 or more pages in SPORTS ILLUSTRATED.

For just these two minutes, you can get 13 extra full-page, hard-sell cracks at 1,000,000 successful, affluent families. And you'll be part of one of the greatest and most successful new shows on earth—the wonderful world of SPORTS ILLUSTRATED.

Like every mass advertiser, you would like to reach everybody in the country with your message. But while you are trying to *reach everybody,* you also have to be sure you are *selling somebody.*

Our proposition is that while you are reaching everybody you *can* be sure of selling *the somebodies* if you put down a few extra sporting chips against the very special market that SPORTS ILLUSTRATED has selected out of the great American mass market.

Let's look at Bristol-Myers. They use television in a big way to get Vitalis before their mass market. But since 1956 they have also advertised Vitalis regularly in a *selective magazine*—SPORTS ILLUSTRATED—in order to get a special crack at our selected somebodies. In fact, from 1959 through 1961, SPORTS ILLUSTRATED has been the *only* magazine on their schedule. Vitalis has also merchandised and dramatized its campaign effectively to the trade with materials prepared by SPORTS ILLUSTRATED. In addition, great sports figures furnished by SPORTS ILLUSTRATED have insured the enthusiastic success of meetings of top drug buyers in city after city.

But aside from the merchandising push that goes with selling with SPORTS ILLUSTRATED, the five-year Vitalis campaign has made a sizable dent on the buying and usage habits of our reader families. Vitalis is the second largest selling brand in its field, nationally, but according to the surveys of Erdos & Morgan, it holds *first* place in SI households.

Obviously the *somebodies* have been reading those Vitalis ads in SPORTS ILLUSTRATED.

Since drugs and toiletries is a BIG classification in mass advertising, let's take a look at Noxzema Shave Cream as another example in support of our proposition.



For the past four years Noxzema Shave Cream has regularly been running a two-column ad in SPORTS ILLUSTRATED. They've used other media too, and with such success that they are the country's leading medicated shaving lather.

But when they looked over Erdos & Morgan's survey of drug and toiletry purchases by SPORTS ILLUSTRATED Subscriber Households* they found that our subscribers were 30% ahead of the Nielsen Report for the same period in purchase and use of Noxzema. Obviously their four-year program has got their message through and they are *selling* in a big way the *somebodies* that SPORTS ILLUSTRATED has selected out of the great American mass market.

TWO MINUTES of your time.

Think of it!

Just TWO MINUTES (120 SECONDS) might be the follow-through that would give you a completely successful swing at your market.

Think of it!

* *For your copy of the Survey, just drop a line to the Advertising Director,* SPORTS ILLUSTRATED, *Time and Life Bldg., Rockefeller Center, New York 20, N. Y.*

Sports Illustrated

Today—3rd among all magazines in pages of consumer advertising.

Y'MEAN
WHLIsland*
IS THE
2nd LARGEST
MARKET
IN NEW YORK?

Yep!
And you reach it most effectively with just one station...WHLI!

because WHLI
IS THE
ONE STATION
WHICH MOST
EFFECTIVELY
SERVES (AND SELLS)
THE
LONG ISLAND
MARKET.

*The independent Long Island (Nassau-Suffolk) market —4th largest in the U.S.— where over 2 million customers live and shop.

10,000 WATTS
WHLI
AM 1100
FM 98.3
HEMPSTEAD
LONG ISLAND, N. Y.
the voice of long island

PAUL GODOFSKY, Pres. Gen Mgr
JOSEPH A. LENN, Exec Vice Pres. Sales
Represented by Gill-Perna

Sponsor backstage

by Joe Csida

The awards season is upon us



There is some talk around the broadcasting business that an intensive high-level campaign will be launched in the near future to try to knock some radio and television awards out of business. The feeling of many industry leaders is that there are so many awards that none of them have any real value. I subscribe, generally, to the notion that too many awards are undesirable. In the record business, for example, in which I am active, the only real awards for creativity we have are Grammys, bestowed each year by the National Academy of Recording Arts and Sciences.

I question, however, whether the radio, and television leaders will be able to do too much about the superfluity of the awards. And in the final analysis I don't really have too serious objections to the respectably conducted award operations in broadcasting, or any other part of show business. As a matter of fact I think they're fun, and taken as a whole, point up all kinds of interesting developments.

Just recently, for example, we had both the Oscars for the motion picture business, and the Tonys for the legitimate Broadway theater. Both made highly interesting television programs to begin with. Both demonstrated the growing international aspects of show business and American film and theater hospitality to performers from other lands. You'll recall that Sophia Loren and Maximillian Schell won best actress and actor Oscars, respectively. And the theater people bestowed their laurel wreaths upon Margaret Leighton for a truly inspired job in Tennessee Williams' "Night of the Iguana," and Paul Schofield for his masterful playing in "A Man for All Seasons." Miss Leighton indicated her full awareness of the U. S. theater folks' hospitality when she wound up her acceptance speech by saying: "And thanks for being so nice to us Limeys."

Emmy Awards

Last Tuesday (22 May), television's Emmy awards were revealed. A quick look at the nominations indicates that documentary shows have truly come into their own in the past season. Three of the five shows up for the "Program of the Year" award were in that category: "Portrait of Van Gogh." "Walk in My Shoes," and "Biography of a Bookie Joint." I wondered why the Jackie Kennedy White House tour show wasn't nominated, but I understand that there was a strong chance the National Academy of Television Arts and Sciences trustees would give the first lady's tasteful tour a special citation.

Of the two entertainment shows vying for the "Program of the Year" award, one starred a lady who is one of my all time favorite performers. I'm talking about the "Judy Garland Show." Judy is

(*Please turn to page 67*)



TURNED A SET ON LATELY?

And if you have, is it tuned in on you? Only by top consistent programming can you get your audience...and if you don't keep them you don't keep sponsors either. In Cincinnati* recently, Seven Arts' "Films of the 50's" demonstrated their strength again as Friday night (11:30 PM-1:00 AM) sets-in-use figures jumped 40%! Further, the stations' share of audience increased from 17% in March 1961 to 59% in March 1962. Would you like to turn more sets on in your market? You can with "Films of the 50's—Money Makers of the 60's."

*For the complete story of WKRC-TV increase of sets-in-use contact your nearest Seven Arts sales office.

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922 D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

A COLLEGE DEBATE/A ROW OF ROCKETTES/A JOURNEY WITH JACQUELINE/SHARI, HUSH PUP







NBC

THE COLOR NETWORK

THIS IS NBC

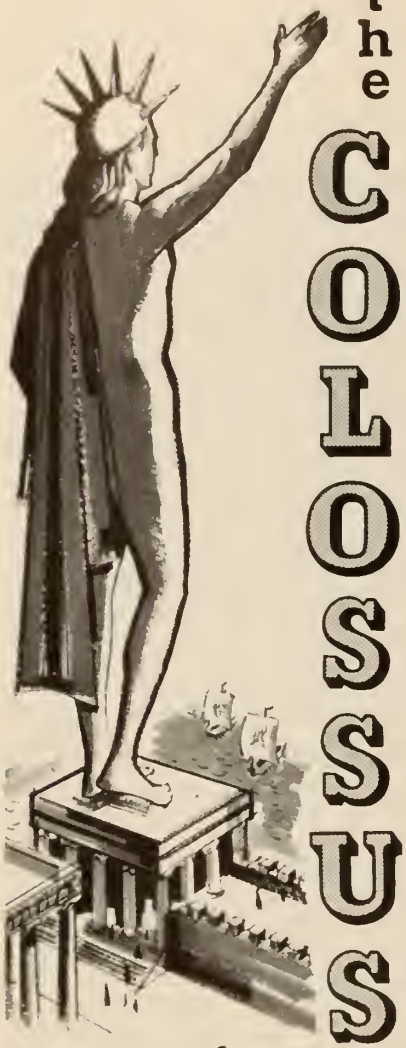
One of a series of advertisements which reflects the balance, scope and diversity of NBC's program service.

PUR› LAMB CHOP/ PABLO CASALS AND A BREAKTHROUGH IN HEART SURGERY



BC RGEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD

WING the COLOSSUS of Dayton Radio*



Check Pulse and Hooper . . . check the results. You don't have to be a Rhodes scholar to figure out why more national and local advertisers spend more dollars on WING than on any other Dayton station. WING delivers more audience and sales. Think BIG . . buy WING!

robert e. eastman & co., inc.
NATIONAL REPRESENTATIVE

*DAYTON . . . Ohio's 3rd Largest Market

555/5th

Accurate and informative

I want to commend you on your fine article "Radio's Changing Sounds" in your 7 May issue of SPONSOR.

Our company operates radio station KTHT, now known as Demand Radio 79. Your comments on our new concept and programing were certainly accurate and informative.

An article of this sort is certainly valuable to broadcasters as it helps keep them abreast of development in this fast changing industry.

John G. Johnson
chairman
board of directors
Winston-Salem Bdcstg.
Winston-Salem, N. C.

I can't begin to tell you how grateful we are for the fine article which appeared in the 7 May SPONSOR ("Radio's Changing Sounds"). We are particularly grateful in view of our terrific investment in this new radio format conception.

I am definitely grateful—the 'phone has rung off the wall since the article appeared.

Stanley N. Kaplan
exec. v.p.
Mars Bdcstg.
Stamford, Conn.

And news item recognition

We appreciate the coverage given our company's general reorganization in your 7 May edition. (*Sponsor-Week Wrap-Up*, 66.) However, we have discovered that our office made a mistake in naming Ralph Guild manager of the Daren F. McGavren Company.

Mr. Guild is executive vice president and, in addition, will assume the duties of national sales manager.

Daren F. McGavren
president
Daren F. McGavren
New York

Toy advertising

We have read your article ("Tv's $14 Million Toy-Spin") about toy advertising in the 14 May issue with great interest.

It would please us greatly if you would permit us to quote several paragraphs from the article in correspondence with toy manufacturers.

Arnold R. Bolka
dir. of public relations
Toy Guidance Council
New York

To promote better understanding

I am most appreciative of your comment in the last issue of SPONSOR (*Sponsor Speaks*).

It's so important that broadcasters do everything possible to promote better understanding of our media with key people in advertising—at both the agency and client level.

John F. Box, Jr.
managing director
The Balaban Stations
St. Louis

A talented gal

My belated — but most sincere — thanks for the splendid article your reporter did about our agency ("Media Savvy Boosts Manoff").

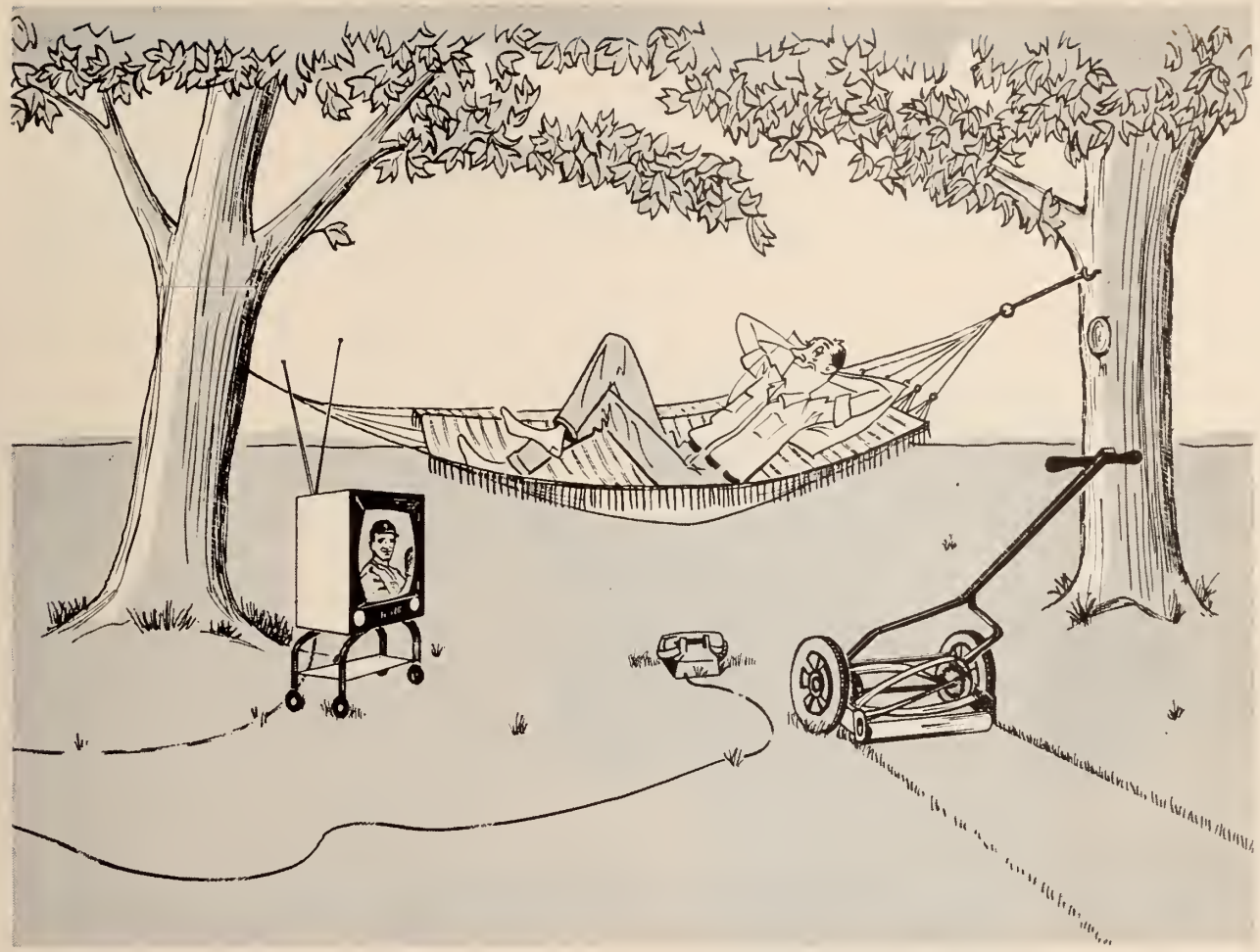
As an old newspaperman from way back (did I mention that?), I know a good job of writing when I see one—and she certainly is a talented gal!

Richard K. Manoff
Richard K. Manoff Inc.
New York

Tv network image

This is the Marquette University graduate student from the Philippines who troubled you earlier for informative help on the television network image. I just want to write once more to say thank you for your immediate response and encouraging help. Later I found out that I was not the only one at the university with vague ideas about the tv image.

Josefina Pamintuan
Milwaukee



SUMMER TV VIEWING IS DIFFERENT!

Summertime is an 'easy living' time for television viewers . . . more daylight hours, more outside activity and vacations. *But the viewers are there* . . . to baseball games, to new summer programs, to specials, even to re-runs.

Audience size and reaction undergo some significant shifts. There are secondary effects too, on competitive programming and station shares . . . all varying from market to market. This is a time when broadcasters and advertisers need fast and accurate audience information to uncover these new patterns of TV viewing.

ARB's Overnight Coincidental Survey staff, well experienced in tracking down elusive audiences, is on constant standby to handle just such jobs. For example, they have devised a special 'baseball package' to help evaluate relative strengths and weaknesses of a given line-up. But, whether it's a single half-hour time period or a full week's hour-by-hour reporting of station shares, ARB's Telephone Coincidental Department is equipped and ready to provide the facts.

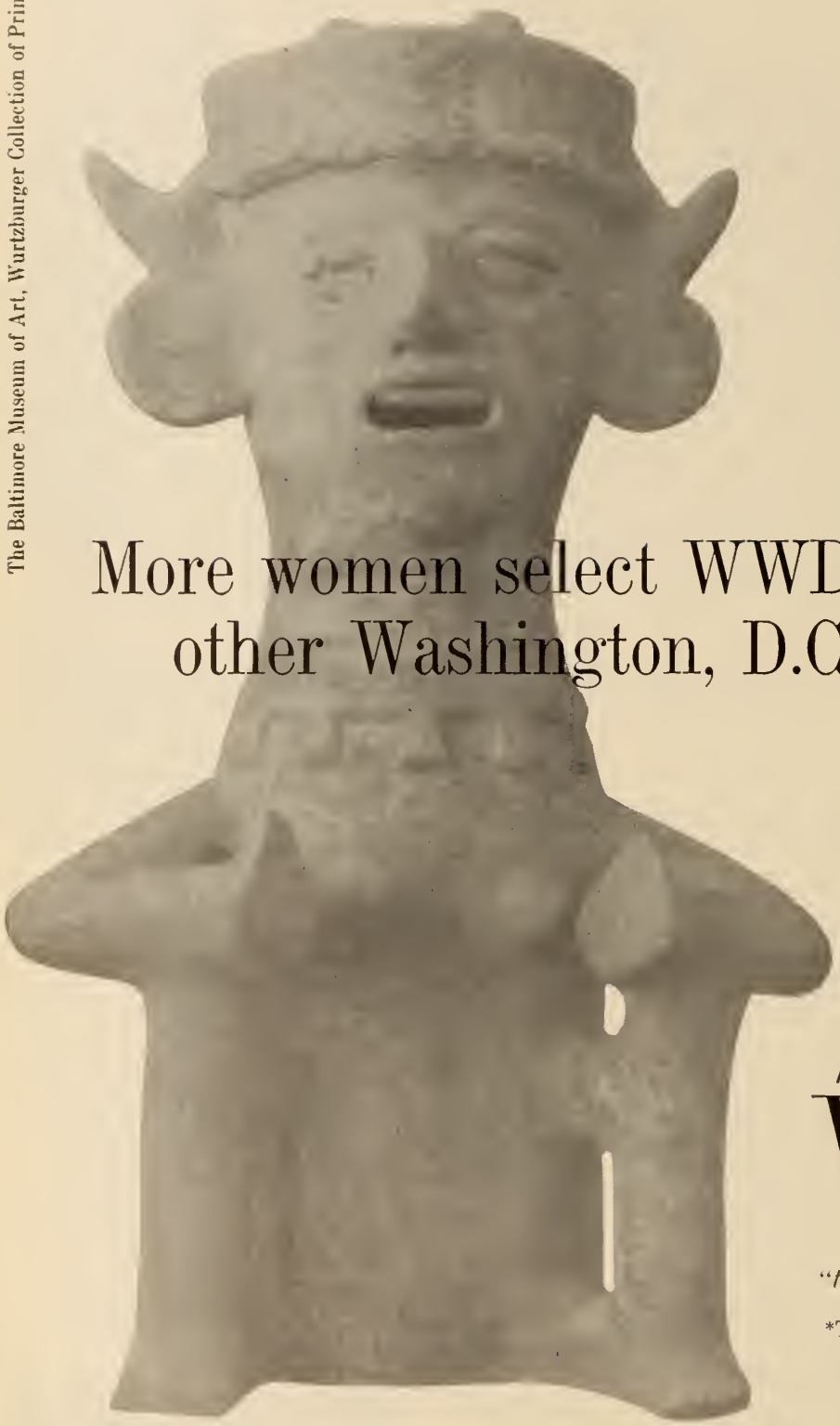
For complete details on pricing and delivery, call or write your nearest ARB office today. Be sure to request a copy of the new brochure *ARB Overnight Surveys.*

Preparing today for the television industry of tomorrow.

AMERICAN RESEARCH BUREAU

DIVISION OF C-E-I-R INC.

For further information—Washington WE 5-2600 • New York JU 6-7733 • Chicago 467-5750 • Los Angeles RA 3-8536



The Baltimore Museum of Art, Wurtzburger Collection of Primitive Art

More women select WWDC than any other Washington, D.C. station*

One in a series on the fine art of broadcasting by

WWDC

RADIO WASHINGTON

"the station that keeps people in mind"

*Trendex, Washington, D. C. Study, Nov. 1961

Represented nationally by John Blair & Co.

BLAIR GROUP PLAN MEMBER



Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

28 MAY 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

For the information of Senator Dodds and other bewailers of violence in tv the roster of regular programing of that persuasion will be taking another dive this fall.

SPONSOR-SCOPE's scrutiny of the new nighttime schedule with regard to programs that routinely will be studded with acts of gunslinging, fisticuffs or some other form of mayhem, discloses that they add up to **22,** just about **33% less than prevailed the previous fall.**

Here's a three-year seasonal comparison of that genre in terms of number:

NETWORK	1960-61	1961-62	1962-63
ABC TV	18	14	10*
CBS TV	8	9	6
NBC TV	17	10	6
Total	**43**	**33**	**22**

*Two of these are war stories.

NBC TV has just completed a count of affiliates geared to telecast color and the ratio it cited to SPONSOR-SCOPE was 172 out of 189 stations.

The network had previously announced that **68% of its regularly scheduled nighttime programing** will be in color during the 1962-63 season.

There's a mighty lesson on the subject of cooperation for the rep business in an incident that took place last week.

Names are omitted because of possible agency backfire, but the steps in the story are these:

1) **A rep was on the verge of getting an order on the basis of a batch of availabilities** when suddenly he was told by the agency that the **plan had been changed from spot to network tv participations.**

2) **The rep recalled that a competitor of his knew the client well** and he asked the other rep whether he'd help him carry the ball. **Rep B assured he would.**

3) **Before the day was over Rep A got word he was to proceed with the agency** in locking up the schedule.

SPONSOR-SCOPE has plucked from Nielsen rating data the top 10 public service or informational specials on the tv networks between October 1961 and April 1962.

The roster which, incidentally, gives NBC TV a grand slam, is as follows:

PROGRAM	AVERAGE AUDIENCE PER MINUTE	
	%	HOMES
1. The World of Jimmy Doolittle	19.9	9,751,000
2. The Real West	19.1	9,359,000
3. Good Ship Hope	17.9	8,395,000
4. We the People	17.0	7,973,000
5. U.S. #1: American Profile	16.7	8,183,000
6. NBC White Paper: Red China	15.9	7,791,000
7. Japan: East Is West	15.3	7,176,000
8. NBC White Paper: Battle of Newburgh	14.7	7,203,000
9. Our Man in Vienna	14.2	6,958,000
10. Sentry Abroad	14.1	6,613,000

You wouldn't go far astray if you construed the show of muscles by Bates against WBC over the tightening of product protection as the prelude of a bitter showdown on a broad buyer and seller scale in the near future.

Bates and Westinghouse have brought to a crux something that toprung and bellwether tv station managements have been regarding with dismay for some time; namely, the evergrowing pressures being exerted upon **their competitive position, business flexibility and profit potential.**

These factors include: (1) the growth of the network spot carrier as a competitor to selective spot; (2) the rotating forms of the scatter plan; (3) the efforts of major advertisers to preserve under different economic circumstances product protection **groundrules brought over from the heydey of network radio;** (4) **station compensation reduction by the tv networks;** (5) the proliferation of brands and product diversification by important tv users.

From a business relations point of view, the complexity and sensitivity posed by this issue of product protection overhaul are without precedence in air media.

How it can be resolved **equitably and amicably** is anybody's guess.

P.S.: The Corinthian stations have adopted a policy which reduces product protection for other than alternate week nighttime network advertisers to zero. In other words, **network spot carriers will no longer be protected from competitive products in adjacent chainbreaks.**

All of Chesebrough-Pond's daytime allotment for the fourth quarter is going to CBS TV.

NBC TV had contended hard for the bundle, but the final decision was to remain with the other network.

Agency source of the billings involved: Esty, $600,000; Gumbinner, $300,000 and **JWT, $200,000.** There's still about **$400,000 to be spent for Vaseline hair tonic out of NCK.**

On the nighttime side, NBC TV picked up an order from **Helene Curtis** for **48 commercial minutes** to be scheduled between October and June. The billing's worth about **$1.5 million.** Programs: **Jack Paar,** the **Virginian** and **Saturday Night Movies.**

Toiletries are giving spot tv, as well as network tv, healthy sustenance this spring and summer.

Just to cite an instance for spot: **Compton** is scheduling around **35 spots a week per market for Alberto-Culver** and there's another **five spots weekly** for the same company **coming out of BBDO,** which administers **VO-5 shampoo.**

BBDO looks forward to matching Compton's spread by the end of 1962 and **figures that by that time it will have four A-C products in spot tv.**

Looks like the pet food manufacturers will be forced to take a cue from Purina and put as much pressure behind their cat brands as they do their dog chows.

Purina (Gardner) is testing its Cat Chow in **five scattered tv markets** and the impression around is that **Ralston was in no small measure activated into getting into the feline field** by the fact that other brands of similar consumer intent have been sort of namby-pamby about advertising them, as compared to their dog products.

Purina's Cat Chow is using **schedules running as high as 15-20 minutes a week.**

Among those that turn out a cat item as well as a dog food are **General Mills** and **Red Heart.**

Borden (Y&R) will be back in network tv this fall on a substantial scale, after a two-season absence.

The commitment is to **NBC TV daytime** and for **four quarter-hours a week,** with the probable outlay, **$2.5 million.**

Last year Borden spent around **$500,000 in spot tv** and it may be assumed that **some of the $2.5 million is coming from spot as well as print.**

NBC TV's clincher on the sale: **assuring Borden that the coverage problem for products, like milk and ice cream, that haven't national distribution can be solved with regional and local cut-ins.**

CBS TV can pretty well expect a determined segment of affiliates to light up a roaring fire against the network's cut in afternoon compensation when the newly elected advisory committee, chairmaned by WLAC's Tom Baker, takes over in June.

The initial action that may come out of this group: inaugurate a **study,** via legal and economic counsel, of **the network's justification for the cut and how to counter its being put into effect 1 January.**

Some affiliates at their general meeting 3-4 May sought to have CBS TV defer putting its plan through until such a study were made, but others cautioned that **now was not the time to rock the boat because of the antitrust and other difficulties facing the network in Washington.** In other words, it wouldn't be expedient to blow the whistle.

A murmur that came out of a couple group ownerships affiliated with CBS TV last week: **we might have to make up the loss in network compensation by boxing out a network show here at night and making the time available for spot.**

Behind the promulgated cut: a conviction on the part of the network that **affiliates ought to share the burden of rising program costs and risks.**

Chrysler strives to keep step with Ford in orienting itself to tv sports.

It's also picking up the entire tab for the **Rose Bowl. Gillette is out.**

Package price for the event: **$700,000.**

ABC TV seems content to absorb station compensation for any of the outlets not desired by advertisers in the extensive hookup it put together for the Ernie Ford strip.

The stratagem favors the network in two respects: (1) it insures a **higher national rating;** (2) it **cuts down the competition from CBS TV and NBC TV,** since a number of the stations clearing the Ford strip live have **primary affiliations with the other networks.**

You might note this as the passing of an era: come this fall the **toy industry will be completely absent from nighttime tv.**

Where they've retreated to is **afternoonand Saturday mornings.**

Principal factor: **nighttime has been too expensive for them.** But there's also this side of the coin: **because of the seasonal nature of the toy business, networks aren't quite anxious to have it as a prime time customer.**

However, the industry will be spending **$ 15 million in tv this year.**

CBS TV has until 31 July to dispose of the remaining quarter of the NCAA football games, because by that date it'll have to turn over the residue to the affiliates for local sales.

It's something the network would prefer not to happen. The **rights value** for that quarter **runs to $1.3 million** and the proceeds from affiliates would come a long way from that.

The **network last week turned down a bid for a sixteenth,** figuring that anything less than an eighth would put the series in the category of **network spot carrier.**

ARB has, intramurally at least, **committed itself to start its demographic audience breakouts with the September local reports.**

Nielsen is still talking to subscribers about doing something along the same line, candidly admitting that **it's cautious about entering this area with too small a sample.**

Papert, Koenig & Lois' talk about going public brings up the reason why the large agencies have been loath to put out a stock issue, as much as some of them would like to. The reluctance has such angles as these:

- **Since a somewhat fiduciary relationship prevails, big corporate clients would object to public-going agencies being put in the position of even possibly having to reveal expenditure and other information.**
- The launching of a stock issue would **require the agency to throw its books wide open,** disclosing **salaries** and **attendant benefits,** and who can say that **clients might not start dictating about the remuneration of manpower?**

NBC is nurturing the hope that the FTC's issuance of a consent order against Dormeyer will serve as a deterrent against any other **appliance makers promoting to** dealers **alleged prize tieups of their product with giveaway shows.**

The FTC's complaint, generated by the network, was that **Dormeyer had falsely cited a list of NBC shows as showcases for the company's wares.**

KNXT, CBS o&o, seemingly is not letting its L.A. competitor, KABC-TV, get too far ahead of it in the variation of rates available in prime time.

The ABC TV o&o in March gave advertisers a choice of **five different rates** on the **nighttime schedule.** Now **KNXT** has raised the choice from **three to four.**

(See 9 April SPONSOR, page 23, for industry appraisal of this multiple rate trend.)

What can't help but be heartening to sellers of radio time is Nielsen's just-released study of the plus audience derived from battery sets only.

The first of these jobs was done for the **January-February** period and showed **that this audience accounted for 36% above the home, or plugged-in-set, audience.** The 36% is in **addition to the estimated 25% extra delivered by auto sets.**

There'll be another one of these battery (non-auto) counts made this summer.

NBC TV lost only half of the $1 million that Colgate has allocated for daytime for the third quarter of this year to CBS TV.

In other words, the budget will about evenly split between the two networks.

NBC TV's schedule: four quarter hours in July and an **extra one in August.**

Wrigley (Meyerhoff) appears to have set its latest promotional sights on the pre-school generation.

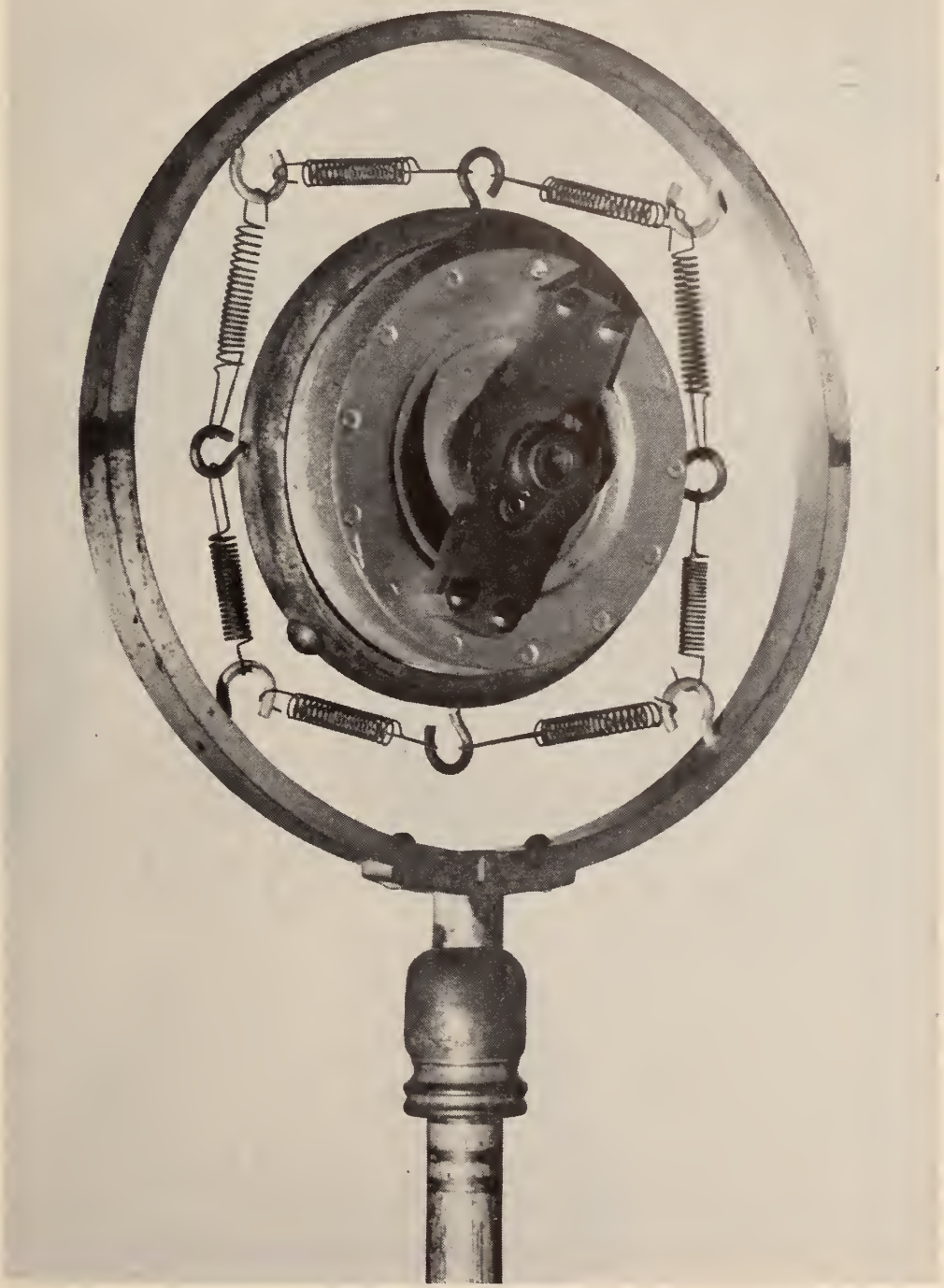
It might be construed as a case of the **gum maker indoctrinating a future market before the moppets can be brainwashed by the etiquette angle.**

In any event Wrigley's going into **Capt. Kangaroo** and buying spot **within and around kid shows to augment coverage in markets** where Kangaroo may not be as strong as Wrigley would prefer.

Altogether **Wrigley's air media has been hiked** and a portion of the increase is being devoted to **beefed-up prime chainbreak schedules for Doublemint.**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 62; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Spot Scope, page 56.

SPONSOR /*40-YEAR ALBUM of PIONEER RADIO STATIONS*

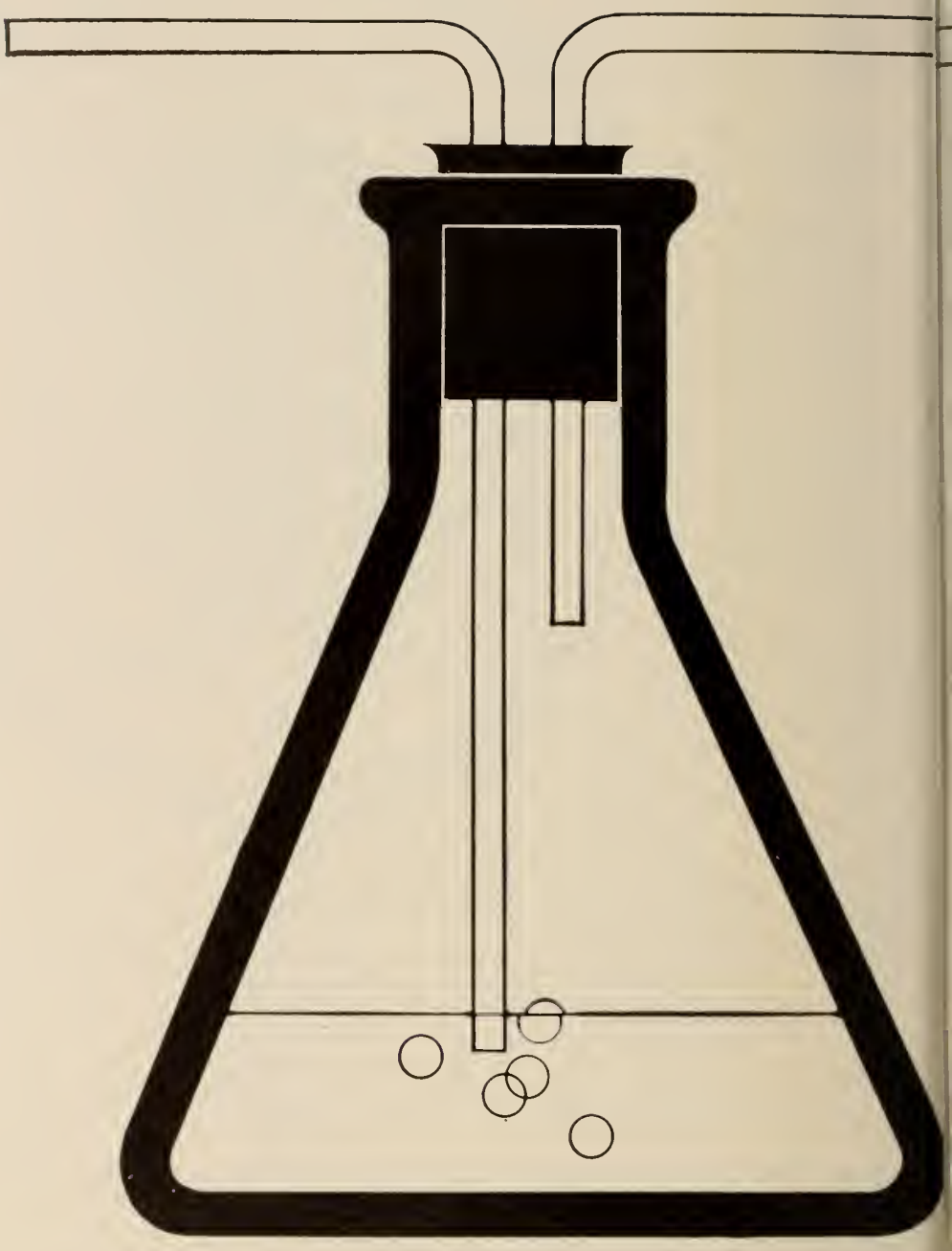


Our editors have selected the 275 pictures and story captions that make up a remarkable record of radio. It reveals a great advertising medium as it was born and as it grew.

The 40-year Album will be, we believe, your book of the year. We're anticipating a heavy demand with thousands of extra copies beyond normal press-run. Order extra copies at $5 for hard cover edition and $1 for soft cover edition.

Address SPONSOR, 555 Fifth Avenue, New York 17

A FROZEN FORMULA? NO!



Because people are different . . . markets are different. They require tailored programming to meet the difference. That's why Storer Broadcasting Company's formula is to have no single formula for its 9 key markets.

NEW YORK	LOS ANGELES	PHILADELPHIA	DETROIT	DETROIT	MILWAUKEE	CLEVELAN
WHN	KGBS	WIBG	WJBK	WJBK-TV	WITI-TV	WJW

INDIVIDUAL FORMULAS? YES!

Instead, an individual format is created for each station to meet the needs and desires of that community. Small wonder a Storer Station gives you so much for your advertising dollar. ***Important Stations in Important Markets.***

LEVELAND WJW-TV	**ATLANTA** WAGA-TV	**MIAMI** WGBS	**TOLEDO** WSPD	**TOLEDO** WSPD-TV	*STORER* *BROADCASTING COMPANY*

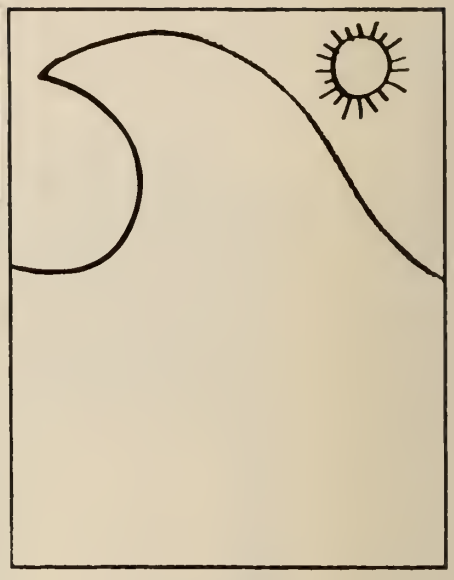
What's the big deal about Hawaii?



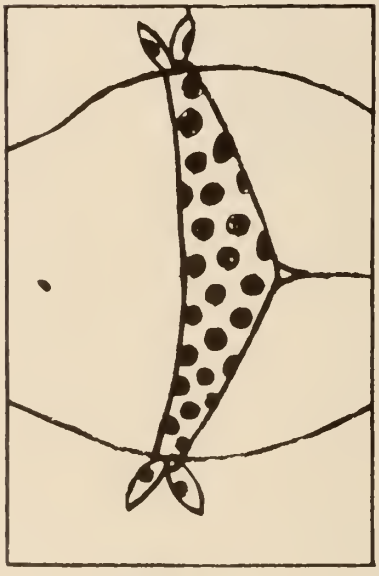
hulas,



palm trees,



surf,



bikinis,



pineapples



and Troy Donahue,

co-starring this Fall on 'Hawaiian Eye.'

And all in a new time slot (8:30 Tuesdays). Popular Troy Donahue is a new eye. But the girl he eyes, between other suspenses, is the same Hawaiian eyeful —Connie Stevens. Hawaiian Eye, now looking into an average of 11,300,000 TV homes*, will be coming on strong right after the new series Combat and just before The Untouchables. Even more eyes figure to be turning its way.

*Source: Nielsen National TV Index, total audience, January-April 1962.

ABC Television



BAGGIES is a Colgate-Palmolive new product, demonstrated by Ilka Chase, and sales tested in major areas

New products? Watch out!

'You ain't seen nothing yet,' say experts as new products avalanche builds momentum—new items to get a big boost via radio/television

A new products explosion is taking place today and, according to marketing and media experts, it spells more sales to consumers, more agency commissions and, above all, more revenue to radio/tv. Among the factors contributing to the boom in new products is the entry of the ad agency at the inception stage, rather than the final stage. More and more, manufacturing companies are bringing in the agency at the dawn of the product idea on the age-old notion that two heads are better than one.

Test marketing of new products in automotives, drugs, food, dietary aids, household and toiletries is going on at a furious pace, it appears, and many of these products are about ready for national distribution. The outlook points to a further heavy addition of new product expenditures in the broad-

cast media to put over the solar plexus punch.

Peter Hilton, president of Kastor, Hilton, Chesley, Clifford & Atherton, described as the grand sachem of new product introduction, told SPONSOR that his agency was currently doing a record business in test marketing new and superior products. Hilton, the author of "Handbook of New Product Development," a definitive source book in the field, and "New Product Introduction for Small Business Owners," said that in one recent week some 54 test marketing operations were active under the aegis of his agency. "It involved 13 clients and constituted something of a record," he told SPONSOR.

According to Hilton, who is also the founder of the New Products Institute, the present new product boom is a mere appetizer compared to what's ahead among major consumer manufacturers. "If you think that the current pace of new product introduction is hectic, it will seem comparatively tranquil to the explosion of new products and materials that is just ahead of us," Hilton declared recently.

What Hilton told SPONSOR was corroborated by John J. Murphy, Jr., manager of participating programs, NBC TV, who observed that a vast number of new products were about to be launched nationally. "Industry-wise, our services must be geared to assume this responsibility," Murphy said. "Television does offer the required flexibility of instantaneously carrying the message of these products."

A similar view was advanced by Seymour Amlen, manager of program analysis, ABC TV research department, who observed that much new product test marketing has been going on in recent months. Amlen thought "national tv would prove the best medium for making these products familiar to the public in the shortest possible time and communicating the characteristics to consumers."

It is in test marketing where manufacturers discover the bugs, if any, in a new product. The importance of test marketing cannot be underestimated, the experts insist. "Test marketing can provide trade level information through observation, surveys, and audits," Dr. Perham C. Nahl, staff economist, Leo Burnett Co., said recently. "You get data both for the test product and competing products on displays, deals, promotions, distribution and out of stock, shelf facings and so on. You can find out whether the trade accepts your product enthusiastically, merely tolerates it, or will not stock it . . . the test market is like a rehearsal. The factors studied earlier are very likely to operate somewhat differently and less harmoniously than we might have expected in the environment of the market place. As the psychologists are fond of saying, 'The whole is greater than the sum of its parts.'"

In discussing how to set corporate criteria for new product performance, Gilbert D. Miles, manager, creative package department, Colgate Palmolive, speaking at a New Product Seminar, answered the question what constitutes a new product. "I like to think of new products on three levels with respect to degrees of novelty: 1) products which are new in brand name and package appearance only; 2) products which perform an existing service in some new way and 3) products which perform a new, hitherto unimportant, service. According to my way of thinking, the largest percentage of marketing successes in the field of consumer goods must always come from the second group. It is here in this group that we find the improved detergent, the better pair of pliers, the new filter tip, the superior cake mix, the improved refrigerator."

The rush of new products will un-

Battle of the new and up-dated tooth pastes





BROADCAST media will provide assistance in getting consumer acceptance of new toothpaste products. Above, Squibb via Kastor, Hilton, Chesley, Clifford & Atherton is testing marketing new idea—dental floss in cap. (Below) Lever Bros. is introducing—Pepsodent stannous fluoride









NETWORK, agency & station reps predict new products boom and added business for radio/tv. (l to r) John J. Murphy, Jr., mgr., participating pgm. sales, NBC TV; Peter Hilton, pres., Kastor, Hilton, Chesley, Clifford & Atherton; Halsey Barrett, dir., tv sales development, Katz Agency

doubtedly keep the broadcast media's cash registers ringing merrily for some time to come. This is the educated opinion of many agency, radio/tv, station rep and manufacturing executives interviewed by a SPONSOR editor.

Television will continue to be the unchallenged medium for new product introduction, according to Norman Cash, president of TvB. Cash cites a long and impressive list of national advertisers who introduced their new products via tv. Television, according to Cash, can certainly take the credit because it was the major advertising medium used to promote these products.

As more drug, toiletry and cosmetic companies allocate budgets for new product investments, television test marketing opportunities will boom, according to Joseph Chira, vice president and director of drugs, toiletries and cosmetic division, Mogul Williams & Saylor. Among the reasons: The heaviest investment requirement media-wise is television, and tv testing is the only way to minimize the risk; tv is providing more flexible opportunities for testing, for example 1) network—prime time participating spot carriers can use delayed broadcast cities or regional feeds for testing product concepts or heavyweight audience exposure 2) spot is becoming more important because of the increased flow of information on audience composition and audience profile data which permits more prudent selection of potential consumers for new products.

"The flow of new product claims is so great that the truly distinctive product superiority requires exceptional creative demonstration," Chira told SPONSOR. "No area testing is more vital. While tv's potential here is unsurpassed, so are the problems—consequently, testing the most effective visual communication of the consumer benefit is the heart of any creative copy platform."

Hardly an American company worth mentioning is without multiple new products on its planning boards or about to be launched this year, Halsey V. Barrett, director, tv sales development, The Katz Agency, told SPONSOR. Yet, the launching of new products is one of the most unpredictable and expensive phases of American business, in Barrett's opinion. "Although mortality of new products is high, American business management now realizes that the successful introduction of new products is essential to corporate survival," Barrett observed. "For pre-testing, testing and commercial launching, national spot tv is unique in its qualifications as the best media vehicle."

Barrett cited the new product-spot tv successes of the Avon and the Lestoil. "These will be repeated each year," according to Barrett. Only market-by-market (spot) tv combines the demonstration and sales impact of tv with a new product's acute need for frequency of sales call and a universality of home reach—in exactly the market required, according to Barrett. In Barrett's opinion, "spot tv provides this kind of power for new products on an economically feasible basis."

On the other hand, George A. Graham, Jr., vice president and general manager, NBC Radio Network, takes the position that network radio is particularly well suited to help launch new products. "The medium makes possible, at an economical cost, the tremendous frequency so necessary to help gain distribution in today's market place," Graham declared.

The tobacco industry furnishes a highly pertinent example, calling on radio regularly to promote its new brands, Graham said, citing the case of Philip Morris Co. when it came out with Commander cigarettes. Other recent examples of network radio's participation in new product campaigns are Del Monte's vitamin-fortified beverages and duPont fibers, he said.

Optimistic, indeed, was Graham. He insisted that the "successful working relationship of network radio and advertisers' new products promises to reach even greater hights in the next five years. Three times as many new products as were produced in the

past decade can be expected." Graham thought that one especially abundant source of new products would be the food industry which is working on countless new ways to prepare and package foods.

Graham's prediction regarding the influx of new food and allied products is borne out by the list of products introduced to the consumer since the beginning of the year—products now in test markets or ready to go national any moment, if not already launched on a coast to coast basis.

Prime food prospects for the broadcast media include 3 Little Kittens Sea Food Treat (General Mills), Sealtest Add cream substitute (National Dairy), and such dietary aids as Ordery High Nutrient Wafer (Baxter Labs), Instant Lite Milk (Borden Co.) test-marketed in 7 cities. Instant Chocolate Milk (Carnation Co.), Metrecal Pudding (Mead Johnson), and Diet Delight Sweetner (Richmond-Chase).

Foremost Dairies, San Francisco, this month began to push a low-calorie milk called So-Lo. The agency, Guild, Bascom & Bonfigli, is using both radio and newspapers to debut the product in California, Houston, and certain midwestern regions.

National Baking Co., Chicago, is introducing its Golden Hearth Honey Buns via Hagerty & Sullivan. The brown-and-serve buns are making their entrance in seven midwestern states, as well as New York and Pennsylvania. Both radio and newspapers are the media, at this moment.

Borden, reaching out from its milk confines, is beginning to distribute a new product, Gem Flake Rolls. It is the newest product in the refrigerated dough line of the company.

Product makers are ready to unlock new ones







TEST MARKETS across the country are getting such new and varied products as (top) Borden's Gem Flake Rolls in the refrigerated dough line; (lower left) Proctor-Silex compact clothes dryer and (right) Shulton's bronztan sun stop cream for maximum sun protection

Meanwhile, the company is also expanding its line of Marcelle Cosmetics. Company officials indicated that Borden's planned an advertising increase of some 18% over last year, with broadcast media destined to get a whopping share of this business.

Many marketing experts interviewed by SPONSOR said the public was only seeing the beginning of the war for the consumer's dollar in the low-calorie product field. Virtually every large and small company was preparing a product designed to keep man's weight down and his spirits up and that before long, the shelves of both supermarkets and drugstores would be filled to the proverbial rafters with scientifically-planned diet products in every imaginable form.

Nor is the drug field overlooking the commercial possibilities inherent in a new flock of items now being tested or readied for national distribution. For the children of America, drug makers have readied Decongel (Bristol-Myers/Grove); Dura-Med 12 Syrup (Gillette); Activ-Age Multi-Vitamin (Vick Chemical) and Unicap Chewable Multi-Vitamins (Upjohn). A good deal of advertising will be placed in spot tv to plug these products, it was said last week.

In the general drug field, Lever Brothers is completing its national distribution of Pepsodent Fluoride tooth paste as a companion product to regular Pepsodent. Experts say it will give Crest, a rival tooth paste, and other similar products, quite a run for its money.

Lever laboratory tests, according to company executives, indicate that Pepsodent Fluoride has definite advantages over competitive dentifrices in several areas. The company has said that Pepsodent's decision to market separate products is based on a demonstrated demand for both the fluoride type and the regular Pepsodent. When Pepsodent Fluoride was introduced in tests, regular Pepsodent maintained distribution and sales, it was reported. In addition to network and spot tv schedules, Pepsodent Fluoride will get large display space in the Sunday supplements.

Also, manufacturers of household products are completing test-market-

(Please turn to page 52)



MORE THAN 600 national advertisers and their agency and media guests were in the grand ballroom of the Hotel Commodore on 21 and 22 May for the ANA's spring meeting titled "A National Forum to increase the efficiency and effectiveness of advertising and marketing"

THREE TV CLIENTS PRAISED

✔ Aluminum Company, National Biscuit, and Chevrolet called "creative clients" at Spring Meeting of ANA

✔ SPONSOR's Editor shows tv commercials, reports agency comments on advertisers, in creativity talk

by John McMillin

Let me begin by admitting that I have deliberately and shamefully switched signals on you.

What you're going to hear from me is not "Holding the Viewer Through the Commercial—a demonstration and analysis of tv creative techniques" as your program states.

I accepted that title and that assignment very gratefully when Pete Allport and Bill Kistler proposed it. But the more I dug into the subject, and the more I thought about it, the more determined I became to use this platform and this opportunity to air my strong personal convictions about one phase of advertising creativity which I don't believe anybody talks enough about—the role of the advertiser, the client, you gentlemen of the ANA—in the creative process.

Part of my job is to attend meetings—lots of meetings. I've been at the Homestead for the last four fall sessions of the ANA, at the Greenbrier for three of the last four spring meetings of the 4As, plus numerous regional, local, and special get-togethers and conferences.

I have heard a great deal of talk about creativity. It is certainly the most sizzling subject in the business—next to the burning question of How To Build Advertising's Image With Opinion-Makers, Thought Leaders, and Various Assorted Eggheads.

TEXT OF ANA TALK

Here is the full text of the illustrated talk, given last week by John E. McMillin, Editor of SPONSOR, to the ANA Spring Meeting, Hotel Commodore, New York. The session featured presentations on marketing, research and advertising problems.



Alcoa's "Workability," judged best institutional commercial at Tv Commercials Festival



Alcoa's "Reflectivity" (through (F&S&R) helped win "best commercials series" Festival award



Alcoa's "Abstract" (through KM&G) was a finalist in the Festival's paper and foils category

But all the talk and all the discussion and all the creative panels I've heard seem to skirt nervously around one hard fact which every experienced agency man knows in his heart: *advertisers differ tremendously in their ability to get high quality creative work from their agency connections.*

Today—even in some of our biggest and proudest agencies — there are certain clients who are getting about 50¢ worth of creativity for every dollar of expenditure, and there are others, at least a few, who are getting a creative bonus of $4 or $5 for every buck they spend.

The fault, in many cases, does not lie with the agency, or with the agency's creative ability. Nor is it a matter of neglect or carelessness on the part of agency management.

The plain truth is—there are some advertisers who are superlatively good "creative clients," who know how to provide the climate, the leadership, the inspiration for creative work, and there are others who haven't the foggiest idea of how to do this.

This morning—I'd like to try to demonstrate this point by paying tribute to three large national advertisers—all members of the ANA—who have consistently and brilliantly proved that they understand advertising creativity—and how to get it from their agencies.

The three companies are, the Aluminum Company of America, the National Biscuit Company, and the Chevrolet division of General Motors. Let me hastily add, lest there be any talk of payola, that I had made this selection before I learned that Harry Schroeter was to be chairman of this morning's meeting.

To prove my case for Alcoa, Nabisco, and Chevy, I'd like to show you some tv commercials from the recent Third Annual Tv Commercials Festival.

As many of you know, these Festivals receive well over 1200 entries each year. This rather staggering mountain of commercials is divided into 32 product groups, and carefully screened by a large panel of judges—all of them professional advertising people, drawn from practically every leading agency and advertiser organization.

Only about a quarter of the com-

mercials submitted are accepted as finalists. More than 800 are rejected by the judges in painfully long and exhausting viewing sessions.

Best and runner-ups are then picked for each product group, plus a few special awards such as for best series, best billboard, best animation and other "craftsmanship" classifications.

It is by no means a foolproof process, but I think it is easily the most professional basis of judging advertising work which has ever been developed for any phase of our business.

Each year for the past three the Aluminum Company of America has finished high up in the list of finalists and best of group winners.

In 1962 Alcoa really hit the jackpot. It received top honors for the best single institutional commercial, first place for the best series of commercials, first place in the metals and minerals category, had a finalist in the paper and foils category, and won honorable mention in numerous "craftsmanship" classifications.

Furthermore, it did this through two agencies, Fuller & Smith & Ross for its institutional advertising, Ketcham, MacLeod & Grove for its consumer products.

Surely when a single advertiser accomplishes all this, it cannot be an accident. And to find out why Alcoa is such a good "creative client," I phoned Ed Mahoney who was responsible for producing the Alcoa institutional series at Fuller & Smith & Ross, and Edgar Donaldson who handles the Alcoa consumer account at Ketchum, MacLeod, New York.

Here is a composite of what these two agency executives told me about their Pittsburgh account:

- Alcoa is a leader in its industry and insists that all its advertising, especially its tv commercials, have the "look of leadership."
- Alcoa agencies are under orders to produce only advertising which smacks of quality, and which projects a quality image for the company.
- Alcoa stresses the need to be progressive, forward-looking. Consequently it is not afraid to reach out in new creative directions, and encourages its agencies to do so.
- Alcoa believes in creativity and that the need for it is greater today than ever before.



Nabisco's "Little Girls Have Pretty Curls" took first place in baked goods and confection class


Nabisco's "Flowers," also a finalist, was produced by famed Dutch puppetteer Joop Geesink


Nabisco's "Vesatility," also a finalist, illustrates variety of creative approaches by McE.



Chevrolet's "Swamp" for Corvair took top honors in auto class, Chevy had 4 finalists

• Alcoa plans—its tv commercials are not sudden one shot ideas but carefully thought out in campaign terms.

As an example of this last attribute. Ed Mahoney detailed for me the history of the award winning Alcoa institutional commercials.

Alcoa executives, and the agency account group in Pittsburgh, blocked out a project for a series of commercials on "The Qualities of Aluminum."

Once they had agreed on basic objectives, they appropriated a sizeable sum (nearly $100,000) for five two-minute commercials on the following aluminum "qualities." 1) workability, 2) reflectivity. 3) durability. 4) beauty, 5) versatility. (Subsequently the agency has also produced commercials on 6) strength and 7) stability.)

Then they handed the entire project over to the agency producer as a block, and he was thus able to negotiate a total package with outside production companies with substantial gains in creativeness and reductions in costs.

I'd like to show you now three Alcoa commercials. The first, from the "qualities of aluminum" series, is "Workability" which at the Festival was named Best Single Institutional Commercial of the year.

The second, also from the "qualities of aluminum" group, is "Reflectivity," which helped Alcoa win the Best Commercial Series award. Both these commercials are by Fuller & Smith & Ross.

The third, titled "Abstract," is by Ketchum, MacLeod, and was a finalist in the paper and foils category.

I think these three commercials will give you an idea of the influence, variety and power of a truly "creative client."

(SHOW ALCOA COMMERCIALS)

The second ANA member which I'd like to salute today for commercial creativeness is the National Biscuit Company.

Nabisco has figured prominently in all three of the American Tv Commercials Festivals. In the 1962 Festival it had this proud score. First, plus two other finalists in the baked goods and confections category, through McCann-Erickson, a finalist in the cereals category through Kenyon & Eckhardt, and a citation for "best directed" commercial.

To get a line on Nabisco as a "creative client" I called up Jack Tinker of Jack Tinker and Partners, Marion Harper's super-creative braintrust for the Interpublic enterprises.

Many of you know Jack; many will remember his appearance on a creativity panel at Hot Springs in 1960. He is, beyond any doubt, one of the foremost creative authorities in the business. And that is why I think you're bound to be impressed by what Jack Tinker told me about the National Biscuit Company.

"Those fellows," said Tinker, speaking of Nabisco executives, "have an amazing sense of perspective about the role of their products in the lives of the consumer. Some clients have a feeling that their products will cure everything but cancer. Nabisco knows precisely how their biscuits and cookies are used, and how they're regarded.

"Furthermore, they have an extraordinary understanding that, in this business, they are not so much making ads as establishing communications. They know that the means and voices of these communications are constantly changing, and that they must constantly keep abreast and ahead of these changes in order to live in today's times.

"Finally, they regard the creative man seriously—not stuffily but seriously—as holding an important job and being a responsible and important part of their business."

They are all for packaged cookies, but they could not be more different.

For the first-place winning "Little Girls Have Pretty Curls," for Oreos, Nabisco reached out and employed Morris Engel, famed producer of the feature film "Little Fugitive."

For the second, "Flowers" for Sugar Honey Grahams, Nabisco went to Holland, to the world's leading puppeteer, Joop Geesink.

In the third, "Versatility" for Ritz, Nabisco shows that it is also capable of a solid, all round, conventional selling job.

Here they are: *(SHOW NABISCO COMMERCIALS)*

And now, finally we come to Chevrolet which has been called by some experts "the most creative, versatile advertiser in tv," and for a number of years at that.

In the 1962 Festival, Chevrolet took first place and had three other finalists (out of six) in the automobile division, took both first and runnerup in the premium offer category and had several craftsmanship awards.

I particularly liked what Pete Miranda, who is responsible for the production of all Chevrolet Commercials at Campbell Ewald, New York, told

(Please turn to page 52)

EARLYBIRDS OF MODERN RADIO

A decade ago, three groups made headlines with their music-and-news ideas Where do McLendon, Bartell and Storz stand today? Has their 'formula' changed?

Less than 10 years ago, when the future of radio was gravely in doubt, there appeared on the horizon a handful of innovators—broadcasters who made headlines with their ideas about "formula" operations, who charted courses toward rating dominance that shook the very foundations of the radio industry. Of this small band of revolutionaries, Gordon McLendon, Todd Storz and the Bartell brothers—Jerry, Lee and Mel —were unmistakably the giants, and they became, almost within months, the fathers of modern radio.

Since the early days of their legend-making exploits, the so-called radio image has undergone countless metamorphoses. Changing formats have become almost daily experiences. Community image has become an industry commonplace. Other broadcasters—the disciples, the johnny-come-latelys—have become headline-makers themselves, both in and out of the trade. And as often happens when inventions take on wildfire proportion, the inventors get swallowed up in the noise. The McLendon, Storz and Bartell operations today may no longer be news—as one rep puts it—but looking in on them from time to time is incumbent upon an industry owing them so much.

SPONSOR has done just that. What have we learned?

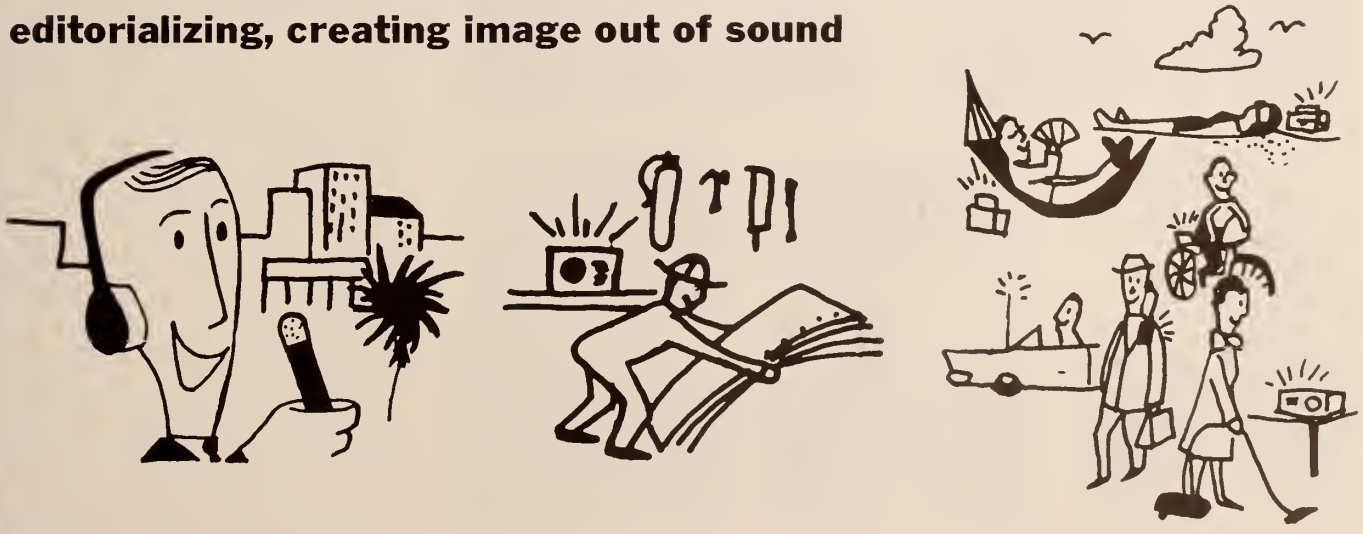
1. Their basic concepts (music-and-news, the community image) are not substantially changed. They've stood by their guns, so to speak—differing in market-by-market approach, less formula-rigid and more community-integrated, more refined, more sophisticated, but realizing the fruits of their original designs.

2. Both commercially and ratingwise, they remain on top of the heap, the majority of their stations either No. 1 or No. 2 in their respective markets.

The McLendon operation, which practically dominated industry discussion back in 1953-54, was in transition toward its current thesis, or formula, even while in transition from traditional radio technique itself. In 1953, KLIF in Dallas (parent station of the group) burst into national prominence with its formula of music and news plus razzle-dazzle promotion. It was the first radio station in America to stage a $50,000 treasure hunt in which the $50,000 was found. It originated a copyrighted "Rear Window" game through which the station was able to put KLIF stickers on the rear windows of more than 50,000 Dallas automobiles. It brought the flagpole sitter back to prominence, staged a world-record-breaking marathon airplane flight in which KLIF pilots stayed aloft 50 days and nights, created the "Star of Anakie" contest, in which the world's second largest star sapphire—437 carats—was given away to a "lucky" housewife to wear for one week at Christmas time. The insurance on the jewel alone, it was reported at the time, cost KLIF some $3000 for the week. But through such flamboyant promotion, KLIF became the highest rated metropolitan radio station in the country.

In the midst of this dizzying for-

Modern radio tenets: localizing of news, editorializing, creating image out of sound



LESS FLAMBOYANT and formula-rigid than in the early days of 'modern radio,' the McLendon, Storz and Bartell operations today stress active competition with community newspapers, gear their stations' 'sound' to individual markets, avoid 'platitudinous concepts,' run gamut in music types

tune, however, the possibility that "our leadership might rest on shifting sand"—as McLendon himself has noted—became an urgent consideration.

"The formula was hardly a secret in a few months," he told an RTES meeting last year. "What was to prevent imitation? What would happen when the public was surfeited with stunts and ballyhoo and giveaways and the frill of promotion? What happened when all the music and news stations sounded the same—pop music with disc jockeys and scores of gimmicky promotions?

"We thought we had the answer —and we did. While we made the most of giveaways and other flashy promotions, KLIF earlier decided that there was another type of promotion that would endure, was largely not copyable, and represented a concept that most competitors would not figure out. The concept was that promotion by means of giveaways or stunts was merely one way of bringing excitement and vivacity to a radio station—and that news, properly done, could lend the same sort of sparkle. Colorful coverage of a continuing news story could produce more stimulation among listeners than the biggest contest or stunts."

As imitators of the original KLIF razzle-dazzle sprang up across the nation, KLIF proceeded with its new "secret" formula. And while giveaways and other spectacular radio gimmicks became banal, the McLendon operation continued to thrive—its real promotional foundation resting firmly upon news; upon on-the-spot mobile news, a fleet of mobile reporters, more than 12,000 remote news broadcasts a year (nearly two every hour).

Other ingredients helped account for the continuing success:

1. Active competition with Dallas's newspapers.

2. Localization of most of the news stories.

3. Editorializing constantly—and hard.

4. Using the news department for public service purposes—not, says McLendon, for profit.

All in all, the formula was, and is: music plus news, and news, and news.

"More and more," McLendon sums up, "independent radio will abandon the sham and the scream, the fever and the frantic, the jarring and juvenile, the hoopla and the hot-rod, to turn the tripod of history around again, and foursquare, our great antagonist—the newspaper."

But while the news philosophy underscores all the McLendon operations, the "sound" differs from market to market. KABL in San Francisco, for example, has a sound not only different from the McLendon Texas stations', but one new to the San Francisco market, romancing it, so to speak. Or, as one New York rep describes it, "a WPAT with bizazz."

The Bartell Family Radio group relies less heavily on the early-day formula concept, too.

"During the incipient and formative stages of modern radio," says Lee Bartell, executive vice president and managing director of the group, "the concept itself was sufficient to project a station into a prominent position. In most markets today this is no longer possible. Each market must be regarded as unique and individual, and a variant must be tailored which will satisfy the larger needs of the community. This requires not only the determination of a definitive concept, but its implementation on a constant and continuing basis."

It is no longer adequate to program on a "formula" or a "top 40" or a "popular music" basis, the Bartells maintain. They feel that successes of the past, which may have been based on these "platitudinous concepts," no longer provide guideposts for future accomplishments.

(*Please turn to page* 53)

These 5 broadcasters were headline-makers











'FORMULA' operation for independent radio stations was national news when these men broke from network tradition. Top row (l-r), Todd Storz; Gordon McLendon; Below (l-r), Lee Bartell, Jerry Bartell and Mel Bartell, the three brothers heading the Bartell Family Radio group



ALL COMMERCIALS are live and in color, delivered by Bill Hamilton, Polk Bros.' official voice, here showing a recent rose bush promotion

COLOR TV MAKES LOCAL HIT

Putting complete faith in the power of color tv advertising for the last 5 years, a furniture and appliance retailer has increased sales to $70-90 million a year

CHICAGO

Color tv, long time the filet mignon of a few national advertisers, has proved a meaty success on the local level for Sol Polk of Chicago's Polk Bros. furniture and appliance retail store.

Polk, a local merchant who sells $70-90 million in volume annually, is sold on color tv to push his merchandise. As the 44-year old dynamo behind nine local outlets, Polk works with a $2.5 million annual ad budget, with 55% of it in radio and tv—placing as much as possible in color tv. Much of this expenditure is in the form of manufacturers' co-op funds. (Polk deals in nothing but nationally advertised brands.)



'COLOR tv advertising lifts sales," says Sol Polk, dynamo behind Polk Bros. retail stores

"Advertisers are missing the boat when they refuse to recognize the possibilities of color tv." says Polk. Notably, if Polk conducts the largest single operation of nationally advertised brands in appliances. furniture, and carpets. as he claims (and nobody has ever disputed). then he proves his point.

The "colorful decade" is how Polk describes our current era, on which he feels national advertising is merely on the threshold. Based on his track record. Polk is probably right in what he envisions for color's future. Not only does he acknowledge quite freely that tv advertising is



OFTEN called the P. T. Barnum of merchandising, Polk believes flash and color in store promotion go hand-in-hand with his great color tv outlay

what has built his merchandising empire, but for the past five years *all* Polk commercials have been in color.

Polk's tv schedule has run consistently, 52-weeks per year, with varying frequency sinc e1957 when WNBQ, NBC's Chicago o&o, switched to a color operation. Live, color commercials are the spearhead of all Polk Bros. promotion.

Polk's television schedule, now entirely on WNBQ, includes one hour and 45 minutes nightly, Monday through Friday, from 12:05 to 1:45, featuring a 15-minute news report in color, re-run from 5:45 the same evening. It is Polk's belief that most people, not home at 5:45, appreciate the opportunity to watch this news strip at a time more convenient. After the news, three half-hour syndicated films are run, such as, *Man From Cochise, Campy's Corner, Walter Winchell's File, Meet McGraw*, and a color half-hour, *Vagabond*. The film schedule is varied to include mystery, adventure, information shows. In addition, Polk heavies up with as many as 50 or 60 additional minutes, 20s, and 10s at various times, depending on marketing opportunities and promotions.

The human element in tv is very important to Polk. In addition to cross-merchandising ads from other media, demonstrating appliances and equipment, Polk commercials have featured such guests as manufacturing company presidents and Polk customers. No other medium offers the same contact with the public, Polk believes. Equally important is the tv opportunity to convey excitement of various Polk promotions featured with equal regularity in radio copy.

Polk's radio schedule, also on a 53-week basis, is spread over six stations, including one fm and two suburban. Radio commercials range in frequency from 15 to 55 spots per week, are a combination of live and recorded. The heaviest schedule is on WMAQ because of weekend *Monitor*.

It is Polk's conviction that color tv is one of the most potent forces in America's progress at the present time, comparing its present stage of development to that of the auto industry immediately following World War II. "It's the latest and greatest," he extolls. "Color tv will affect many phases of this country's way of life, including a more colorful existence in such areas as home furnishings, men's and women's fashions, and in the field of education, particularly science education. It will do away with general drabness, so apparent in many homes, particularly among the underpriveleged," Polk says. And he cannot understand why advertisers are not using this medium to more advantage, because he feels that color tv is unexcelled as a powerful sales stimulator.

Until 1961, Chicago was the undisputed leader in sale of color tv sets, a field in which Sol Polk has pioneered. As early as 1956, Polk was promoting color receivers not on his own display floors, but to the trade, to advertisers, and to agencies. His efforts have generally been acknowledged as the reason for Chicago's high percentage of color tv, with sets in use. According to recent SRDS figures, New York has caught up, with the same number of sets in use. But the third ranking market, Los Angeles, has only 40,000 color sets. Polk also points out that color tv is the best way to sell color tv.

Polk claims to have sold the first color tv set in Chicago. It is his aim

(*Please turn to page* 59)

SPECIALS—HOT THIS SUMMER

Numerous specials dot the tv schedule this summer on CBS and NBC; the public is getting public service

Reruns are the usual fare with only a few new shows sprinkled throughout the lineup, ending in September

The 1962 summer schedule, unlike past ones, shows hypoed activity in summer specials.

NBC is presenting a raft of special repeats, most of which will be placed in two time slots—9:30-10:30 p.m. Friday and 10-11 p.m. Monday.

CBS has scheduled specials throughout the summer schedule. Their specials are both repeats of those run during the '61-'62 season and originals.

At press time ABC had not yet finalized its summer specials schedule and could give us no indication of whether this trend of an enlarged program of summer specials would carry over into their lineup.

In general, sponsors are buying minutes on these specials. This is especially evident on the NBC actuality repeat program.

This type of setup is economically good for both network and sponsor. Relieved of production costs for the program, the network can sell the show for less.

The viewer will get more public service this summer than last, much of it reruns.

Here is a run-down on the activity in specials:

Thirteen Fridays from 9:30 to 10:30 p.m. on NBC will be occupied by Purex Corporation (Edward H. Weiss) specials. The series will consist of two new programs and 10 programs selected from the Purex specials of the 1961-62 season plus one other.

Robert Ruark's Africa, 25 May, will be an original, color broadcast.

Germany: Fathers and Sons, 15 June, original.

Repeats are: *The World of Bob Hope*, 6 July; *The World of Billy Graham*, 13 July; *The World of Jimmy Doolittle*, 20 July; *The World of Sophia Loren*, 27 July; *What's Wrong with Men?*, 3 August; *The Glamour Trap*, 10 August; *The Indiscriminate Woman*, 17 August: *The Lonely Woman*, 24 August; *The Problem Child*, 31 August, and *The Good Ship HOPE*, 7 September.

The 14 September presentation will be announced later.

A series of first repeat actualities are scheduled for the Monday, 10-11 p.m. time slot. These are:

Peace Corps in Tanganyika, 16 July, American Tobacco (SSC&B), Glennbrook Labs (D-F-S).

Beyond the Threshold, 23 July, American Tobacco (SSC&B), Glennbrook Labs (D-F-S), Edward Dalton Co. (Metrecal) (K&E).

Gentle Persuaders, 30 July, American Tobacco (SSC&B), Glennbrook Labs (D-F-S), Edward Dalton (K&E). This is an NBC News original.

Vincent Van Gogh: A Self Portrait, 6 August, American Tobacco (SSC&B), Glennbrook Labs (D-F-S), Lehn & Fink (GMM&B).

Japan: East is West, 13 August, American Tobacco (SSC&B), Glennbrook Labs (D-F-S).

Threshold for Tomorrow, 20 August, American Tobacco (SSC&B), Glennbrook Labs (D-F-S).

Sentry Abroad, 3 September, American Tobacco (SSC&B), Glennbrook Labs (D-F-S).

Germany: Fathers & Sons, 10 September, American Tobacco (SSC&B), Glennbrook Labs (D-F-S), Lehn & Fink (GMM&B), Singer Sewing Machine Co. (Y&R).

Three more are to be announced later—27 August, 17 September, and 24 September. American Tobacco (SSC&B) and Glennbrook Labs (D-F-S) will sponsor the 27 August special.

CBS specials are:

Julie and Carol at Carnegie Hall, 9 June. 10-11 p.m., Thomas J. Lipton (SSC&B).

Noah and the Flood, 14 June, 9-10 p.m.. Breck (Reach, McClinton).

The First Day (Westinghouse Presents), 20 June, 10-11 p.m., Westinghouse Electric Corp. (McC-E).

John Brown's Body (repeat), 21 June, 8:30-9:30 p.m.

Miss Universe Beauty Pageant, 14 July, 10-11:30 p.m., Procter & Gamble (Grey), $200,000.

Carnegie Hall Salutes Jack Benny (repeat), 31 July, 9-10 p.m., Lever Bros. (SSC&B).

Miss America Pageant, 8 September, 9:30-12 p.m., Philco (BBDO), Westclock (BBDO), $200,000.

The Judy Garland Show (repeat), 19 September, 10-11 p.m., Chemstrand Corp. (Doyle, Dane), The Kitchens of Sara Lee (Hill, R, M&S).

Opening Night at Lincoln Center, 23 September, 9-10 p.m.

Girl Scouts' '62 Senior Roundup, 24 September. 9-10 p.m., General Foods (Y&R).

The rest of the summer picture is drabber. The majority of the previous season's shows will continue through the summer, running reruns of programs shown.

The summer rerun schedule has already begun for some shows. The majority, however, will show originals until mid-June or early July.

The new fall line-up begins in mid- or late September.

Turn page for the complete 1962 summer schedule

Here is the up-to-date schedule for the summer season of 1962;

	SUNDAY			MONDAY			TUESDAY			WE
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC
6:00	No net service	The 20th Century (R 5/13-9/21) D-F	Meet the Press I-L	ABC Evening Report	No net service	No net service	ABC Evening Report	No net service	No net service	ABC Evening Report
6:30	Maverick W-F Ends 7/1	Mr. Ed (R 5/6-9/9) Sc-F	This is NBC News (6/3-9/16) N-L&F	No net service	Walter Cronkite News N	Huntley-Brinkley Report N-L	No net service	Walter Cronkite News N	Huntley-Brinkley Report N-L	No net ser
7:00		Lassie (R 6/3-9/23) A-F	Bullwinkle (R 5/27-9/16) Sc-F	No net service	No net service	No net service	No net service	No net service	No net service	No net ser
7:30	Follow the Sun (R 4/15-9/9) A-F	Dennis the Menace (R 7/8-9/23) Sc-F	Walt Disney's Wonderful World of Color (R 4/22-9/16) An-F	Cheyenne (R 5/7-9/11) W-F	To Tell the Truth (R 7/9-8/27) Sc-F	No net service	Bugs Bunny (R 4/10-9/25) Sc-F	Marshal Dillon Not for net sale	Laramie (R 4/24-9/18) W-F	Howard K Smith, Nev & Comme N
8:00		Ed Sullivan Show (R 7/1-9/23) V			Pete & Gladys (R 6/25-9/10) Sc-F	National Velvet (R 4/9-9/10) A-F	Bachelor Father (R 7/3-9/25) Sc-F	Password Q-L		Straightaw ... TBA 7/4
8:30	Hollywood Special (R 7/22-9/16) FF		Car 54, Where Are You? ... TBA (6/24-9/9)	The Rifleman ... Law of the Plainsman (R 7/9-9/24) W-F	Father Knows Best (R to 9/24) Sc-F	Price Is Right Q-F	New Breed (R 6/12-9/25) My-F	Dobie Gillis (R 6/19-9/18) Sc-F	Alfred Hitchcock Presents (R 7/10-9/25) My-F	Top Cat (R 5/9-9/26) Sc-F
9:00		● General Electric Theatre (R 6/10-9/16) A-F	Bonanza (R 5/27-9/16) W-F	● Surfside Six (R 7/2-9/24) A-F	Danny Thomas 9-9:30 & Andy Griffith 9:30-10 ... Lucy & Desi Comedy Hour (R 7/2-9/12) C-F	87th Precinct (R 5/7-9/11) My-F		● Red Skelton ... The Comedy Spot (R 7/3-9/18) C-F	Dick Powell (R 5/8-9/18) An-F	Hawaiian Eye (R 6/27-9/26) My-F
9:30		Jack Benny ... Face to Face (6/24-9/16) F					Yours for a Song Q-L	Ichabod & Me (R 6/12-9/18) Sc-F		
10:00		Candid Camera (R 7/8-9/23) Au	DuPont Show of the Week (R 7/1-9/9) An	Ben Casey (R 6/4-9/24) Dr-F	● Hennesey (R 5/14-9/17) Sc-F	Thriller ... ● First Run Repeat Actualities (R 7/16-9/10) N-F	Alcoa Premiere (R 7/3-9/11) An-F	Garry Moore ... Talent Scouts (7/3-9/18) V-L	Cain's 100 (R 5/29-9/11) My-F	Naked City (R 7/4-10/3) My-F
10:30	Lawman (R 7/1-9/3 W-F	What's My Line Pre-recorded (7/29-9/2) Q			I've Got A Secret (R 7/9-9/3) Q					

● Specials (see preceding page for more information).
The only regularly scheduled programs not listed are: Tonight, NBC TV, Monday-Friday, 11:15 p.m.-1 a.m.; Walter Cronkite with the News, CBS TV, Sunday, 11-11:15 p.m.; ABC News Final, ABC TV, Sunday-Friday 11-11:15 p.m. Program types are indicated as follows: (A) Adventure (An) Anthology, (Au) Audience Participation, (C) Comedy, (D) Docu

reruns, replacements, and specials indicated in time slots

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
ABC	CBS	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
ABC Evening Report	t service	ABC Evening Report	No net service	No net service	ABC Evening Report	No net service	No net service	No net service	No net service	No net service
	No net service									
Walter Cronkite News	Huntley-Brinkley Report N-L	No net service	Walter Cronkite News N	Huntley-Brinkley Report N-L	No net service	Walter Cronkite News N	Huntley-Brinkley Report N-L	No net service	No net service	No net service
t service	No net service	No net service	No net service	No net service	No net service	No net service	No net service	Matty's Funnies	No net service	No net service
n Show to 9/12)	Wagon Train (R 6/20-9/12) W-F	Ozzie & Harriet (R 4/26-9/20) Sc-F	Oh Those Bells *** Accent (6/7-9/13) N-F	Outlaws (4/5-9/13) W-F	Soupy Sales Show *** Margie (R 4/20-9/28) Sc-F	Rawhide (R 5/25-9/14) W-F	International Show Time (R 5/4-9/7) V-F	Calvin & the Colonel (R 6/16-9/8) Sc-F	Perry Mason (R 6/2-9/22) My-F	Wells Fargo (R 6/9-9/22) W-F
idow on n Street 5/30-9/12)		Donna Reed Show (R 6/21-9/20) Sc-F	Frontier Circus (R 5/31-9/20) W-F		Hathaways (R 4/6-9/28) Sc-F			Room for One More (R 7/28-9/15) Sc-F		
Checkmate 6/27-9/19)	Joey Bishop *** Rebel (R 5/16-9/12) W-F	Real McCoys (R 7/5-9/20) Sc-F		Dr. Kildare (R 5/24-9/20) Dn-F	Flintstones (R 5/4-9/21) Sc-F	Route 66 (R 6/8-9/14) A-F	Robert Taylor's Detectives (R 5/25-9/21) My-F	Leave It to Beaver (R 7/7-9/22) Sc-F	Defenders (R 6/2-9/8) My-F	Tall Man (R 6/2-9/1) W-F
Dick Van Dyke Show 4/25-9/19)	Perry Como *** Kraft Mysteries (6/13-9/26) My-F	My Three Sons (R 6/28-9/27) Sc-F	● Groucho *** Brenner (R 5/31-9/20) My-F		77 Sunset Strip (R 7/6-10/5) My-F	Father of the Bride (R 6/8-9/14) Sc-F	Bell Tel./ Dinah Shore *** TBA 6/8, 6/29 *** ● Purex Specials 5/25, 6/16, 7/6, 9/7 (R)	Lawrence Welk Show (R&L throughout summer) Mu-L	● Have Gun, Will Travel (R 6/9-9/1) W-F	Sat. Night Movies (R 4/21-9/15) FF
	Bob Newhart *** Play Your Hunch (6/20-9/26) Q-L	Margie *** Law & Mr. Jones (R 7/19-10/4) An-F	Gertrude Berg *** Zane Grey Theatre (R 4/12-9/20) W-F	Hazel *** The Lively Ones (R 8/2-9/20) Mu-F		Twilight Zone (R 6/8-9/14) An-F		Fight of the Week Sp-L	● Gunsmoke (R 6/2-9/1) W-F	
● Armstrong Circle Theatre 7/4-9/19)	David Brinkley's Journal (R 7/4-9/26) N	Untouchables (R 7/12-9/20) My-F	CBS Reports N-F	Sing Along with Mitch (R 5/17-9/20) Mu-L	Target: The Corruptors (R 6/22-9/21) My-F	Eyewitness N-F	Chet Huntley Reporting N-F	Make that Spare Sp-L		
rnates with S. Steel Hour										

tary, (F) Film, (FF) Feature Films, (I) Interview, (J) Juvenile, Live, (Mu) Music, (My) Mystery-Suspense, (N) News, (Q) Quiz- Panel, (R) Repeats, (Sc) Situation Comedy, (Sp) Spots, (V) Variety, (W) Western, thin line rule, 15 min. programs; ***, winter show above.



BANKERS Trust Co. vice president Alex Adams (right) talks over assignment with sound correspondent Simon Ballam on deck of U.S. Coast Guard cutter Oak in New York's lower bay. Ballam's portable recorder, partly visible, taped harbor sounds and crew-talk for bank's radio programs

BANK PAYS INTEREST TO RADIO

New York's Bankers Trust Co. allocates $220,000 for radio "sound portraits" to supplement print's photograph campaign to set identity as the Gothamites' bank

An assignment for a Bankers Trust Co. "portrait in sound" can lead a sound correspondent and his ever-present tape recorder from the thundering echo of Manhattan's subways ("Underground Sounds") to the bone-rattling nearness of "New York's Tower Clocks" to the whispery stillness atop the Empire State Building ("New York Tourists").

The on-location tapes, bank vice president Alexander B. Adams said, are cut and edited and used in the bank's radio campaign "to present the bank as the bank for the real New Yorker through the unrehearsed opinions of 'real' people in their own surroundings."

The five-minute "New York—A Portrait in Sound" programs (or "instant documentaries" as the bank refers to them) were conceived by Adams and Gerald Roscoe, vice president of Donahue & Coe. the bank's advertising agency.

The field work and research is handled by Film Tech Sound Actualities, Inc. The sound correspondents, who are out all hours of the day and night in all kinds of weather. are Robert Franklin and Simon Ballam. In "love" with their work, they already have taped 40 of the 54 sound portraits for the year. Four are holiday specials. Interviewees include "hard-hat" harbor divers, song pluggers, night workers and many others.

The portraits, of which 3 minutes and 50 seconds are documentary, are aired a total of 14 times each weekend. They run once Saturday and once Sunday, between noon and 9 p.m., on WCBS. WNBC. WNEW. WOR and WQXR. all New York, WPAT, Paterson .and WVNJ. New-

ark, both N. J. The agency's media department, working within the budget, considers this schedule "the best to reach the largest, diversified, unduplicated audience."

This campaign, which began in January, represents Bankers Trust's second year in radio and nearly 10%, or $220,000, of its total advertising budget.

A television sports program was tried in 1956, '57 and '58. Then last year, the bank began using five-minute radio vignettes instead of standard one-minute commercials. But these, the bank and the agency decided, did not have the life-like quality of the photographs in the bank's extensive print campaign. How to achieve this quality was mulled by the execs through the summer and fall of 1961.

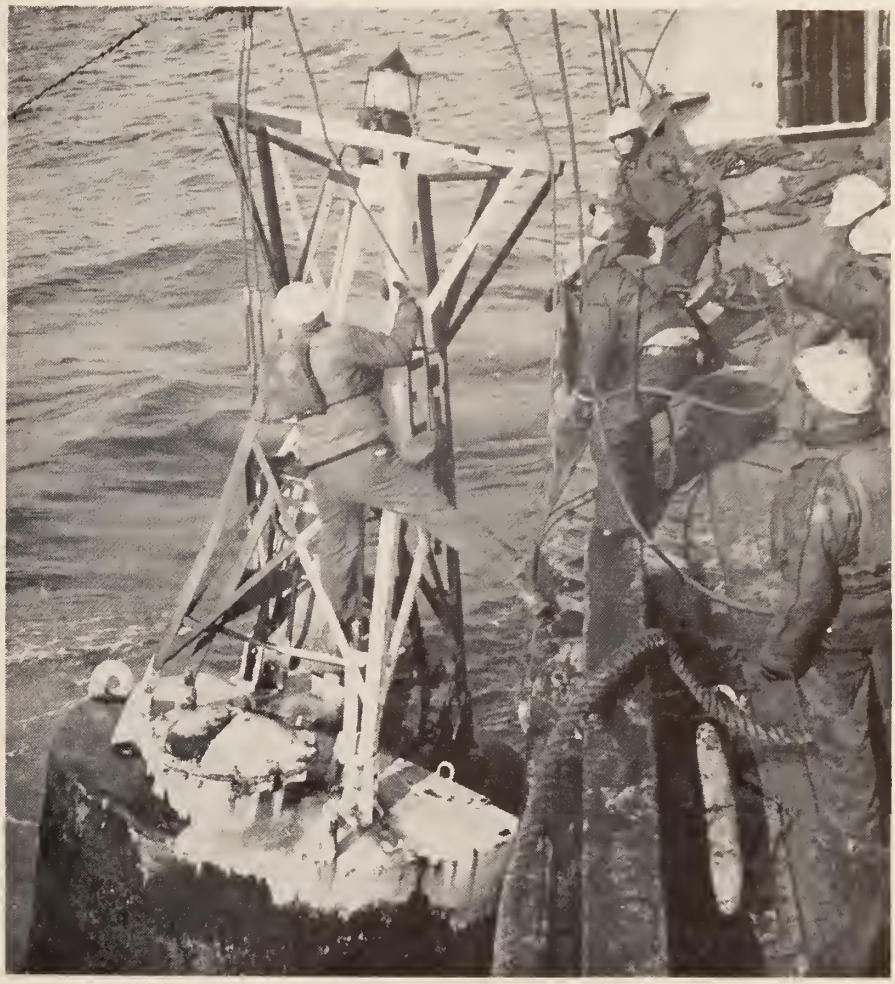
Adams and Roscoe wanted someone who would put a new look into radio. What was needed was a quick ear, a willingness to get out of the studio and a creative approach to an off-beat problem.

Finally, in November, Roscoe and Adams came upon the team they wanted—Robert and Joan Franklin of Film Tech Sound Actualities.

Franklin, a well-known radio and recording executive, had abandoned the agency business to set up his own studio in partnership with Herbert Moss, who also owns Gotham Recording Corp.



MORNING FOG kept Lieut. Philip G. Ledoux busy picking the Oak's way through harbor while tape picked up bells, whistles, etc.



IN NEED of recharging, East Rockaway Fairway flashing light buoy is held by winch. Boatswains mate 1st Howard J. Pepper straightens lines. Tape recordists spent 10 hours with crew

During the numerous meetings that followed, Adams, Roscoe, and Franklin were more sure of what they did not want than of what they hoped to accomplish. They did not want a straight documentary; the five-minute slot did not permit time to develop a story. They did not want a short lecture; it would be dull for the listener. They also did not want a montage of sounds with no thread to hold them together.

They wanted to achieve the same emotional impact as the bank's photographs; a slice of New York life taken at a particular moment.

The routine can best be illustrated by the "Coast Guard Cutter Oak" portrait recorded in February. The subject having been agreed upon, Adams, Franklin, and Ballam boarded the cutter at dawn at Staten Island. For 10 hours they taped interviews and background with the crew as it went about servicing aids to navigation, repairing, finding and replacing buoys and supplying Ambrose and Scotland lightships.

Back at the Film Tech Sound studios, Franklin's wife, Joan, dubbed off the tapes, which ran for hours, to seven minutes. These were then edited to time by the execs and spliced by Mrs. Franklin. A commentator later contributed continuity.

"We need a minimum of four hours of tape for a program," Mrs. Franklin said. "The average is about six hours."

Adams (a former FBI man, editorial writer, naturalist, boatman, and author of "Thoreau's Guide to Cape Cod" soon to be released by Devon-Adair) said the portraits have been well received by the public and he indicated that the bank most likely will renew the series next January.

DAYTIME SUMMER TV HEATS UP

The summer audience is outpacing winter in growth with 16% rise in daytime viewing since '59, reports TvB

Other studies point out the vastly increased teen-age and male audience in summer viewing during daytime

As summer tv buying moves closer to the season, research from several sources indicates that daytime summer viewing will hit a new peak this year and nudge nearer to year-round viewing labels.

Accompanying the rise in viewing and the drop in seasonal rates is a flurry of activity from advertisers, both summer regulars and newcomers.

A comparison of summer audiences since 1959 was released last week by Television Bureau of Advertising, based on Nielsen national audience data (see charts, next page). The comparison shows that the number of television homes viewing during the average minute has increased by 16% in the past three years, making the largest gain in daytime viewing during the summer of 1961. The increase pushed the percentage of homes using television during June, July, and August (Monday-Friday, 8 a.m.-5 p.m.) to 17.8, just a shade under the percentage for the full year, 19.4%.

At the same time, TvB released comparisons of net and spot expenditures by major product categories, with percent change from 1960 to 1961 (see chart below).

Industry observers point to a number of reasons for the growth in summer daytime viewing.

"Men are home on vacation and the children are out of school for the summer," commented Ed Bleier, director of daytime sales, ABC TV. "This greatly increases the number of viewers per set," he told SPONSOR.

The teen-age audience rises significantly in the summer daytime periods. Figures reported by Television Advertising Representatives show that viewing by teenagers is 77% higher in the summer from 9 a.m. to 6 p.m. The same report indicates that teen-age viewing for the entire day is practically unchanged between summer and winter. From 9 a.m. to midnight, the number of teen-agers watching television during the average quarter-hour declines only 2.9% between January and August.

In comparing sets-in-use with the number of teen-age viewers for January 1961 and August 1960 (based on national Nielsen data, Mon.-Fri.,

What product categories spent in tv in '61, % change

	Spot tv (000)	Network tv (000)	Total tv (000)	% change over 1960
Agriculture	1,191	1,632	2,823	−18.2
Ale, beer & wine	52,667	6,315	58,982	+3.6
Amusements	1,722	1,193	2,915	+11.1
Automotive	17,054	46,652	63,706	+17.2
Building material, etc.	2,081	16,063	18,144	+20.0
Chemicals institutional	—	113	113	−74.6
Clothing, furnish., acces.	10,107	5,364	15,471	−23.9
Confections, soft drinks	39,083	23,005	62,088	+17.4
Consumer services	18,702	22,289	40,991	−7.2
Cosmetics, toiletries	59,803	94,515	154,318	+9.2
Dental products	16,868	33,775	50,643	+30.4
Drug products	44,143	94,377	138,520	+10.1
Food, Grocery prod.	170,988	131,169	302,157	+9.1
Garden supp., equip't	787	308	1,095	−11.8
Gasoline, lubricants	21,746	18,860	40,606	+1.4
Hotels, resorts, etc.	490	—	490	−52.5
Household appliances	4,756	10,910	15,666	−31.3
Household cleaners	23,804	36,941	60,745	−0.8
Household furniture	2,027	5,550	7,577	−26.9
Household general	6,073	9,159	15,232	−4.0
Household paper	7,217	15,553	22,770	+28.6
Laundry prod.	48,185	51,495	99,680	+15.5
Notions	105	166	271	−27.9
Pet products	8,166	8,372	16,538	+1.7
Publications	3,082	1,829	4,911	−2.0
Sporting goods, toys	10,979	5,745	16,724	+90.9
Office equipment	680	1,544	2,224	+9.0
Tv, Radio, Phonograph	707	2,652	3,359	−46.8
Tobacco products	29,737	84,868	114,605	+1.8
Transportation, travel	4,873	83	4,956	+3.3
Watches, jewelry, cameras	2,732	16,220	18,952	−9.6
Miscellaneous	6,843	2,144	8,987	−4.1

Sources are TvB, LNA-BAR and N. C. Rorabaugh

9 a.m.-midnight), TvAR learned these facts about the summer teen-age audience.

- The number of teen-age viewers from 9 a.m. to noon in August was 216.1% higher than in January, although sets-in-use declined 18.6%.
- From noon to 6 p.m., the summer teen-age audience was 54.2% higher than the winter audience, although set-in-use dropped 26.1%.
- The teen-age audience dropped 31.1% in the summer from 6 p.m. to midnight, while sets-in-use were down 31.2% from the winter figures.
- Certain periods stand out with the greatest increase of teen-age viewers in summer. From 10 to 11 a.m. the audience increases 241%; from 11 a.m. to noon it rises 236.4%; and from 2 to 3 p.m. viewers are up 228.3%.

"These figures point up the fact that daytime television is an ideal medium for selling teen-agers during the summer months. With stations offering special summer rates or plans, an advertiser can actually get better value during the summer than in the winter," according to Robert Hoffman, v.p. for research, TvAR.

The rep firm arrived at the data on teen-age viewing by projecting Nielsen sets-in-use, viewers-per-set, and audience composition against the number of television homes in the U. S.

Among advertisers with summer network activity, ABC reports sales to Polk-Miller (Sergeant's pet products), Dr. Pepper beverages, Coca-Cola (heavy summer tv push in daytime and nighttime), Pharmacraft for its Allerist hayfever combatant, Paper Novelty Co. and Fonda Container Corp., both advertising heavily for picnic plates, paper cups, etc.

An example of one product that expanded net tv after a summer schedule is Nestea, which ran a seasonal schedule last year, is on the air this summer as part of a 52-week campaign.

Net tv campaigns are also planned this season for Springmaid sheets (August white sale). Esquire shoe polishes, Mennen for baby products and summer antiseptics.

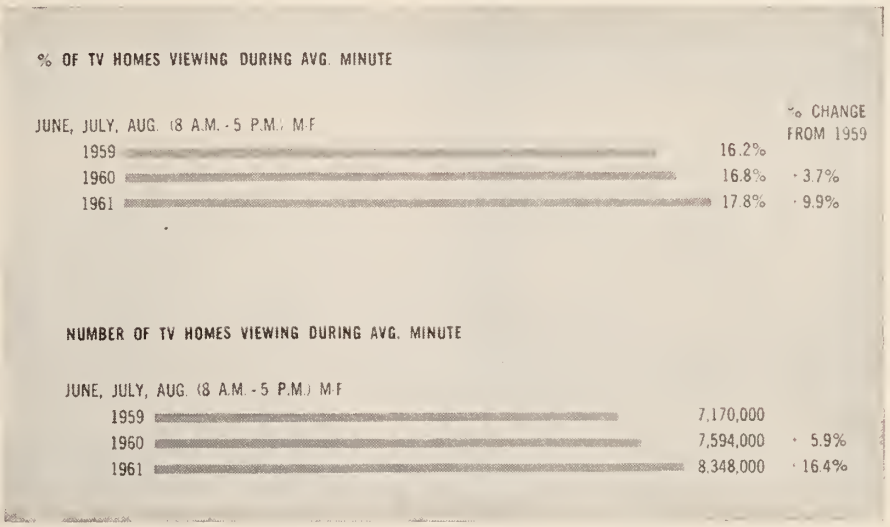
Lehn & Fink is planning summer tv for its Medi-quick skin cosmetic, introduced last summer with a network campaign. Heavy seasonal buying is also reported for suntan preparations, headed by Noxzema and a sprinkling of new products. For a full report on new product advertising, see "New Products? Watch Out!" page 27.

The networks find that summer periods are particularly attractive to new advertisers who have the incentive of rate-card reductions, particularly for daytime schedules where audiences are not that much different from winter levels.

The networks vary in the summer rate offered advertisers. ABC TV, whose winter rate is lower than either NBC or CBS, drops its daytime rate by 15 to 25%. CBS and NBC each reportedly cut their rate by 30%.

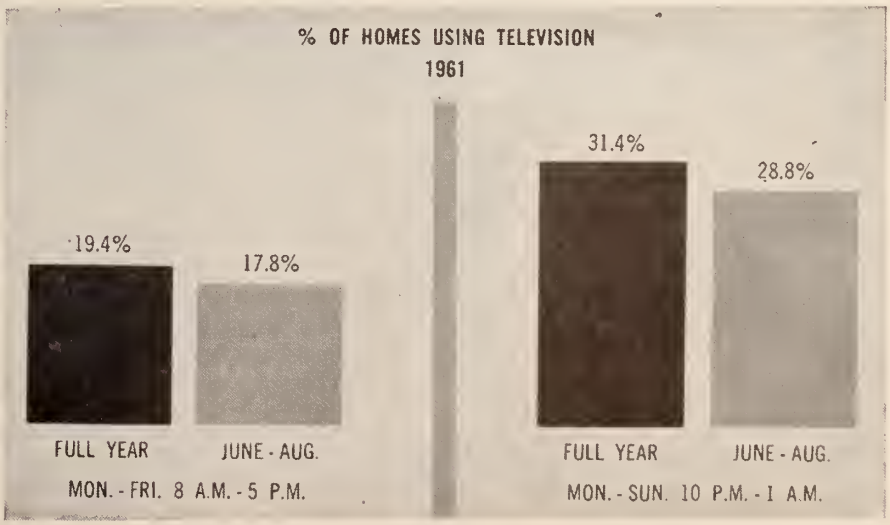
Television stations, too, offer special summer rates for spot advertisers, promoting the effectiveness of summer tv to help the advertiser beat seasonal sales slumps. With summer viewing nearing winter levels during the daytime, an increasing number of summer advertisers could boost tv billings significantly during the June-August period.

Summer audience up 16% since 1959 . . .



DAYTIME audience has steadily increased since 1959, shown greatest rise in summer, 1961. Number of tv homes is up 16.4%. Figures are computed from national Nielsen audience data

. . . as viewing nears year-round level



GAP between summer and winter viewing narrowed in 1961 during daytime and late night viewing times. Little difference was noted between June-Aug. and full year % of homes



Capsule case histories of successful local and regional television campaigns

TV RESULTS

AUTOMOBILES

SPONSOR: Bartram Chyrsler Plymouth AGENCY: Gordon E. Cole Advertising

Capsule case history: Fred Bartram, in the automobile business in Rochester for many years, expanded his agency in January to become Bartram Chrysler Plymouth. To personalize and publicize his agency's new name quickly, Bartram turned to WHEC-TV, Rochester. He started sponsoring the Sunday night *Sports Journal*, the 11:15 p.m. to 11:25 p.m. sports show featuring Homer Bliss with sports results, scores, and interviews, on a 52-week basis. The slogan "Freddy is reddy," featured on the show, has become a familiar phrase in Rochester, and Fred Bartram. Clem Guider, his sales manager, and salesmen who appear at times on the show, are immediately recognized and greeted in public by viewers—all potential customers. Substantial sales increases were enjoyed by the complete line of Chryslers, Plymouths, and Valients, and Bartram's plans to increase their budget to include a Sunday evening news show on the station. WMEC-TV proved to be the perfect vehicle.

WHEC-TV, Rochester, New York Program

PEST CONTROL SERVICE

SPONSOR: Manuel Termite Company AGENCY: Direct

Capsule case history: R. W. Manuel, owner of Manuel Termite Company, successfully solved his problem of how to obtain sales results on a small advertising budget by capitalizing on the popularity of the television personalities on KOTV, Tulsa. On his relatively small budget, Manuel initially purchased two one-minute spots in Betty Boyd's *Woman's Page* program (12:15 p.m.) and four one-minute spots in Ball Hyden's 7 a.m. *Sunup*. The extra impact of endorsement by well-known KOTV personalities on their own live programs brought 68 new accounts, or a 50% increase, to Manuel in April, the first month he was on the air, and more new business is pending from free termite inspections. This was proof positive to Manuel of how a small business can economically gain recognition in a hurry. To maintain and service the new accounts brought in by KOTV, Manuel has expanded his staff and purchased an additional truck. May business is now surpassing April.

KOTV, Tulsa, Oklahoma Announcements

FOOD

SPONSOR: Gordon Potato Chips AGENCY: Direct

Capsule case history: In Charleston, S. C., a local potato chip manufacturer discovered that the best way to beat the national giant potato chip makers at the sales game is to take their sales messages to a television station affiliated with the Community Club Awards. This was the experience of Gordon Potato Chips Company, Charleston, South Carolina, when it bought air time on tv station WUSN. Gordon bought participation in six Community Club Awards cycles at WUSN. Each cycle is 13-weeks in duration and is scheduled twice a year at this station. During each cycle, the potato chip maker asked purchasers to return the used bags of potato chips as proof of purchase. After the sixth cycle, Gordon reported that the proof of purchase had increased from 75,000 to 186,000. Gordon management said that they were so satisfied with the results on WUSN, that they intend to make this medium participation part of their overall marketing program in their future campaigns.

WUSN, Charleston, S. C. Participation

VITAMINS

SPONSOR: Chock's Vitamins for Children AGENCY: Direct

Capsule case history: When an advertising vehicle can rack up an outstanding score in peddling to children a product which doesn't exactly inspire children's shouts of joy, that vehicle can rightfully be classified as potent. This was the experience of Read Drug & Chemical, Baltimore, when it placed spot announcements for its Chock's Vitamins on WJZ-TV, that city, *Romper Room* program. The commercials, slotted at the rate of one a day, five days a week, were done live by Miss Nancy, hostess of the popular television kindergarten. Less than three months later, a report from Read's merchandising manager, M. Harris said: "This is the first time that we have seen the sales of a children's vitamin approaching astronomical figures. The turnover in every one of our 60 stores is tremendous." He adds: "When you realize that most children do not 'cry' for vitamins, it is proof to us that mother is getting the full commercial impact of Chock's sales message and is responding."

WJZ-TV, Baltimore Participation

Media people: what they are doing and saying

TIMEBUYER'S CORNER

Stella Porter is now with Wermen & Schorr, Philadelphia, as a buyer. She was formerly with Bauer & Tripp. . . . Ed Argow, Chicago mgr. of Daren F. McGavren, was given a going-away party by Chicago timebuyers. He's joining McGavren's New York office as sales mgr. . . . A boy was born to Harry Shaffer of Sykes Advertising, Pittsburgh, and wife Janet. . . . Ed Norwick has been made associate media director at Griswold-Eshleman, Cleveland. . . . Maria Carayas, considered by many reps one of the shrewdest buyers in the business, has returned to Kudner.



DISCUSSING the Buffalo market (l-r) Doug Jones of H-R, timebuyer Ruth Clinton, Gardner Adv., and George Stagg of WEBR lunch at Vincent & Neal's Due Mondi

Meet Frank McDonald: He's DCS&S' buyer on Mum. C. F. Mueller, and Borden's instant coffee. Knowledgeable about both media and marketing, he joined the agency two-and-a-half years ago, starting as an assistant buyer. Previously, he'd done a short tour with D-F-S as an estimator while majoring in math nights at St. John's University. . . .

McDonald lives in Port Washington right on the sound, and spends much of his leisure time at water sports, water skiing in the summer and ice boating in the winter. Interested in all sports, he spent one summer barn-storming the country with the "Corkers," a brother-act basketball team, and now catches for the DCS&S softball team. But his major interest is media and he says, "No other area of advertising offers a man as much opportunity to continually exercise his judgment."

(*Please turn to page* 48)

new... exciting... wonderful..

RAHALL RADIO

1st...in Community Life
1st...in Overall Ratings
1st...in Sell
1st...in Adult Listening

WKAP
RADIO 132
Allentown - Bethlehem - Easton

5000 WATTS. No. 1 latest Hooper and Pulse. Lowest cost per thousand-audience in vast Lehigh Valley growth market. First with Blue Chip advertisers.

WLCY
RADIO 138
Tampa - St. Petersburg, Fla.

5000 WATTS. No. 1 January-February 1962 Hooper . . double of all other area stations. Lowest cost per thousand audience . . . in fast growing Tampa-St. Petersburg market.

WWNR
RADIO 62
Beckley - W. Virginia..

1000 WATTS. No. 1 Hooper and Pulse surveys, serving 9 big counties in heart of West Virginia. Lowest cost per thousand audience . . . featuring great personalities.

WNAR
RADIO 111
Philadelphia Area

500 WATTS. No. 1 latest Hooper survey report, covering large Philadelphia and Norristown market . . . where bulk of consumers live and buy. Lowest cost per thousand audience.

WQTY
RADIO 122
Jacksonville - Florida

1000 WATTS. Rahall Radio's newest baby, with new eye-catching radio format. Climbing daily in ratings. Get the facts on low-cost coverage in greater Jacksonville market.

RAHALL RADIO GROUP
N. Joe Rahall, President
Represented nationally by:
ADAM YOUNG, New York
Philadelphia Representative:
Paul O'Brien,
1713 Spruce St., Philo., Pa.



HOW TO WIN

THE EARS
of 120,535*
NORTHWESTERN
OHIO FAMILIES

USE **WSPD**
Radio · Toledo

*Average weekly cumulative audience for a schedule of 10 announcements on WSPD-Radio.

The right combination of circulation and persuasion. Get complete details from your Katz man.

WSPD-Radio
NBC · TOLEDO
a STORER station

National Sales Offices:
118 E. 57th St., N. Y. 22
230 N. Michigan Ave., Chicago 1

WS-11 *July-Aug., 1961, Metro Area Pulse

TIMEBUYER'S CORNER

(*Continued from page 4*

On a grey, windy, cold, cold day at the UN's playground on First Ave. two weeks ago, the Blair-Tv "Bombers" and the Y&R "Media Misfits" played their second annual softball game. The final score: Y&R 16, Blair-Tv 11.

While Y&R scored more runs, the Blair-Tv researeh department, using an index and a handicap factor of an 11-year age difference in favor of Y&R, insisted that Blair had actually won the game. Nevertheless, Blair-Tv presented Y&R's Pete Matthews with a special plaque called the "Hand-in-Glove-Award" which will be held by the agency for the coming year.



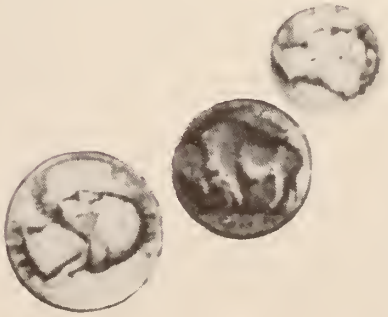
TENSELY watching the Young & Rubicam-Blair-Tv annual softball game are Y&R's Pete Mathews, v.p. and director of media, and his executive secretary Marge Hasselberg

Taking no chances on the outcome, Blair-Tv had two newspaper versions run off bearing appropriate headlines for the event. One read, "Minow Lauds Blair Nine, Got Breaks Sez Y&R!" The other said in resplendent black, "Misfits Take Cup—FCC Probes Fix."

Members of the Blair-Tv team were Dick Gerken, first base; Otto Ohland, second base; Bob Hemm, shortstop; John White, third base; Pete Fulton, left field; Jack Fritz, center field; Ralph Allrud, right field; Ed Shuriek, Joe Rose, Jerry NcNally, pitchers; Joe Gavin, catcher; and Earl Thomas and Bill Vernon, alternates.

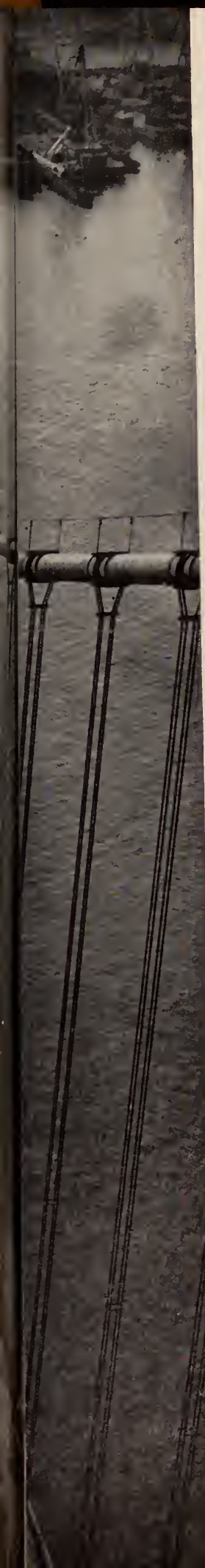
On the Y&R side, Chris Russell, first base; Gary Pranzo, second base; Bill Liptack, shortstop; Gene Camoosa, third base; Bill Prothero, left field; Alex Podhorzer, ctr. fld.; Vince De Pierro, rt. fld.; Tom Grenier, pitcher; John Huegel, catcher; Art Heimbold, Al Librecht, alts.

When
you buy
SPONSOR



you buy
TIME

timebuyers...



A bridge is a faster way to cross a river. When you take it—you buy time.

Actually, to get our work week done, all of us purchase this commodity from one another. When you hail a cab, board a plane, or just pick up your phone you buy time. We could go on.

When you buy SPONSOR you buy time, and you ought to know just how much you're buying for how little.

You buy informative time:—a staff of the best reporters in the field deliver up to the minute news every week, 52 weeks in the year. *You buy analytical time*:— the keenest minds in the broadcast industry give you studies in penetration of the important trends of the day. *You buy digested time*:—assembled and assimilated by experienced hands to bring you the most comprehensive picture of the broadcast field.

You're buying thousands of hours of this sort of time for just 15¢ per issue—52 issues for $8 a year. Can you afford to be without it?

SPONSOR THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NEW PRODUCTS

(*Continued from page* 30)

ing for a record number of items. Colgate-Palmolive has maintained constantly that "the cornerstone of the company's future growth lies in its ability to provide consumers with new and improved products to satisfy their growing needs and demands. In keeping with this theory the company is launching, on a nationwide basis, such items as Ajax All Purpose Cleaner, a liquid household cleaner with ammonia, and Baggies, disposable plastic bags for keeping sandwiches and leftovers fresh. C-P also is making a fluoride tooth paste. Speaking of tooth paste, one of the newest packaging gimmicks is the Squibb dental cream with dental floss in the cap. KHCC&A, for the Olin Mathieson division, is test-marketing this new package idea, reportedly one of the freshest in the recent era of merchandising.

For the diaper mob, manufacturers are also launching some products that should bring gurgles of contentment from both the infant set, as well as protective mothers. International Latex Corp. is ready to complete national distribution shortly for its disposable baby bottle. The firm says its Playtex Nurser is pre-sterilized and better for the baby since it reduces spitting and colic. Also, no vacuum forms in the soft bottle, so the baby swallows less air. The agency, Lynn Baker, says it will spend about $1,500,000 in spot tv from this August through August of '63 to promote the product. It has used local tv in its test marketing and found that "spot has produced a lot of sales" according to Jack Thompson, account executive. In the past year, the account spent about $900,000 test-marketing the disposable baby bottle.

Procter & Gamble has also cast an affectionate eye on the needs of babies and recently announced the introduction into test market of Pampers disposable diapers. Pampers is best described as a decidedly soft, absorbent, cellulose product, offering greater comfort for the baby. The product is flushable and comes in two sizes: small for babies under 12 pounds, and regular, for babies 12 pounds or over. Benton & Bowles is the agency. As *SPONSOR-SCOPE* observed recently, the P&G disposable diaper will be in competition with J&J's Chux and with International Latex and Kleinert. Scott Paper, reportedly, also has a disposable diaper in the works.

Another product said to be evoking considerable comment in test-marketing circles (with tv sharing in the glory) is the Proctor-Silex compact, tumble-action clothes dryer that takes three pounds of wetwash and is described as a dandy for small apartments. Weiss & Geller is test marketing the product.

For the compact dryer, Weiss & Geller have initiated a new approach in commercial length and have been testing two-minute commercials as well as one-minute spots. Max Trendrich, executive vice president of Weiss & Geller, told SPONSOR that the compact dryer needs more time for an adequate demonstration. The dryer campaign, with the local dealer's name at the end of each commercial, will run for 13 weeks on daytime tv exclusively. In the fall, Trendrich said, additional markets will be opened using local tv on a similar basis. To date the stations in the current market (WFIL-TV, Philadelphia, and WCPO-TV, Cincinnati) have been "very cooperative in assisting us to merchandise the product," Trendrich said. "Tv personnel from women's programs have made special appearances and the dryer has been used as a give-away on other programs."

Industry figures also see a flurry of new business resulting from cleaning products for floors, notably Armstrong Cork which has a new floor wax called One Step, advertised via BBDO. It will join the company of similar products made by S. C. Johnson, Simoniz, Aerowax and Continental. The Beacon Co. of Boston also has a new polish for the floors. It is tagged Quick-Gloss and is said to be replacing the old Beacon wax. The agency is Sullivan, Stauffer, Colwell & Bayles.

An examination of the evidence at hand, leads industry people to believe that there will be a continuous flow of network and spot tv business stemming from the new product explosion this year. By using the formula of new products, aided by broadcast media, plus distribution, the experts insist rousing sales are inevitable.



3 TV CLIENTS

(*Continued from page* 34)

me about his big Detroit client.

"They're the most co-operative big account in the world," he said enthusiastically. "We're not tied down. Chevrolet allows us to spend money on ideas, and is content to judge the final product. They don't breathe down our necks all the time, asking to see rushes and rough-cuts. We don't even use story boards. We simply discuss ideas and story lines, then go ahead. They operate with intelligent freedom, and confidence in us. As a result we're out to try to make "Gone With the Wind" every time.

Here are two striking examples of what Chevrolet's policy of "intelligent freedom" produces. The first, "Brookwood station wagon" is a kind of "slice of life" approach, and was a finalist in the automotive division. The second, the hard-hitting "Swamp" commercial for Corvair, took first place among all automobile entries, and was considered by many judges, one of the top commercials of the Festival (*SHOW CHEVROLET COMMERCIALS*)

These then, I submit, are commer-

cials for three of the most creative clients in tv today. And if you applauded these commercials, may I suggest a special round of applause now for Mr. Todd Hunt of Alcoa, Mr. Harry Schroeter of Nabisco, Mr. Gail Smith of General Motors, and Mr. Jack Izzard of Chevrolet.

I am not implying, of course, that Alcoa, Nabisco, and Chevy are the only creative advertisers in America.

But I do believe that the creative influence of these three companies is a good thing for advertising, a good thing for tv, and a good thing for the cause of creativity.

I hope that their principles and their example will be followed more often in the years ahead.

MODERN RADIO

(*Continued from page 36*)

Key to their latter-day thinking is this: merely to sprinkle interest factors into the sound, unrelated to each other, or to the totality of the pre-determined objective, can only injure, not improve, the sound.

Like the McLendon concept, the Bartell's "refinement" techniques embrace an emphasis on "news in depth" and editorializing. The latter, which they term "auditorials," are in great part responsible, they feel, for the "full integration" of their stations into community life. And although editorializing is not yet a feature of their Spanish-language stations, they envision the time when minority audiences will be able to respond as wholeheartedly to such programing as mass audiences.

In music, cross-section or family-appeal is the guide.

"The other day," Lee Bartell relates, "an agency account man visited San Diego for the purpose of 'surveying the market,' and during the course of our discussion he sought to determine what 'kind of station' KCBQ was.

" 'Is it Top 40 . . . soft music . . . middle-of-the-road . . . or is it network?' " he asked.

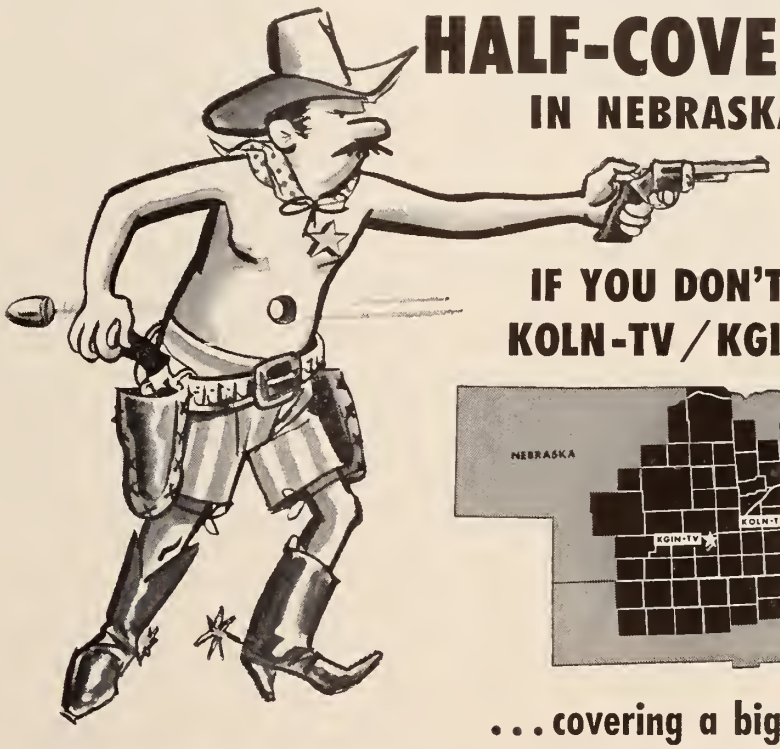
"It was clear from his comments that a station must fit into one of these four pre-determined categories. It was also clear to me, and I hope to him, that KCBQ does not fit neatly into any one of them. Many of us associated in the industry are inclined to catalogue stations by 'type,' regardless of essential differences between them. The true test must be a station's depth of community service . . . its acceptability by audience and advertisers alike . . . its believability . . . and, in general, the image of the station in the market in relation to its over-all programing.

"When the agency account man asked, 'But what is your music policy?', I explained that we certainly play current popular records, including some top-40. But we also play so-called 'soft music,' as well as 'middle-of-the-road' music . . . and that our music policy seeks to achieve a balanced musical sound.

"If I were to categorize KCBQ at all, therefore, the phrase which reflects our service most accurately is 'family radio.' "

The Bartells feel their latter-day emphasis on "family" listening is paying off handsomely. A recent Pulse audience composition qualitative, they point out, showed that KSBQ, for example, reaches 82%

YOU'RE ONLY
HALF-COVERED
IN NEBRASKA



IF YOU DON'T USE
KOLN-TV / KGIN-TV!

. . . covering a bigger, better Lincoln-Land

AVERAGE HOMES
MONDAY THROUGH FRIDAY
November 1961 ARB 10:00 PM

KOLN-TV/KGIN-TV	59,100
Omaha "A"	50,600
Omaha "B"	49,000
Omaha "C"	36,500

Tracking down the big television markets in Nebraska? You'll find just two — the extreme East and Lincoln-Land.

The Eastern TV market presents somewhat of a problem. It's split three ways by three top TV stations. But in the other big market the story is just the opposite. Two stations — KOLN-TV and satellite KGIN-TV *combine* for a bigger and better Lincoln-Land than ever before! Check the facts on Nebraska's "other big market"— then see how they compare with any other Nebraska station.

Avery-Knodel will gladly furnish you with all the facts on KOLN-TV/KGIN-TV — the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

The Fetzer Stations
WKZO-TV—GRAND RAPIDS-KALAMAZOO
WKZO RADIO—KALAMAZOO-BATTLE CREEK
WJEF RADIO—GRAND RAPIDS
WJEF-FM—GRAND RAPIDS-KALAMAZOO
WWTV—CADILLAC-TRAVERSE CITY
KOLN-TV—LINCOLN, NEBRASKA
KGIN-TV—GRAND ISLAND, NEBRASKA



The Fetzer Stations
WKZO-TV—GRAND RAPIDS-KALAMAZOO
WKZO RADIO—KALAMAZOO-BATTLE CREEK
WJEF RADIO—GRAND RAPIDS
WJEF-FM—GRAND RAPIDS-KALAMAZOO
WWTV—CADILLAC-TRAVERSE CITY
KOLN-TV—LINCOLN, NEBRASKA
KGIN-TV—GRAND ISLAND, NEBRASKA

KOLN-TV | KGIN-TV
CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER
CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representative

"IT PAYS TO USE KTVE"



So says Jerry Ryan of RYAN CHEVROLET COMPANY in Monroe, La.

OVER 100 LOCAL ADVERTISERS USE KTVE REGULARLY TO GET SALES RESULTS & PROFITS

NBC abc

KTVE

CHANNEL 10

EL DORADO MONROE GREENVILLE

REPRESENTED NATIONALLY BY: VENARD, RINTOUL & McCONNELL CECIL BEAVER SOUTHERN REP.

ONE BUY! FOUR MARKETS!

walb-tv CH.10-ALBANY, GA.

- ALBANY
- DOTHAN
- TALLAHASSEE
- PANAMA CITY

GRAY TELEVISION

ABC NBC

Raymond E. Carow General Manager

wjhg-tv CH.7-PANAMA CITY FLA.

366,000 TV HOMES*

* ARB, Nov. '61

One buy—one bill—one clearance!
Or stations may be bought individually for specific markets!

Represented nationally by Venard, Rintaul, McConnell, Inc.
In the South by James S. Ayers Co.

adults and 70.9% of San Diego radio homes every week.

Speaking again for the group, Lee Bartell differentiates modern radio in its infancy from modern radio today—and radio yet to come—by recalling Marc Connelly's observation that "everything nailed down is comin' loose."

"Yesterday's success may be tomorrow's failure," says Bartell. "And today's radio men are confronted with unrivalled challenges. There is no pat formula which can catapult a radio station to the top and keep it there. Programing is a total occupation. It is the development of a more highly refined concept which must make the difference, and a predetermined pattern is a necessity. Psychological aids must be developed and pursued. The use of words and phrases . . . even pre-determined inflections . . . are a part of the implementation and the development of the pattern. Music is selected with design. Each of the elements is merely a tile in the mosaic."

With Storz stations, group spokesmen see little change in the fundamental community-integration concept that originally prompted the Storz break with network tradition; simply changes in emphasis. The so-called "popular, modern" sound continues to be the foundation stone of the Storz operation.

Looking back, George "Bud" Armstrong, executive vice president of the Storz stations, says, "Whether you call it contemporary radio, modern radio or whatever, the Storz broadcasting company was making history with it in 1949. Other responsible broadcasters followed suit and soon the failing radio industry was vitalized and revolutionized. A great many industry leaders, including broadcasters who did not embrace our philosophy, have freely conceded that the result of such stations as ours saved the radio business in the early fifties."

As with a successful approach in any field, however, Armstrong continues, more and more stations adopted the so-called formula, and the "age of emulation was with us."

While conceding that some of these newcomers have contributed substantially to the growth of the industry, Armstrong notes that "unfortunately, the radio revolution also had its camp followers, with the 'quick buck' approach, the license trafficking, the shoddy programing nd the questionable ethics." He feels the Storz group, like many others, has survived this "onslaught"—doing well both in ratings and billing—because they have managed to "gain the respect and confidence of listener and advertiser alike."

It is this latter point, says Armstrong, that is the real key, or formula, for long-term success for the 1960's.

"Today a broadcaster cannot afford to 'oversimplify' the art of programing," he contends. "A stack of records, a few giveaways and a glib disc jockey are simply not enough. As has always been the case, the primary thing audiences want from radio is the music and entertainment it gives them. Mostly, people everywhere want contemporary music. But they also demand responsible news, and 'awareness' on the part of the station of community activities, discussion and a wealth of service features."

This latter is of paramount importance in the Storz operation today. Noting that the Storz stations were among the first to pioneer listener participation programs, Armstrong points to such fare as WHB's three-hour *Night Beat*, which he says is the highest rated radio program in Kansas City (with audience shares in the 50 and 60% brackets), and WQAM's *Alan Courtney Show*, top-rated in Miami and "SRO on the business side." The format of both shows, says Armstrong, permits a topic range from baseball to communism.

Armstrong also feels that no formula can be successful unless "you first have the people in your organization who can translate the needs and desires of your audience into an appealing and serviceable product."

"If there is any real secret formula which the Storz stations have had over the years, it has been the preoccupation with good personnel who believe in radio, whose only career is radio, and who have faith in what they're doing."

One thing all three of the "modern radio" innovators appear to believe in concert: the break from traditional network concepts into the early localized music-and-news pattern was simply a direction, not the promised

(*Please turn to page* 59)

FIRST CLASS
Permit No. 47613
New York, N. Y

BUSINESS REPLY MAIL

No Postage Stamp Necessary If Mailed In the United States

POSTAGE WILL BE PAID BY

SPONSOR

555 FIFTH AVENUE
NEW YORK 17



KEEP ON TOP

OF THE LATEST RADIO/TV NEWS AND VIEWS

☒ Okay! Enter my Second Subscription at $4

Enter your personal subscription to **SPONSOR** *and receive the next 52 issues for only $8.00*

SPONSOR
555 FIFTH AVENUE
NEW YORK 17, NEW YORK

☐ BILL ME ☐ BILL COMPANY ☐ PAYMENT ENCLOSED

Name _____

Title _____

Company _____

Address _____

City _____ Zone _____ State _____

☐ Check here if you want **SPONSOR** sent home

Address _____

City _____ Zone _____ State _____

CARD MUST BE FILLED IN COMPLETELY TO ISSUE SERVICE

FIRST CLASS
Permit No. 47613
New York, N. Y

BUSINESS REPLY MAIL

No Postage Stamp Necessary if Mailed in the United States

POSTAGE WILL BE PAID BY

SPONSOR

555 FIFTH AVENUE
NEW YORK 17



KEEP ON TOP

OF THE LATEST RADIO/TV NEWS AND VIEWS

☐ Okay! Enter my Second Subscription at $4

Enter your personal subscription to **SPONSOR** *and receive the next 52 issues for only $8.00*

SPONSOR
555 FIFTH AVENUE
NEW YORK 17, NEW YORK

☐ BILL ME ☐ BILL COMPANY ☐ PAYMENT ENCLOSED

Name _____

Title _____

Company _____

Address _____

City _____ Zone _____ State _____

☐ Check here if you want **SPONSOR** sent home

Address _____

City _____ Zone _____ State _____

CARD MUST BE FILLED IN COMPLETELY TO ISSUE SERVICE



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

28 MAY 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

There was some doubt about exactly how much the new Federal Trade Commission move to give more binding opinions on business practices, including advertising, would mean in actual practice. And it can be said that the Commission at least wants to give the outward appearance of sweet reasonableness.

FTC staffers have conferred with advertisers in the past, but in some of these cases the advertisers were startled with FTC actions against advertising claims which had been "cleared" in advance. When the cases were processed, the advertisers complained, but were advised that is was **not possible for any FTC staff member to give a no-prosecution assurance.**

The meat of the present FTC move is that if such conferences result in a favorable verdict in the future, **advertisers will not be slapped suddenly and unexpectedly.** Their ad claims will still be subject to FTC action, despite the proposed new FTC arrangement, but they will be advised quietly and will be permitted to discontinue the practices without the publicity and expensive inconvenience of an FTC complaint.

The FCC's nearly complete freeze on new am radio stations has been met with a breadth and depth of opposition that it certainly didn't anticipate. Nevertheless, there appears no disposition on its part to turn back.

Backed by the knowledge that NAB agrees there are too many stations, the majority is determined to keep the faucet of new station approvals turned off. The freeze will only be ended when a **proper formula can be adopted for making limitation on new stations permanent,** without appearing to do so in order to protect present stations from competition. At least, that is **the way the FCC majority feels now, despite the opposition.**

The FCC ran into still another storm of criticism, and this has just as dim prospects for changing Commission minds.

All users of spectrum space—radio amateurs, mobile and industrial radio station operators, as well as broadcasters—told the FCC that **plans to charge fees for handling their applications and issuing their licenses should be discarded.**

Opposition ranged from an exposition of the unfairness of fees in a particular case without comment on other cases all the way to blasts at the whole idea. **There were no kind words at all.**

NAB spoke for the broadcasting industry, but this didn't prevent individual broadcasters by the hundreds from presenting their own arguments. Arguments by broadcasters ranged over a broad field, alleged **taxing of free speech,** a demand that nothing be done **until Congress decides the broad policy question** and one filing said that broadcasters **hear often enough that the air waves don't belong to them but that the stations exist only to serve the public.**

The last time the FCC proposed such fees, back in 1954, the Senate Commerce Committee put the damper on the idea. The Committee requested the FCC to hold off. Up until the present, there has been no indication that there might again be Congressional intervention of this type.

There has already been a diplomatic conference on protection for performers, producers and broadcasters on a international basis, looking toward international radio and tv via space satellite.

Nevertheless, the bill to set up a satellite corporation here in the U. S. seems set for

(*Please turn to page* 57)



Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

28 MAY 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

Radio reps and stations are somewhat somber over this: for the first time in many years Tetley Tea, it looks at the moment, will be among the missing in the ranks of spot radio's summertime users.

The leaves packager, however, is on a nine week campaign in spot tv.

Tetley used to get a lot of in-store merchandising out of the radio stations.

The kid show impact is gaining momentum all the time.

Case in point: **Malt-O-Meal** (Campbell-Mithun Minneapolis) **is buying now for fall minutes** in spot market kid shows. One of the first advertisers to appreciate kid show potential, M-O-M now finds it **necessary to get in its bid three months in advance** lest it find avails in its chosen format all sewed up.

The item will also be in Captain Kangaroo, as well as spot market 30's in adult-appeal shows.

Tv stations without tape facilities can cash in on that Billy Graham campaign afterall.

Graham's agency Walter F. Bennett has decided to make **kinnys of last week's Chicago crusade to supplement the one-hour tape placements** (see 23 April SPOT-SCOPE). The kinny shows will be scheduled one week later than those in tape markets, from 2 July through the sixth.

This is exactly the same thing as happened last year. Bennett faced **insurmountable difficulties in clearances** so, in smaller markets where stations will accept paid religion in prime time but still lack tape facilities, **film will again be used to fill out the market list.**

The stampede to get polyunsaturated fat products on the grocer's shelf and the spot tv screen has resulted in a slightly confusing name situation.

A few weeks ago a **West Coast product called Saffola hit the spot circuit** (SPOT-SCOPE 16 April and 14 May). It's handled out of Garfield, Hoffman & Conner, San Francisco and is **tapping tv on a regional basis.** Last week **General Mills posted its entry into the polyunsaturated salad and cooking oil field.** Its designation: **Saff-o-Life Safflower Oil.** Similarity of names is not entirely coincidental. Both stem from the safflower plant, a rich source of polyunsaturated fats.

Beginning mid-June GM (via Knox Reeves) starts heavy and long-term tv schedules for Safflower, both spot and network, with a Betty Crocker recipe tie-in, an old standby in the GM marketing modus operandi.

For details of the past week's spot activity see items below.

SPOT TV BUYS

General Foods is placing kid show 60's for Post Oat Flakes. Schedules start early June for four weeks in about 80 markets. Agency: Benton & Bowles, New York. Buyer: Leonard Silverfine and Bob Gorby.

Lever Brothers has lined up a host of markets for a 17 June start on behalf of Silver Dust. Schedules start in a few other markets on 3 June and run from eight to 10 weeks but the heavier line-up is the later one, which runs for eight weeks. Time segments: daytime and night fringe minutes. Agency: SSC&B. Buyer: Bob Carmody.

General Electric is buying 10-week schedules on behalf of its disposal units. Nighttime fringe minutes start 4 June. Agency: Maxon. Buyer: George Peter.

Revlon will promote its Top Brass line for men for three weeks starting 4 June. There are

some 10 markets involved so far. Time segments: nighttime minutes. Agency: Grey. Buyer: Herb Moscowitz.

Colgate-Palmolive is lining up markets for a Cashmere Bouquet campaign which gets rolling 17 June in a host of markets. The promotion is of nine-week duration, using fringe minutes. Agency: Norman, Craig & Kummel. Buyer: Marcia MacNeil.

Procter & Gamble buying last week included schedules for Ivory Soap, Tide and Salvo. The Ivory campaign starts 4 June in several markets using nighttime minutes. Agency: Compton. Buyer: Dick Brown. The Tide buy, also Compton, also involves night minutes and starts 4 June, Herb Blitzstein the buyer. Schedules for Salvo are nighttime minutes with some daytime. Agency: Leo Burnett. Buyer: Bill Quigley.

Kimberly-Clark is starting immediately for its Spun-Mist tissues, using daytime and fringe night minutes. Campaign runs through 30 September in selected markets. Agency: DCS&S. Buyer: Bob Widholm.

General Mills starts on 4 June for Noodles Romanoff. Four-week schedules of daytime and late evening minutes in about 20 markets. Agency: Knox Reeves. Buyer: Paul Ewing.

Pharma-Craft Co. will use late afternoon and early evening minutes and I.D.'s for Fresh deodorant. Schedules start 25 June and run for five weeks in limited markets. Agency: Papert, Koenig, Lois. Buyer: Carole Lewis.

Beech-Nut is seeking minutes in or adjacent to kids shows to start 4 June and continue for four-six weeks on behalf of Gum-Fetti. It's a limited-market campaign. Agency is Young & Rubicam and the buyer is Sylvia Barbieri.

Louis Milani Foods is launching a promotion in selected markets to start on 11 June for three-five weeks using daytime and fringe minutes and prime breaks. Agency: Riedl and Freede. Buyer: Loraine Schutty.

Ball Bros., Muncie, Ind. is buying for its Home Canning Supplies. Schedules start between 4 June and 16 July depending on the market and run for six-10 weeks in about 15 markets. Time segments: minutes and breaks. Agency: Applegate. Buyer: Les Johnson.

Faultless Starch is buying a five-week saturation I.D. campaign in central, southern and southeastern markets for its aerosol spray starch. Agency is Bruce B. Brewer, Kansas City.

SPOT RADIO BUYS

Bristol-Myers' Mum goes into 50-60 markets 4 June and runs through 15 July. Placements are for daytime minutes, 10-15 per week per market. Agency: DCS&S, New York. Buyer: Frank McDonald.

Chesterfield schedules, 3 June-25 August, are being set. Drive time minutes will run in the top 21 markets. Agency: JWT, New York. Buyers: Carrie Senatore, Bob Anderson, Gordon Jones, Madeline Blount.

WASHINGTON WEEK (*Continued from page* 55)

continued delays.

The diplomatic conference came very close to drafting an actual treaty. The convention need only be formally ratified as a treaty. The space satellite bill which gives the whole thing more urgency was expected to clear the Senate Commerce Committee last week, but in a form different from the bill which passed the House. Additionally, there will be arguments on the Senate floor about the controversial portions. Then a Senate-House conference will be required to work out differences between the two bills.

In other words, **intenational tv could be delayed more by Congress even than by technological problems.**

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

28 MAY 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

Attesting graphically to the ephemeral character of tv is this statistic: of the 104 prime time program series now on the networks only 15 were around five years ago.

Four of these, **Ed Sullivan, Red Skelton, Armstrong Theatre** and **What's My Line,** have lasted 10 years or more.

The poop on Madison Avenue last week was that Brown & Williamson was the account that triggered Bates into taking a blast at WBC's new 10-minute product protection rule.

B&W, went the report, **is irrevocably adamant against letting less than 15 minutes come between itself and a competitor's commercial.**

The confidence gentry, at least in the New York area, have evolved a new bit of bait for their marks.

Time was when they held out **Hollywood screen tests** and **radio vocal auditions.**

Now, as NBC TV hears it, the slick operators are offering housewives **an open door to participate on the Price Is Right.**

(The contestants, of course, are picked from the studio audience.)

Norelco is on the verge of latching on to the toiletries field with preshave and aftershave lotions.

The preshave will be labeled **Prelac** and the after, **Finale.**

Look for Ford to keep stepping up the "young people" theme in its advertising.

The line's general manager, **L. A. Iacoca,** is sold on the credo that **hammering at teenager interest is going to pay off for Ford when the next marriage explosion takes place in the mid-sixties.**

Did you know that there are scores of once heavily advertised grocery brands still on the market which manage to eke out a little profit for the manufacturer?

Their "forcing," if any, is mostly by the **premium route,** like **dishtowels, kitchen utensils** and whatnot.

Without any real advertising effort behind them, **their share of the market goes down year by year,** but to the manufacturer, whether it be a P&G, a Lever or General Foods, the **fact that one of them nets say $100,000 in profit a year is sufficient to keep the brand alive.**

One of the shirtmakers appears to be on the prowl again for a new agency.

It's listening to solicitation, hopefully for a **copy slant that will intrigue the woman who does the shopping for her husband.**

Broadcasters and others will be interested to know that during the next few years quite a number of the big selling and performing standards of America's golden age of the ballad will be joining the valhalla of public domain.

Among these are **School Days, Sunbonnet Sue, By the Light of the Silvery Moon, Come, Josephine in My Flying Machine, Put Your Arms Around Me, Meet Me Tonight in Dreamland, Let Me Call You Sweetheart, Shine On Harvest Moon, Take Me Out to the Ball Game, Some of These Days, Alexanders Rag Time Band, My Melancholy Baby, Waiting for the Robert E. Lee.**

MODERN RADIO

(*Continued from page* 54)

land. Especially in the area of news. For, as all concur, mass hunger for news in the decade past has been as revolutionary as modern radio itself.

Gordon McLendon, perhaps, sums it up best:

"In the days to come, as we chase the sun, radio will seize the news leadership of this nation. And what a period of service faces radio in this amazing day when our east coast is the west coast of the Rhine, and the defense of Portland begins in Shanghai."

COLOR TV

(*Continued from page* 38)

to see Chicago become the electronic capital of the world, and he believes that with Zenith, Motorola, and Admiral headquartered here his dream has a good chance of becoming a reality.

Polk cannot understand why his merchandising competitors—including downtown State Street—department store row—have not learned the value of electronic media.

"Retailers should learn to take advantage of broadcast's flexibility," he says, "so they can best exploit marketing situations as they arise." And he cites this isolated example of a marketing opportunity:

Last December, when the winter's first severe blizzard struck, Polk immediately changed all his radio and tv copy to snowplow commercials, and claims to have sold more of these highly priced items than anyone else in the area. (During January alone, Polk Bros. sold 4,000 snowplows priced from $150.) "Tv advertising lifts sales," he insists.

Promotion, backed by heavy tv advertising, has been the touchstone of the operation, resulting in Sol Polk's often being called the P. T. Barnum of merchandising. Polk feels that shopping should be fun for the entire family, and that families should shop together. He and his colleagues continuously create meaningful gimmicks to keep traffice moving. Free cokes for adults and Good Humors for children are part of Polk's continuing promotions, regarded as a welcome to customers.

Among Polk's promotion extravaganzas, most of which have seasonal and holiday approaches:

- Free azalea plants with each purchase
- Free tickets to the Pan-American games in Chicago
- 58,000 cases of temple oranges offered, a case at a time, to purchasers
- 30,000 seven-foot aluminum Christmas trees, valued at $35 each, sold to customers for $5 each with another purchase
- Man-sized, illuminated Santas, each a $35 value, sold for $5
- Free cherry trees presented to appliance purchasers on George Washington's birthday

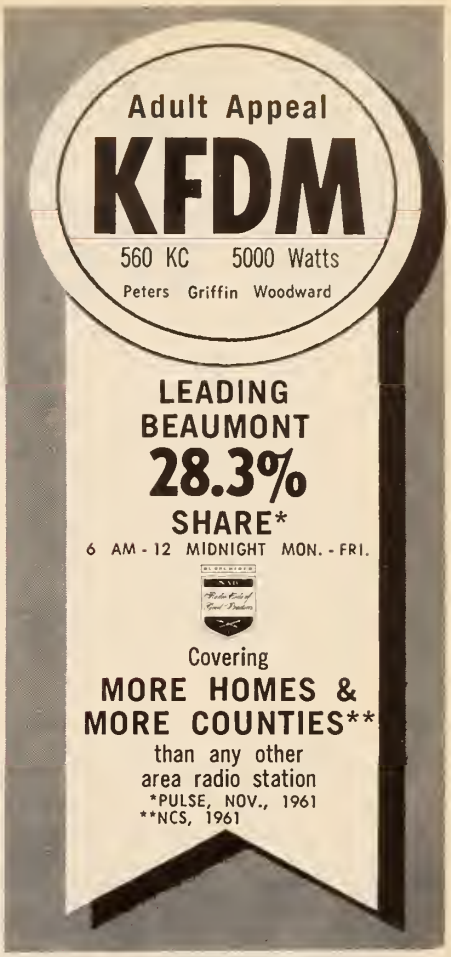
Polk's biggest promotion thus far was launched on Valentine's Day—a plan to give away one million rosebushes. With each appliance or furniture purchase, the customer receives an $18.75 value of one dozen assorted rosebushes, free. This type of promotion, Polk feels, lends itself well to tv color advertising.

Complete faith in advertising, plus solid business principles and merchandising practices, have been the basis for Polk's rise from a basement appliance shop in 1935 to its current huge inventories of over 180 name brands.

For the nine stores, Polk presently employs about 1,300 people. The company now maintains a huge distribution center occupying 200,000 square feet for receiving, storage, and delivery.

His abilities as a giant volume retailer of nationally advertised brands with a liberal trade-in policy has been recognized nationally. In 1961, he was named "Applinace retailer of the year" by the Brand Name Foundation; the Boston Conference on Distribution sponsored by Harvard's School of Business named Polk Bros. to the "Retailing Hall of Fame"; and the American Carpet Institute conferred its "Retail Excellence Award" on the company.

Significant as they may be, Polk feels that awards, by themselves, are unimportant. What is more important, he feels, is the communication of ideas. He believes that the public must constantly be aware of new and better products. Advertising is the way Polk accomplishes this, and of all media, he feels that radio and television are the most flexible and easiest to use, and that color television, because of its living demonstrable advantage, is the most effective.





SPONSOR WEEK WRAP-UP

BBB

(Continued from Sponsor Week)

dio and television across the country. Where have we been? Together we ought to try to pin down some of the reasons for this sort of thing."

Richard L. Scheidker, secretary of the Committee for the Improvement of Advertising Content, a joint 4 A's-ANA group, pointed out that ads submitted to Interchange for advisement have increased greatly since last year. In the first six months of its second year it handled almost as many cases as in all of its first year.

Advertisers

Lipton (SSC&B) is putting record tv support behind icy Lipton tea, both regular and instant.

There are 15 network shows involved, eight daytime and seven nighttime. In addition there are two network specials coming up this summer.

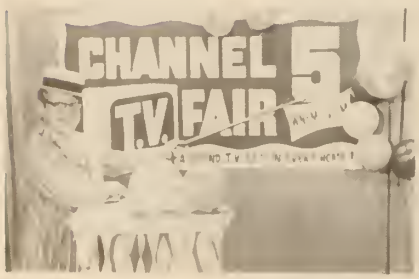
A comprehensive program of tv spots will blanket the nation from May to September. The regular tea campaign covers 60 markets with from five-22 spots weekly while the instant tea program will encompass 66 markets with three to 18 spots weekly.

RADIO-ACTIVE Aquamaids sail through the waters at Cypress Gardens, Fla., demonstrating the ever-present quality of radio as they listen to their portable receivers This special salute to the medium was one very pleasant facet of the current Radio Month celebration





LIKE OLD TIMES again when WWDC, Washington pres. Ben Strouse (l) visited the M. Belmont Ver Standig agency. Ben and Van (agency pres.) were stn. salesmen in 1942



TV FAIR recently concluded by WNEM-TV, Saginaw, Mich., was a two-week gala to help promote a second tv set in every home. Over 400 tv dealers participated



KOIL 'OFFICERS' Tuttie and Fruttie cruise the streets of Omaha in the station traffic car looking for safe drivers. Those who qualify get a 'ticket' exchangeable for cash



LAUNCHING of spectacular billboard for Nickles Baking had cooperation of WWVA, Wheeling. On unveiling day, d.j. Roy West 'took off' in simulated space capsule

Financial reports: Pet Milk consolidated net sales for the fiscal year ended 31 March were $237,800,000 vs. $234,800,000 a year ago and net income was $4,422,000 as compared with $4,964,000. Earnings per share were $2.31 compared with $2.60 . . . First quarter sales of premium **Benson & Hedges** cigarettes ran 7.1% ahead of the same period in 1961 . . . **B. T. Babbitt** earned a net profit of $101,506 or 7 cents per common share in the first quarter ending 31 March, up 43.2% over 1961's comparable period. Net sales were $4,986,563, an increase of 4%.

PEOPLE ON THE MOVE: Walter D. Baldwin to vice president of corporate sales at U. S. Rubber . . . **John F. Falcetta** to sales promotion officer at Irish International Airlines . . . **Gerard Hyman** to director of sales for the wholesale drug division at Landers, Frary & Clark, a subsidiary of J. B. Williams . . . **Joseph R. Larson** and **Robert E. McGhee** to merchandising managers in the Lever division of Lever Bros . . . **Roy D. Sherwood** to assistant director of advertising at Falstaff Brewing Corp. . . . **Victor A. Bonomo** to advertising and merchandising manager for the Maxwell House division of General Foods.

Kudos: General Electric received a special award from the Retarded Infants Services for "The Wall Between," shown on CBS TV 7 January. The show will be repeated 5 August . . . Sponsors winning Alfred P. Sloan awards for work in highway safety promotion last year were **Bethlehem Steel, Ray-O-Vac, Armstrong, H. H. Meyer Packing, First National Bank of Phillipsburg, Kan., MFA Insurance and Spearman Distributing.**

Campaigns: Lehn & Fink Products Corp. has scheduled the most powerful summer nighttime network tv campaign in its history on the sum-

---

MAY DAY U.S.A.—KVOO delivered May baskets of painted daisies to clients and agencies in Tulsa with the message 'thank you for your good friendship.' Gifts were delivered by coeds from U. of Tulsa



MULTIVISION billboard for KFRC dots downtown San Francisco. Sign has center section of three-faced plastic panels which revolve every seven seconds to present this and faces of station personalities



MAD SCIENTIST? No, its just WJW-TV, Cleveland promotion mgr. Shelly Saltman mixing up an 'entertainment prescription' with this diagnosis: definitely habit forming. Pills were sent to agencies. Taking a dose are station sales mgrs. Terry Atkinson and Bob Buchanan



WINNER of all four 'Casper' Awards by the Community Service Council of Indianapolis were the WFBM stations. Accepting are (l-r) Hank Franz (radio stn. mgr.); Robert Gamble (news mgr.); Don Menke (tv stn. mgr.). Awards signify community appreciation



mertime uses of Lysol Brand Disinfectant. Beginning 1 July and continuing through 23 September, 60-second spots will be aired on ABC TV and NBC TV nighttime shows. Agency is Geyer. Morey, Madden & Ballard.

Agencies

Robert T. Colwell, JWT v.p., contended before the annual conference of the Association of Better Business Bureaus that the agency with a high level of integrity can come out on top.

Colwell used the homely simile of "good guy" in his comments on the agency's relations to the client and the principals of truth and tasteful advertising.

The "good guy" agency, he said, finishes last when it is inept and does not run the race. First rate advertising, he continued, is always a front runner. But it has to make a meaningful promise to the consumer and be marked by freshness, vitality, clarity, conviction and consistency. And it does sell goods at profitable ratios.

The agency with a strong sense of responsibility for probity can't help but get a big kick when its client with a like sense of responsibility outclasses and outsells his less scrupulous competitor, he said.

Earle Ludgin, from the agency with the same name, was selected Chicago adman of the year by the Chicago Federated Advertising Club.

The group also presented its annual Hermes awards for excellence in advertising. (Hermes, incidentally, was the mythological god of persuasive communications). Winners in the tv category were:

For product or service—Hallmark (FC&B); Pillsbury (Burnett); S. C. Johnson for Raid (FC&B).

For Corporate image — Motorola (Burnett).

For radio—Kraft (NL&B); Reuben H. Donnelley Corp. (Ludgin); Schlitz Old Milwaukee (Post & Morr).

The Y&R Foundation has named 10 high school seniors as recipients of the 1962 Foundation awards.

Established in 1955, the Y&R Foundation was the first of its kind in the U. S. agency field.

Seven of this year's winners will receive full four-year scholarships and the three others get $500 each to help defray college expenses.

Agency appointments: Majesty Ham Imports to **Curry & Staff,** Los Angeles for Danish produced canned hams and bacon . . . The New York Daily News to **Donahue & Coe** . . . Cordomatic division of U. S. Vacuum Cleaner to **Adrian Bauer & Alan Tripp,** Philadelphia . . . University Loudspeakers to **Wexton** . . . Norwich Pharmacal to **Benton & Bowles** for a new proprietary drug product . . . Cracker Jack to **Doyle Dane Bernbach,** effective 15 August . . . The Testor Corp. to **Earle Ludgin,** Chicago . . . Ives-Cameron, ethical drug division of American Home Products, to **Robert A. Becker,** effective 1 August.

New v.p.'s: W. B. "Ben" Franklin and **John H. Rolfs** at Guild, Bascom & Bonfigli, San Francisco . . . **Charles H. Felt** and **Bruce Unwin** at MacManus John & Adams, Bloomfield Hills . . . **Otto Prochazka** at Foote, Cone & Belding, Los Angeles . . . **Robert J. Misch** at Albert Frank-Guenther Law . . . **Robert N. Long** at Ted Bates . . . **Reinhald H. Lake** and **Martin I. Weinberger** at Riedl and Freede . . . **Les Mullins,** general manager of the new San Francisco office, at Post, Morr & Gardner . . . **David F. Barbour, Mason L. Ham** and **Robert L. Sturgis** at BBDO.

PEOPLE ON THE MOVE: John D. Meyer to head of the marketing department at Griswold-Eshleman . . . **James A. Norris** to account executive at Doremus & Co. . . . **Anthony Marcin, Daniel L. Lynch** and **Charles J. Earl, Jr.** to the public relations staff of N. W. Ayer . . . **William R. Walters** to the account service staff of Henderson Advertising . . . **John O'Connell** to media director of the Los Angeles office of Y&R . . . **Robert Morrison** and **Dan Greimel** to associate research directors and **Stanley Abramson** to research account executive at Campbell-Mithun . . . **Thomas K. Denton** to the Chicago staff of Clinton E. Frank . . . **Jean Finegan** to account supervisor at Lambert & Feasley . . . **J. Neil Reagan** to administrative manager of the Los Angeles office of McCann-Erickson . . . **Myron J. Helfgott** to the newly-created post of executive vice president at Smith/Greenland.

Kudos: William W. Wilson, Jr., manager of the radio-tv department of Y&R, Chicago, has been named general chairman of the Chicago Federated Advertising Club's 1962 Advertising Workshop.

Associations

As per Newton Minow's proposal at last month's NAB Chicago convention, the NAB has appointed a special Radio Development Committee to work with the FCC on reducing the rapid growth of radio stations.

Chairman of the committee is George C. Hatch (Intermountain Network). Others appointed: John F. Box, Jr. (The Balaban Stations); Melvin Goldberg (Westinghouse Broadcasting); H. Randolph Holder (WGAU, Athens); Ray Johnson (KMED, Medford); Carl E. Lee (Fetzer Broadcasting); John F. Patt (WJR, Detroit); Loyd Sigmon (Golden West Broadcasters); and Cecil Woodland (WEJL, Scranton).

On a related front, FCC Broadcast Bureau chief Kenneth Cox predicted that the freeze will last at least a year. The aim he said "is to weed out people who never should have been in broadcasting in the first place—those with little experience and insufficient economic backing."

Kudos: Mike Shapiro, general manager for WFAA, Dallas, won the highest award given by the Assn. of Broadcast Executives of Texas at the annual "Betty Award" banquet . . . **Stephen J. Rooney,** general manager of WJAS (AM & FM), Pittsburgh, has been elected president of Pittsburgh Radio and Tv Club for a one year term commencing in the fall.

Tv Stations

Television toy advertising, in one of the medium's most dramatic gains during 1961, jumped 111.3% to over $15 million according to TvB.

Spot billings went from $5,203,000 in 1960 to $10,805,000 while network billings went from $2,060,404 to $4,542,304.

Mattel, pioneer user of tv on a 52-week basis, spent $2,365,536 in '61, compared with $1,471,270 the year earlier. DeLuxe Reading, making the most substantial increase, spent $2,023,850 last year to move into second place, against $191,803 the year earlier.

Another boost for tv came from the nation's soft drink bottlers who upped their ad expenditures in major consumer media by 10.3 percent in 1961, with tv's share up 51.5 percent.

Total tv gross time billings last year were $21,529,427 according to TvB, an increase of 46.9 percent over 1960's $14,659,360. Spot jumped 40.5 percent to $16,431,000 while network billings were $5,098,277, up 72 percent.

The top 10 bottlers increase their tv budgets 49.2 percent while newspaper billings by the same 10 declined 32.4 percent and magazine figures dropped 1.6 percent.

The ten largest advertisers in Canada last year allocated nearly 44% of their total media budgets to tv.

Figures just released by TvB of Canada showed the top ten spent $14,506,000 in tv, up 19% over 1960 expenditures.

The top five were even heavier in the direction of tv, allocating 53.4% to tv. P&G of Canada led the list with 92.6% in tv, amounting to $3,477,000.

PEOPLE ON THE MOVE: Murvyn W. Austin to research manager of TvB of Canada . . . **Gene Linder** to operations director of KOA-TV, Denver . . . **Richard J. Mileta** to research and sales development manager of WPIX, New York . . . **George H. Johannessen** to account executive on the New York agency sales staff at ARB . . . **Amos T. Baron** to vice president and general sales manager of KCOP, Los Angeles . . . **James R. Hoel** to local sales manager of WNBQ, Chicago . . . **John H. Bone,** vice president and general manager of WTVP, Decatur will also supervise WTVH in Peoria.

Traffic awards: Tv stations copping Alfred P. Sloan Awards for outstanding work in highway safety promotion during 1961 were **WGN-TV,** Chicago; **WYES-TV,** New Orleans and the **Canadian Broadcasting Corp.** In addition, **Carroll E. Gregg** and **James L. Pritchett** of **KWTV,** Oklahoma City got special awards of $1,000 each as producer and writer, respectively, of highway safety programs of exceptional originality.

IT'S HAPPENING!

HOOPER DOUBLED!!

PULSE UP 50% BUSINESS TRIPLED!

KLAC

FIRST ON THE L. A. DIAL

Forward & upward with

THE SOUND OF LOS ANGELES

RAMBLER • BEVERLY HILTON • FULLER PAINTS • FALSTAFF • GENERAL TIRE • CHEVROLET GLENDALE FEDERAL • THRIFTY DRUG • HIRES • LUCKY LAGER • RAYCO • MARTIN MOTORS BUDWEISER • MGM • THRIFTYMART • PETER PAN • SCHICK • BARKER BROS. • VIC TANNY'S RALPHS MKTS • FOREMOST DAIRIES • FLAMINGO HOTEL • AMERICAN TOBACCO • P.S.A. MRS. CUBBISON • FORD DEALERS • HOLIDAY TRAVEL • S.T.P. • WHITE OWL • FISHER BODY BON AMI • RICHFIELD • LESLIE SALT • MARTIN MOTORS • WATER & POWER DEPT. • RCA SIMPSON BUICK • PLUS PRODUCTS INTERNATIONAL CIRCUS CBS-TV

570 RADIO KLAC



ROBERT FORWARD
EXEC. VICE PRESIDENT AND GENERAL MANAGER

CY OSTRUP,
VICE PRESIDENT IN CHARGE OF SALES

6363 SUNSET BLVD.
HOLLYWOOD 28
CALIF. • HO 2-7271

REPRESENTED NATIONALLY by
EDMUND PETRY & CO., INC.

HALL BDCSTG. CO.
M. W. HALL, PRES.

Kudos: **WSLS-TV,** Roanoke captured almost half of the awards handed out at the Virginia Associated Press Broadcast Awards.

Radio Stations

The latest leg in RAB's hard-sell promotion plan came in the form of an attack on the unawareness of many ad managers.

Addressing the Atlanta Ad Club, RAB pres. Kevin Sweeney said few ad managers become presidents of their companies because "they are rarely able to say definitely what the budget will accomplish."

Sweeney explained RAB's plan to underwrite studies of sales effectiveness in 25 markets.

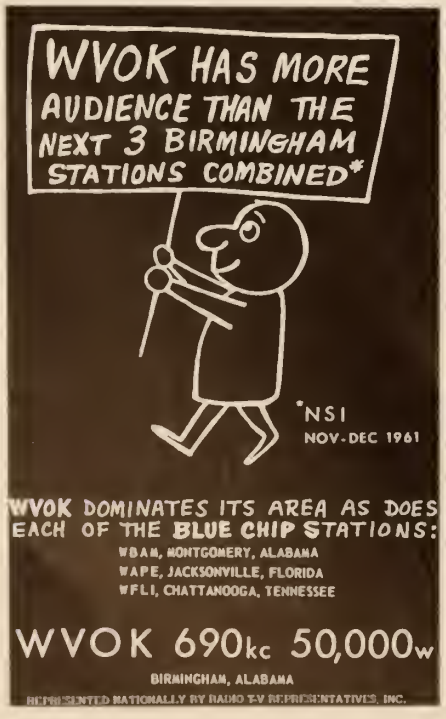
Happy anniversary: To **WFBR,** Baltimore celebrating its 40th birthday . . . to **WGN, Chicago** which signed on the air 19 May 1922 as WDAP . . . to **G. Richard Shafto,** executive vice president of The Broadcasting Co. of the South, celebrating 30 years with WIS, Columbia.

New quarters: **Broadcast Clearing House** moves to larger New York headquarters in Suite 1225 in the Associated Press Building at 50 Rockefeller Plaza and opens a Chicago office on 1 June in the Wrigley Building at 410 North Michigan Avenue.

PEOPLE ON THE MOVE: **Tom Howard** to general manager of KBEA and KBEY (FM), Kansas City . . . **Randy Dixon** to director of news and special events at WHAT, Philadelphia . . . **Jim Brown** to account executive in Los Angeles area for KEZY, Anaheim . . . **E. J. McCaffrey** to head of the Crowell-Collier broadcasting division, replacing **Robert M. Purcell** who joins the parent company. Programing vice president **Charles Blore** also departs the broadcasting division . . . **Jack Fenster** to account executive at Good Music Broadcasters . . . **Frank Craig** to general manager and **Bill Calder** to program director of WINZ, Miami.

Kudos: American Feed Manufacturers Assn. gave its farm broadcasters award to **Roddy Peeples,** farm service director of **KWFT,** Wichita Falls . . . **WMCA,** New York, was cited for outstanding public service by the Affiliated Young Democrats of New York.

Traffic awards: Radio stations copping Alfred P. Sloan Awards for outstanding work in highway safety promotion during 1962 were **WGN,** Chicago; **WJR,** Detroit; **WAVZ,** New Haven; **WWOM,** New Orleans; **KLON,** Long Beach.



Networks

There was lots of buying being done from the tv networks last week, both for the summer and next fall.

The summer buyers were Star-Kist (Burnett), for eight prime-time and eight daytime ABC TV shows; Wynn Oil (Erwin Wasey, R&R) for seven alternate weeks through 7 September of NBC Radio's "News on the Hour"; Zino Pads of Scholl Manufacturing (Donahue & Coe) for CBS Radio's "House Party" and 10 a.m. news; Colgate-Palmolive (Bates) for participations in NBC TV's "Shari Lewis Show" starting 30 June.

Thomas Leeming (Esty) picked up minutes in six daytimers on NBC TV to start 8 October and another fall sale at that network was to Minnesota Mining and Manufacturing (MJ&A) for minutes in "Sam Benedict."

In the area of tv specials, NBC sold its 18 December "Mr. Magoo's Christmas Carol" to Timex, via Warwick & Legler.

PEOPLE ON THE MOVE: **Howard Selger** to research manager at NBC Spot sales . . . **William W. Edwards** to manager of ABC TV on-the-air promotions . . . **Joseph M. Klein** to director, NBC International.

Kudos: Syracuse U. Television and Radio Center has named **Lawrence White,** CBS TV vice president of daytime programs, as winner of its 1962 Alumni Award . . . Sigma Alpha Iota, national music fraternity, honored **CBS TV's "Leonard Bernstein and the New York Philharmonic,"** with its 1961 tv award . . . **ABC Radio** got a special award from the American Emancipation Centennial Authority, 1963, for public service in the fight for human rights.

Representatives

Sales management responsibilities at the Chicago office of Katz are being re-aligned as a result of the appointment of Alan Axtell as manager of that office.

Robert Rohde has been named Chicago sales manager for Western tv stations and Joe Hogan fills the same post for the eastern group of Katz tv stations.

Bill Lee has been promoted to Chicago sales manager for the Katz radio stations.

Blair-TV played host to 25 agencies to present a detailed comparison between spot tv minutes and network participations.

To dramatize spot's higher degree of sponsor identity, Blair asked

viewers of the presentation to match 10 products with the 10 network shows in which they appear via a table card quiz called "Who's on First?"

Rep appointments: WTAF-TV, Marion, Ind. to **Weed Television** . . . WCCO, Minneapolis-St. Paul renewed five-year contract with **CBS Radio Spot Sales** . . . KAIL-TV, Fresno to **Tele-Radio & Tv Sales,** for national sales.

PEOPLE ON THE MOVE: Myron E. (Mel) Grossman to director of sales promotion for H-R Representatives and H-R Television.

Film

MGM Telestudios has published its second "Question and Answer" fact book on video tape for the commercial production industry.

The first book came out in January of 1960 and, says MGM, many significant changes in the past two years prompted this updated edition.

Questions about video tape are answered in a concise, non-technical manner.

Sales: ABC Films' "The Rebel" already sold to about 12 top markets, including WABC-TV, New York; KCOP, Los Angeles; WGN-TV, Chicago; WXYZ-TV, Detroit . . . **MCA TV** sold its seven full-hour off-network series to 27 more stations . . . **Twentieth Century-Fox Tv's** off-ABC TV hour-long series "Adventures in Paradise" has sold in 23 markets since its release three weeks ago.

New properties: MCA TV is offering 77 half-hours of "The Restless Gun," which had runs on NBC TV nighttime and ABC TV daytime. It stars John Payne.

PEOPLE ON THE MOVE: William G. Seiler to southern division manager of ABC Films . . . **Guy della Cioppa** to executive producer of Van Bernard Productions . . . **Richard Gray** to director of sales for Van Praag Productions.

Equipment

MobilFounds Corp., Santa Maria, Calif., has a new mobile tv audio monitor for professional use by those who have occasion to monitor tv programs.

The instrument, easily installed in automobiles, translates or converts the vhf tv frequency for reception over the am car radio without interferring with normal operation of the radio itself.

It's now being manufactured on a custom basis.

Ampex Corp. sales exceeded $84,000,000 in the fiscal year ended 30 April, up more than 20% from the $70,105,000 the year before.

Net earnings are estimated at $2,600,000 or 33 cents per share vs. a net loss of $3,930,000 or 51 cents per share in fiscal 1961.

New products: The FCC has just issued type approval covering the **McMartin Industries** TBM-3000, FM Broadcast Frequency Monitor which sells for $495 . . . **Jenfred Inc.** has unveiled its Jenfred Threplex which can project as many as nine slides simultaneously with moving effects providing changing combinations, animations and other special effects. It's been used during its experimental stage for Norelco Shaver, The American Heritage Show and the Kate Smith Program . . . **RCA** introduced a new AM/FM stereo multiplex/tuner amplifier in Chicago last week.

PEOPLE ON THE MOVE: Merrill A. Trainer to the new post of manager, international operations liaison, RCA Broadcast and Communications Products Division . . . **Don Cinalia** to assistant sales manager of the Industrial Products division of Jerrold Electronics Corp. . . . **M. E. Morrow** to chairman of the board of Telex.

$ $ $ $ $

Cash Register Sales

are

"PEOPLE TO PEOPLE"

in Kansas City

it's

KUDL

"PERSONALITY SELL"

K.C.'s Modern Sound for Sound Selling

Irv Schwartz

V.P. and Gen'l. Mgr.

Public Service

The pitfalls and rewards of broadcast editorializing were outlined to broadcast newsmen in Illinois.

The scene was a News Clinic sponsored jointly by the U. of Illinois school of journalism and communications, the News Broadcasters Assn. and the national Radio-Tv News Directors Assn.

Lead off speaker was William B. Monroe, Jr., now director of news for NBC in Washington but formerly news chief at the WDSU stations in New Orleans.

Monroe conceded there is justification for the fear that editorializing lacks a journalistic objectivity but said there is also proof that it brings life to a news operation.

Two stations have just published annual reports on their public service activities.

WJXT, Jacksonville put out a 16-page booklet called "Awareness—'61" which contains 32 photographs illustrating the station's efforts in this area.

WSJS (TV & AM) registered an almost 50% increase in public service programing over last year, documented in a brochure entitled "In the Public Service."

Public Service in Action:

• The **ABC Radio o&o's** are conducting a "Highways to Hope" campaign for the National Multiple Sclerosis Society. A huge hope chest will travel to the five cities where ABC has stations. The first person to open the combination lock will get a trip for two to Washington, D. C.

• **WICS (TV),** Springfield personalities Nick Alexander and Wally Gair discovered, while covering the storm which killed 12-year-old Gary Keller, that the family was in need of financial help. A three-day appeal brought in $712.

• **WCBS-TV,** New York announced a grant of four scholarships of $1,000 each to outstanding students in the all-city high school chorus and orchestra for continued study in the field of music.

Kudos: KETV, Omaha got an award plaque from the Nebraska Council for Educational Television in Teachers' College at the U. of Nebraska . . . **George Grim,** KMSP newscaster, was selected by the Minneapolis Citizens Committee on Public Education for the 1962 ETV Award for Outstanding Moderator of the "World Affairs" series which appeared over KTCA-TV, local educational station . . . **WTOL-TV,** Toledo won the Ohio State Bar Assn. Journalism Award for "The Law" . . . **Sterling C. Quinlan,** ABC v.p. in charge of WBKB-TV, Chicago was re-elected to the Board of Directors of the local American Red Cross chapter . . . **WXYZ-TV,** Detroit won a citation of merit from the Michigan Chapter of the National Multiple Sclerosis Society.

Station Transactions

Public Service Television has filed an application with the FCC to regain the right to operate channel 10 in Miami.

The company had operated WPST from August 1957 to November 1961. Last year the FCC gave L. B. Wilson Co. a temporary permit to operate that channel and set a 21 May 1962 deadline for new applications.

Public Service Tv, a wholly owned subsidiary of National Airlines, is basing its current application on testimonials of past service to southeastern Florida.

A CATV sale in excess of $500,000 has been negotiated by Blackburn.

System is Midwest Microwave Inc., Television Transmission Co. of Peru-LaSalles, Ill. whose officers are Earle S. Nelson Sr. and Jr.

Buyer: Americantenna Corp. of Denver. Calvin G. Heisler is chairman of the board and Col. Wendell W. Fertig is president.

Trade Dates

The Georgia Assn. of Broadcasters and the South Carolina Broadcasters Assn. will hold one of the first combined state meetings this summer.

Scheduled for 5-7 August at the Holiday Inn, Jekyll Island, the two groups will share the social events and programs but will hold separate business meetings on the final day of the convention.

NAB president LeRoy Collins will be one of the featured speakers.

Calendar: The **AFA Seminar** will be held at Harvard U. from 15-27 July . . . The Fall Convention of the **Texas Assn. of Broadcasters** will be 21-22 October at the Granada Hotel in San Antonio.

Outstanding values in broadcast properties

An estate liquidation on a fulltime station. Needs an owner-operator. Fine educational area. Small downpayment and a liberal payout.

NORTHWEST
$70,000

Profitable daytimer in a single station market. Personal circumstances makes this a bargain at $65,000 on terms, with $25,000 cash down.

TEXAS
$65,000

BLACKBURN *& Company, Inc.*

RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois Financial 6-6460	Clifford B. Marshall Stanley Whitaker Robert M. Baird John G. Williams 1102 Healey Bldg. JAckson 5-1576	Colin M. Selph Calif. Bank Bldg. 9441 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-2770

Sponsor backstage (*Continued from page 12*)

an excellent example of another of my pet themes, the interdependence of each branch of show business on the other, as illustrated in today's sermon on industry awards. On the Tuesday following the Emmy Awards, the aforementioned National Academy of Recording Arts and Sciences awards, called Grammys, will be presented at the Waldorf Astoria.

Judy's "Judy at Carnegie Hall" is up for the award as "Album of the Year." And her performance in that package is up for the "Best Solo Vocal Performance—Female" prize. The Grammy nominations contain many other examples of how each branch of the entertainment art draws from others.

Incidentally, the only recording of a television score which won a nomination was the Johnny Williams record of the "Checkmate" score.

Battling "Moon River" for the "Song of the Year" title is "Make Someone Happy" from the Broadway musical comedy, "Do, Re, Mi." The interrelationship between motion picture, Broadway theater and television material and/or performers is, neither new nor startling. But our Grammy nominations turn up an exceptionally interesting contender from the advertising business. On 4 May Stan Freberg was given a citation by the annual American Television Commercials Festival in New York for his series of commercials for Chun King, Nytol, Cheerios, and *TV Guide*. And more recently the Radio Advertising Bureau gave Stan its top award of $1,000 for creative excellence in commercials first heard on radio in 1961. Stan won the grand for his Meadow Gold Dairy spots, which ribbed "My Fair Lady." Hill, Rogers, Mason & Scott of Chicago was the agency for the account.

A nation of prize-givers

One more reason why I question whether radio and television's more serious-minded leaders will have too much success in curtailing awards activity is that we are, let's face it, a nation of prize-givers and top-10-worshippers. We enjoy arguing about the worthiness of the winners. No awards were ever given in any phase of show business which weren't challenged by any number of very vocal minority groups.

You surely recall the fuss made in many quarters over the special award the Peabody judges gave to FCC Chairman Newton Minow. There had been talk that the Television Academy was planning to invite him as an honored guest to the Emmy festivities. On the mere report there was a reasonable number of screams of protest.

This year's presentation of the Grammys by the National Academy of Recording Arts and Sciences, incidentally, is the only one of the major entertainment industry awards events which is not being telecast. Why not is a long, sad story, which I don't intend to go into here. (Incidentally, this show would make as good a buy for the right advertiser as either the Oscars or the Emmys). But the other day I got a nice note from Mark Olids, program director of WNEW, New York, in which Mark said:

"WNEW will do the exclusive broadcast of the ten key NARAS Grammy Awards from 11 to 11:30 p.m. on May 29. . . . Since WNEW has a large stake in the record business, we intend to see that this affair is given all the importance it truly deserves."

That, too, I think, is a nice example of interdependence.

Sorry, we don't cover Moscow . . .



. . but just about every other 'phone number you need is in SPONSOR'S 5-CITY TV / RADIO DIRECTORY.

Networks, groups, reps, agencies, advertisers. Film, tape, music and news services. Research and promotion. Trade associations (and even trade publications).

All in the convenient pocket-size, for only $.50 from

SPONSOR SERVICES

555 Fifth Avenue, N. Y. 17

WHAT ARE YOUR PHOTO REQUIREMENTS?

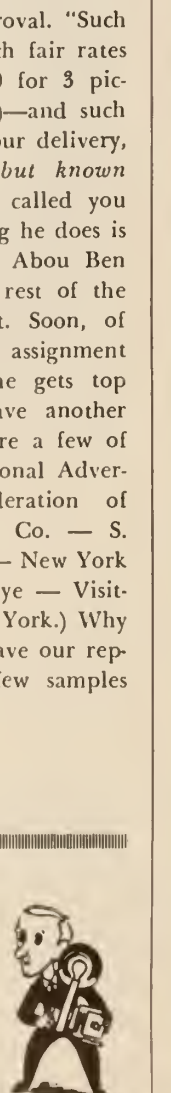
"HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only $22.50 for 3 pictures, $6 each after that?')—and such wonderful service ('one-hour delivery, you say?')—why, *had I but known* about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't *you* call now and have our representative show you a few samples of our work?

BAKALAR-COSMO PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19

212 CI 6-3476





Tv and radio NEWSMAKERS



Willard L. Dougherty has been named general sales manager at SPONSOR. Dougherty has been eastern sales manager and assistant sales manager since joining the magazine in January 1960. He was previously a sales representative for five years with WJW-TV, Cleveland, executive vice president and general manager of WDOK, Cleveland, sales manager at WSRS, Cleveland, station manager at WHHH, Warren, O. and station manager at WRBL, Columbus, Ga.



Ken H. James has been appointed sales manager of KETV, Omaha. James joined the tv outlet in July 1959, serving as program department manager until taking up his new duties. He has an extensive broadcasting background which includes engineering, announcing, sales, and television directing over a period of 20 years. From 1957 to 1959 he was manager of the program department for KENS-TV, San Antonio. Replacing James as head of the KETV program department is R. Douglas McLarty.



James E. Bailey, who began his broadcasting career in Birmingham in 1937 and was manager of WBRC radio in 1953, has returned to the Taft station as general manager. Before entering the broadcasting field, Bailey had been associated with the advertising department of the Birmingham *News* since 1924. During his broadcasting career he has been general manager of WAGA (AM and TV) in Atlanta and WSPD radio in Toledo. He was manager of WJW radio, Cleveland, before returning to WBRC.

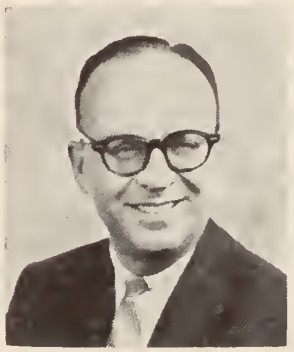


Henry O. Pattison has been elected chairman of the executive committee of Benton & Bowles. He'll continue as head of the agency's plans board. Pattison joined B&B in 1942 as copy group head after 10 years as copywriter and later group head with J. Walter Thompson. In 1943 he was named a v.p. and was elected to the board of directors in 1947. In 1952 Pattison was named senior v.p. and chairman of the plans board. He served as head of creative services until February 1958.

frank talk to buyers of air media facilities

The seller's viewpoint

Prompted by a recent SPONSOR *article on radio's changing formats, Martin Beck of The Katz Agency wrote some thoughts of his own on the subject for this column. The rapid changes in program formats, Beck writes, require that "broadcasters and representatives keep the buyer informed." A 23-year veteran at Katz, he was appointed assistant radio sales manager in October 1959. A graduate of Cornell University in 1938, Beck's first job in radio was with KOIL, Omaha. A long-time New York radio salesman, he has been "on the street," calling on major advertising agencies for Katz.*



Radio's changing sounds are a timebuyer's homework

If the editors of SPONSOR don't mind [ED. NOTE: We don't], I'd like to offer this as a post-script to the recent two-part article on "Radio's Changing Sounds" [30 April, 7 May]. For I feel that even in those two generous installments only the broadest aspects of the subject could be covered.

Radio is changing so frequently, and often in such subtle ways, that if you're a radio timebuyer and you've been away from the office for a spell, the chances are you will have to re-evaluate any pet list you may have of "must-buy" radio stations. And, you will now have to re-examine such a list every time a major buy comes up.

There are, of course, the obvious basic changes that have been taking place in the switch-over from predominantly "modern music" operations. WHN, New York, as SPONSOR pointed out, is one example of the drastic change. And there are many less dramatic, but equally important changes taking place all over. Some of the steps taken by radio stations to achieve a new sound are quite subtle; but be they obvious, or slight and subtle, the changes in station programing that are going on in markets everywhere almost always have a marked effect on a station's appeal to listeners. And radio timebuyers now, more than ever, will have to make every effort to keep abreast of the changes. (We understand Young & Rubicam, for example, recently had a team of observers out on the road, listening to and evaluating the new sound of radio stations in a large number of markets.)

How very exciting it is to realize that much of the copy-cat, "me-too" element is disappearing! No intelligent radio station operator today can afford to be the second-best "modern music" station, the second-best "middle-of-the-road" music station, the second-best "better music" station. No matter what niche he seeks, he must zealously work to be the best.

It's interesting to chat with agency people back from vacation. They'll invariably comment on their radio listening with remarks like:

"I never realized how much the stations have changed their programing since I was in that market."

"I haven't always been impressed with the over-all image of station XXXX—but they have a better station. Their music, news, production have improved tremendously."

And that's the healthiest thing that's happened to radio in years. The net result is that every city is beginning to hear the best radio ever—the refined end-product of thoughtful programing, polished production, intelligent promotion, and provocative and listenable public service features. It takes long hours, much exercise of the cerebellum, loving care—and money. But it's worth it.

Radio now has many faces. And every visage has its fans. This most certainly has complicated the lives of the buyers of time who must keep up with these changing and improving concepts. But keep up with them they must, for the unfortunate alternative is that they may spend their client's money without full effect——they may vainly dilute their sales messages by reaching the same segment of the public time and again, and, in many cases, the wrong audiences altogether for their product messages.

The knowledge of the programing profiles of America's radio stations is as important to the buyer of time today as the pure rating and coverage criteria were ten years ago.

The broadcaster's job, and the representative's job, is to keep the buyer informed and aware of these changes. But it is the buyer's job, and a tough one, to spend the time and effort needed to absorb the information. The net result of "Radio's Changing Sounds" is that radio 1962 is better than ever—and still improving. Radio 1962 is effective for the advertiser—that's why more money is being spent in the medium. And there's much more to come.

SPONSOR SPEAKS

Clear heads on product protection

The bitter argument which exploded in last week's issue of SPONSOR and other trade publications on the product-protection battle involving Ted Bates and Westinghouse Broadcasting cannot be settled easily or with strong-arm tactics on either side.

Bates, Y&R and other agencies and their advertiser clients have been growing genuinely disturbed over the trend to relax product protection rules on tv and radio stations and networks.

Stations and networks on the other hand have been complaining with increasing vehemence that old product protection rules and procedure, have involved them in a statistical nightmare—an utterly impossible situation, brought on by the vast proliferation of brands, and the expansion of companies into new product areas.

Neither side is entirely without rights in the case. Both have strong arguments favoring their position. Both are growing more heated and determined.

We suggest, however, that it would be tragic if the present atmosphere of hostility were allowed to ripen and fester and agency-station relations were allowed to deteriorate further because of product protection differences.

What is clearly needed is an open, honest, out-on-the table meeting of minds, and believe that the TvB and the 4As should take the lead in scheduling such a session.

Let all the facts about product protection—its value to advertisers, its headache to broadcasters—be brought out in the open, and a solution found through a cool-headed examination of facts, not the hot-tempered issuance of inflammatory orders, or publicity statements.

We call on Norman (Pete) Cash of TvB and John Crichton of the 4As to take the lead in organizing such a forum. We suggest that they enlist all possible sources of help, the ANA, NAB, SRA and the networks, and present all aspects of the problem.

At all events, let the matter of product protection be approached with clear heads and good faith on both sides. It is a difficult, knotty, tangled subject which is not going to get any easier with the passage of time.

10 SECOND SPOTS

Tough neighborhood: And you think your neighborhood was tough. One of the writers of the *Untouchables* learned about hoodlumism first hand as a boy on New York's lower East side. He told a magazine interviewer, "The neighborhood in which I grew up was so tough that whenever a cat stalked down the street with ears and a tail, everybody knew it was a tourist."

Basic psychology: Tom Chisman of WVEC-TV, Norfolk-Newport News, was on his way to Idlewild Airport last week when a careless pedestrian darted in front of the cab he was in. The driver swerved and managed to miss him, giving the side of his cab a resounding slap with his left hand as he did so. Chisman unsnarled himself in the back seat and asked, "What was the big idea of that slap?" "Very simple," said the cabbie, who obviously was a student of Dr. Ernest Dichter. "If I sounded my horn he'd have known I saw him and he'd ignore me and go on the same way next time. When I banged my door, however, he thought he'd been hit—and he won't forget in a hurry."

Boyhood: Martha Wright, star of Rogers & Hammerstein's *Sound of Music*, officiated at the luncheon given by the Advertising Sportsmen of New York at Mike Manuche's, her husband's restaurent. Presenting Jack Staub of Palmer Associates with a prize representing two weeks' use of a motorboat given by Traveler, and a Cox trailer, she said of her husband, "Mike was raised in a trailer. In fact, he was the only little boy whose home ran away from him."

Running scared: When Bill McDaniel, executive v.p. of NBC Radio, was officially made president of the International Radio & Tv Society (formerly the RTES) at a luncheon last week, comic Jan Murray told the audience, "All you advertising guys are the same. From the minute you get up in the morning you're dogged by fear. Fear of the client, fear of the v.p. in charge of, fear of a hundred different things. Just to prove my point, is there one single agency man here who will stand up and volunteer to take the Revlon account?"

The Mark of Success in Station Planning

The RCA managram has been a guide to selectian of the best in braadcast equipment and services for over 30 years.



RCA The Most Trusted Name in Electronics



HE APPRECIATES THE *QUALITY TOUCH!*

Audience is not only "numbers" . . . it's people . . . men like this one. The wage-earner who has more leisure time; has more money to spend; appreciates quality because he's actively stepping up his living standard. Nationally, for instance, he buys 40% of the most expensive refrigerators; 38% of the top-priced washing machines. If you're selling quality, use WFAA-TV, the station with the quality touch!

WFAA-TV dallas

AT COMMUNICATIONS CENTER abc

TELEVISION SERVICE OF THE DALLAS MORNING NEWS

Represented by Edward Petry & Co., Inc. *The Original Station Representative*

RECEIVED
JUN 1962

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

4 JUNE 1962—40c a copy / $8 a year

AGENCY ENIGMA—is marketing dead as an agency function? Ad leaders ponder a vital question p 27

ABC TV's HOT SEAT—a close-up of Tom Moore and how he is changing the course of the network p 32

WB

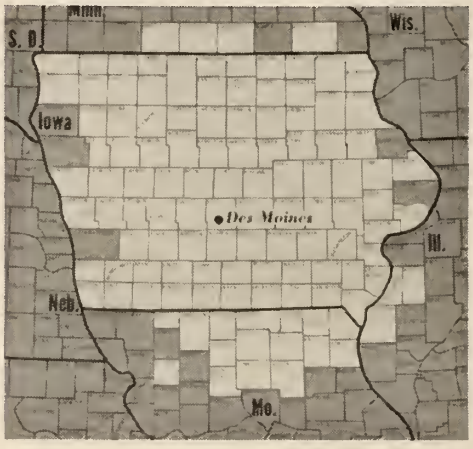


For the first time Warner Bros.' most popular TV series are available on an individual market basis.

■ MAVERICK, starring James Garner and Jack Kelly; ■ SURFSIDE 6, starring Van Williams, Lee Patterson, Diane McBain and Margarita Sierra; ■ SUGARFOOT, starring Will Hutchins; ■ THE ROARING 20's, starring Dorothy Provine, Rex Reason, Donald May and Gary Vinson; ■ BRONCO, starring Ty Hardin; ■ BOURBON STREET BEAT, starring Andrew Duggan, Arlene Howell and Richard Long; ■ THE ALASKANS, starring Roger Moore, Dorothy Provine and Jeff York; ■ LAWMAN, starring John Russell, Peter Brown and Peggie Castle; ■ COLT.45, starring Wayde Preston and Donald May.

Warner Bros.' TV Division, 666 Fifth Ave. New York, N. Y. CI 6-1000

WHO Radio reaches 42% of all the homes in "IOWA PLUS"



Nielsen Coverage Service 1961
Map © 1962 A. C. Nielsen Co.

DURING the years since NCS No. 2, the idea has grown and grown that, to reach an important percentage of radio listeners in any large area, it is necessary to use a multiplicity of stations throughout the area.

NCS '61 now proves that this is not true in WHO Radio's case. 42% of the total homes (44% of radio homes) in the mapped area above listen to WHO Radio weekly. WHO Radio actually *reaches* 354,050 homes in Iowa, Minnesota, Illinois and Missouri.

Today as for many, many years, you can talk to more people per dollar with WHO than with any other radio station in Iowa. By any and every measure, WHO Radio is one of the greatest "buys" in American advertising.

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

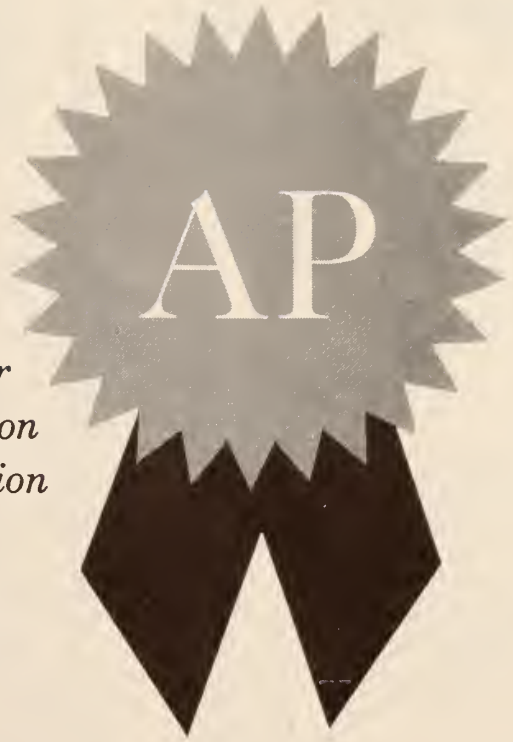
NBC Affiliate

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC and WOC-TV, Davenport



Peters, Griffin, Woodward, Inc., *National Representatives*

WPEN wins more top awards for news in Associated Press Competition than any other radio station in Pennsylvania . . .



Results of Associated Press Awards to Radio Stations in Pennsylvania . . .

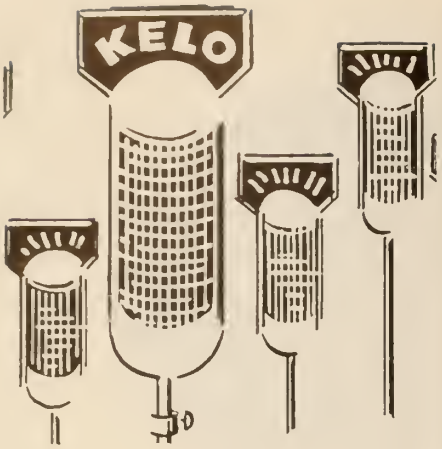
OUTSTANDING WOMEN'S NEWS	OUTSTANDING COMMENTARY	EDITORIALIZING	OUTSTANDING REPORTING	OUTSTANDING NEWS OPERATION
FIRST ..... WPEN	FIRST ..... WPBS	FIRST ..... WCAU	FIRST ..... WPEN	FIRST ..... WCAU
	SECOND ... WPEN	SECOND ... WPEN		SECOND ... WPEN

You can't win 'em all, but we believe the above record supports our claim that your commercial gets a pretty good break on WPEN.

WPEN

THE STATION OF PERSONALITIES

REPRESENTED NATIONALLY BY GILL-PERNA, INC., NEW YORK



OTHER STATIONS, PLEASE COPY!

It's a charmer, that KELO-PLAN RADIO. But there's no patent on it. Once you've watched it perform for you, Molohon-style, on KELO SIOUX FALLS, feel free to ask your station buys in other markets to wrap you up a package like it too. The live ones will, and we'll be happy to forward them the KPR blueprint.

KELO-PLAN RADIO is a whole new method of massive saturation—easy to buy as a single spot. It gives you machine-gun coverage across the clock . . . driving times in droves . . . KELO's other peak periods too . . and KELO-LAND's full battery of personalities to talk up your spots. Get with it!



NBC

K E L O

13,600 WATTS RADIATED POWER

Sioux Falls, S.D. and all Kelo-land

JOE FLOYD, President

Jim Molohon, Mgr , Evans Nord, V P & Gen. Mgr.

Represented nationally by H-R

In Minneapolis by Wayne Evans & Associates

MIDCO

Midcontinent Broadcasting Group

KELO-LAND tv and radio Sioux Falls, S. D.; WLOL am, fm Minneapolis-St. Paul; WKOW/am and tv Madison, Wis.; KSO radio Des Moines

© *Vol. 16, No. 23* • **4 JUNE 1962**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

Is marketing 'dead' as an agency function?

27 SPONSOR asks a rude question about a vital industry issue, and the top echelon of agencies give some sharp, searching, provocative answers

Radio's unknown audience

30 Listeners tune-in more often, have more definite opinions on radio advertising than is generally believed; reactions are revealed in BBB survey

The Tom W. Moore picture at ABC TV

32 Ollie Treyz's replacement predicts SRO business at ABC TV but says real punch won't come until '63-'64—says Minow's influence is for better

Tv gets 89% of wax budgets

34 Floor-furniture polish advertisers spent $18.8 million in tv in 1961, an 11.5% rise over 1960; Johnson buys 40% of total; Beacon enters video

Chevron backs safety belts

36 Caloil dealers meet new faces by selling seat belts at cost and installing them free; radio gets the biggest play in four-media campaign

Local shows' new tv 'web'

37 TAC's cooperative plan for distributing best locally produced tv shows, attracts much nation-wide interest from both stations and advertisers

NEWS: Sponsor-Week **7**, Sponsor-Scope **19**, Spot-Scope **56**, Washington Week **55**, Sponsor Hears **58**, Sponsor-Week Wrap-Up **62**, Tv and Radio Newsmakers **68**

DEPARTMENTS: Commercial Commentary **14**, 555/5th **16**, Timebuyer's Corner **42**, Seller's Viewpoint **69**, Sponsor Speaks **70**, Ten-Second Spots **70**

Officers: *Norman R. Glenn*, president and publisher; *Bernard Platt*, executive vice president; *Elaine Couper Glenn*, secretary-treasurer.

Editorial: editor, *John E. McMillin*; news editor, *Ben Bodec*; senior editor, *Jo Ranson*; Chicago manager, *Gwen Smart*; assistant news editor, *Heyward Ehrlich*; associate editors, *Mary Lou Ponsell, Jack Lindrup, Mrs. Ruth S. Frank, Jane Pollak, Wm. J. McCuttie*; contributing editor, *Jack Ansell*, columnist, *Joe Csida*; art editor, *Maury Kurtz*; production editor, *Barbara Love*; editorial research, *Mrs. Carole Ferster*; special projects editor, *David Wisely*.

Advertising: general sales manager, *Willard L. Dougherty*; southern manager, *Herbert M. Martin, Jr.*; midwest manager, *Larry G. Spangler*; western manager, *George G. Dietrich, Jr.*; production manager, *Leonice K. Mertz*.

Circulation: circulation manager, *Jack Rayman*; *John J. Kelly, Mrs. Lydia Martinez, Sandra Abramowitz, Mrs. Lillian Berkof*.

Administrative: business manager, *C. H. Barrie*; bookkeeper, *Mrs. Syd Guttman*; secretary to the publisher, *Charles Nash*; *George Becker, Michael Crocco, Jo Ganci, Patricia L. Hercula, Mrs. Judith Lyons, Mrs. Manuela Santalla, Irene Sulzbach*; reader service, *Mrs. Lenore Roland*.

Member of Business Publications Audit of Circulations Inc.

BPA

© 1962 SPONSOR Publications Inc.

SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation, and Advertising Offices: 555 Fifth Av., New York 17, MUrray Hill 7-8080. Chicago Offices: 612 N. Michigan Av. (11), 664-1166. Birmingham Office: 3617 8th Ave. So., FAirfax 2-6528. Los Angeles Office: 6912 Hollywood Blvd. (28), HOllywood 4-8089. Printing Office: 3110 Elm Av., Baltimore 11, Md. Subscriptions: U. S. $8 a year. Canada $9 a year. Other countries $11 a year. Single copies 40¢. Printed U.S.A. Published weekly. Second class postage paid at Baltimore, Md.

SELL FAST

to 6 of America's Top 10 Markets

Fast reaction is common reaction with RKO General audiences. Their built-in loyalty to these strong stations, and their belief in the dependability of RKO General advertisers mean that you need less time to introduce a service, build a brand, make a sale.

You sell fast on RKO General stations because you sell in 6 of the top 10 markets, plus one of the South's richest areas. You reach areas populated by 67 million consumers.

You sell fast because adult programming and a sense of community responsibility have helped make RKO General the largest, most powerful independent broadcast chain in the country.

Get the details on reaching the RKO General target markets, fast and efficiently. Talk to your local RKO General Station or the RKO National Sales Division man.

RKO GENERAL

A GENERAL TIRE ENTERPRISE

NATIONAL SALES DIVISION OFFICES

New York: Time & Life Building, LOngacre 4-8000
Chicago: The Tribune Tower, 644-2470
Hollywood: 5515 Melrose, HOllywood 2-2133
San Francisco: 415 Bush St., YUkon 2-9200
Detroit: Guardian Bldg., WOodward 1-7200
Atlanta: 1182 W. Peachtree N.W., TR 5-9539
Dallas: 2533 McKinney St., RIverside 2-5148
Denver: 1150 Delaware St., TAbor 5-7585

NEW YORK WOR-AM/FM/TV **LOS ANGELES** KHJ-AM/FM/TV
DETROIT CKLW-AM/FM/TV **BOSTON** WNAC-AM/FM/TV THE YANKEE NETWORK **MEMPHIS** WHBQ-AM/TV
SAN FRANCISCO KFRC-AM/FM **WASHINGTON, D.C.** WGMS-AM/FM

king-size audience

WGAL-TV

Your advertising dollar spent on this multi-city station is doubly rewarding. First, because of its wide market coverage, including several metropolitan areas, and many other cities and towns. Second, because of the vast size and loyalty of its audience. WGAL-TV is far and away the favorite of viewers in hundreds of communities.

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.



Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco

4 June 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

FCC BLOCKS CBS PLAN

FCC rules CBS TV compensation plan is in violation; orders 40 CBS station contracts to be renegotiated

Washington:

The FCC last week unloaded a hard tackle on CBS TV in the network's efforts to get a better clearance break from affiliates.

Ruled the FCC:

1) The new CBS TV compensation plan fattening up the clearance incentive was in violation of the commission's rules and regulations.

2) The network must renegotiate the contracts with some 40 stations that accepted the new compensation plan. (In other words, make it unbinding.)

The plan, under attack from the Department of Justice also via a suit, provides for stations getting 10% of the regular station rate for the first 60% of network programing and 60% of the card rate for each additional hour of CBS TV programing cleared.

Under the old compensation plan affiliates cleared the first five hours gratis and received 30% after that.

At the time CBS TV announced the plan NBC TV intramurally expressed a scepticism about the network being able to put it through in light of the option time pressures being exerted from various Washington quarters.

(In New York CBS TV headquarters said that it would reserve comment on the FCC's ruling and order until it's had a chance to study the decision.)

The Justice Department had filed a suit in New York City on 12 April against CBS, charging the network with forcing stations under the new plan to take almost the entire network afternoon and evening lineup.

The FCC said it believed the CBS plan was intended "to hinder a station" from clearing for other network and non-network programs."

RKO's SUBSCRIPTION TV OUTLET TO START SOON

WHCT, Hartford, said to be the nation's first subscription tv station, will go on the air 29 June on channel 18.

The station, which will not have commercials, goes on the air within four months in a U. S. Court of Appeals decision upholding an earlier FCC license allowing the owner, RKO General, to conduct a three year test of the Zenith subscription tv system.

Y&R MEDIA DEPT. MAY GO CHIEFLESS

It now appears that Young & Rubicam, which placed over $95 million in air media and some $225 million in all media last year, will be with-

(Continued on page 10, col. 3)

Voice style use in legal jeopardy

There may well be sweeping implications for animated commercials and cartoon programming in a Federal court decision that an entertainer has the right to sue for unauthorized use of imitations of his style or vocal delivery.

The decision could apply to commercials and cartoon shows that borrow the voice style of well known comedians. The precedent came up in the suit of Bert Lahr for $500,000 against Lestoil and Robert Lawrence for alleged use of his style in animated commercials seen in 1958.

The case was first dismissed in a Boston Federal court but has now been sustained in a Court of Appeals.

Lahr's lawyer said he may also sue Kellogg for a parallel unauthorized characterization in Yogi Bear, a national spot cartoon series produced by Screen Gems.

NBC TV writes $9.2 mil. in 1962-63 daytime

NBC TV reported last week daytime sales for 1962-63 amounting to $9.2 million (estimated) in quarter hours and minutes.

Three advertisers signed for extensive quarter-hour schedules. They are: P&G (Compton, B&B, D-F-S), Borden (Y&R), Miles (Wade).

In addition, Quaker Oats (Lynn Wade) came in for minutes.

MEXICAN TV MOGUL TO INVADE U.S.

A network of seven Spanish language tv stations in the U. S. near the Mexican border has been formed and a national sales representative, Spanish International Network Sales, has been created for the stations.

What's novel is that Emilio Azcarraga, Jr., an important figure in Mexican tv, is behind the group which is invading seven U. S. tv markets. So far all the markets announced are near to the Mexican border—but reports were circulating last week that Azcarraga was negotiating for a station in New York City.

There are said to be 3 million Spanish speaking viewers covered by the U. S. border stations.

Carlos Franco has been appointed v.p. and general manager of the newly created sales representative, Spanish International Network Sales.

The seven stations, which are the only stations received in the United States which program entirely in Spanish, are KWEX-TV, San Antonio; XEFE-TV, Nuevo Laredo-Laredo; XEJ-TV, Juarez-El Paso; XEFA, Nogales-Tucson; XEWT-TV, Tijuana-San Diego; XEM-TV, Mexicali-El Centro, and KMEX-TV, Los Angeles (in construction, starting 1 September).

Emilio Azcarraga Jr., is president of SI and Rene Anselmo is executive v.p. in program production. Franco was formerly with Y&R, Kudner, and Crosley Broadcasting.

Pulse: battery radio ratings 13 years old

Pulse, replying to Nielsen's recent announcement of a new battery radio audience measurement service without mentioning the rival by name, last week retorted that it has been doing just that for the past 13 years.

Pulse president Sydney J. Roslow points out that Pulse measures out-of-home auto and battery radio lis-

(Continued on page 62, col. 1)

Trendex to start ad impact service

Trendex has developed a new syndicated service which it calls the Advertising Penetration Index.

A new quarterly service will use 5000 households for 3000 complete interviews to determine brand acceptance and awareness.

Trendex's tv audience measurement services will continue on a custom basis.

The first API, prepared late in June, will be ready late in July. The next reports will be available in late October, January 1963, and the following April and July.

Trendex will relate advertising penetration to the following scale: unawareness, awareness, comprehension, conviction, action, and repeat action.

The service intends to measure what it calls "Share-of-Mind," a preliminary to an advertiser's share-of-market.

BERGMANN FORMS UNIT, CHARTER PRODUCERS' CO.

Ted Bergmann has formed Charter Producers' Corporation, a new programing company. He resigned as v.p. of advertising for Revlon recently.

Bergmann describes the new company as "a producers company wherein the members will function individually and collectively in the production, acquisition, and management of program properties."

The plan calls for a revolving fund available to producers who will concentrate on the creative end of tv production while Bergmann handles the business end.

The group also intends to plan programs for advertisers.

Bergman, before joining Revlon, was president of Parkson Advertising for three years and v.p. and associate director of tv for McCann-Erickson for two years.

WALL ST. DIP, CLIMB STIRS MADISON AVE.

The attention of Madison Avenue was riveted on Wall Street last week as admen watched to see what kind of recovery the stock market would make after its most drastic drop since 1929.

The networks jumped in with news coverage, following the market on regularly scheduled news programs, and adding special shows.

ABC TV did not add any special programs but Howard K. Smith covered the situation on his Wednesday show, and the network has Walt Rostow and Walter Heller coming up on Issues and Answers on 3 and 10 June. ABC Radio added no special coverage.

A humorous sidelight at ABC: an episode of Leave it to Beaver called "Stocks and Bonds" was inserted into the network schedule for 23 June.

CBS TV did a special show from 7:30-8 p.m. on Wednesday, and CBS Radio added 10 minutes of extra news on the market Tuesday at 4:35 p.m.

NBC TV added a special news show at 11:15-11:30 p.m. Tuesday and NBC Radio had a 15 minute special news program at 9:45 the same night.

Mutual did not add any special news coverage of the stock market.

Newman named H&G v.p. and media director

Stanley Newman has been named v.p. and media director for Hicks & Greist.

Newman will be in charge of a newly combined all-media department, and will be responsible for evaluation and purchase of print and broadcast media.

The radio and tv programing and production departments continue under v.p. V. J. Daraio. Horace Judson, former print media director, moves up to become agency services supervisor.



a statement of

WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

A great number of things have been said from time to time about the UHF channels by those people who know very little about the subject, who nevertheless pontificate at great length on this, or any other matter. We have heard talk about the UHF from those who represent manufacturers, people who have represented VHF operators and they all say things about the ultra high frequency television band.

We are not about to say that these people are not entitled to hold opinions; but we actually happen to know something about the ultra high frequencies, and we have gained all our knowledge the hard way. Our company operates television channels from 14 to 81 and all the way stages, and our stations operate in some of the ruggedest mountain country east of the Mississippi, and furthermore, for the most part we make a profit. We'll grant that we don't make a fantastic profit like those who oppose the Commission's deintermixture proposals.

We can tell you that we know something about UHF and that those people who talk from a wealth of inexperience on this subject are no more competent to tell all about UHF than we are to talk about outer space.

We can assure the world from having done it the hard way against what everyone knows have been pretty tough odds, that UHF can and does provide an excellent and very satisfactory means of serving "the public interest, convenience and necessity."

It reaches people in the hills and the woods and the plains. It carries advertising value and impact and we're proud to note our channel is 22—or 32—or 14—or 74 or 81.

Represented nationally by HOLLINGBERY

CBS' Hayes salutes KMOX as 'talk' pioneer

CBS Radio president Arthur Hull Hayes, heard last week on a KMOX, St. Louis program via a two way line from New York, said that the station was "the pioneer" in the field of news and information programing and that programing of this type continues to be the trend.

Hayes said that over 55% of CBS Radio network programing is of news or related types. He suggested that people wanted information and a revival of network soap operas was unlikely.

The program on which Hayes appeared was At Your Service, the host of which is Jack Buck.

Post-50 features sold

Seven Arts Associated reports four more sales of its post-1950 feature films last week.

The stations are: WNAC-TV, Boston; KOAT-TV, Albuquerque; WALA-TV, Mobile, and WEEK-TV, Peoria.

ABC TV meetings

Executives of ABC TV will meet with the board of governors of the tv affiliates association in New York on 6 June, it was annnounced last week by Robert L. Coe, v.p. in charge of tv station relations.

The meeting will take place at the Savoy Hilton. On the same day at the Roosevelt Hotel in New York, ABC International and CFTO-TV, Toronto, will hold a presentation and cocktail party for advertising executives.

NBC TV sales service

NBC TV has reorganized its sales service department, director Stephen A. Flynn announced last week.

Under the new arrangement, Arthur J. Johnson becomes manager, co-op, station sales and clearance, George A. Hooper is manager, station sales and clearances, Theodore Reinhard is manager, co-op sales, Harvey Cannon is manager, special services, and James P. O'Brien is manager, station services.



The PGW Colonel gives "Pete" Peters a 30-year toast

THE FAMOUS PGW Colonel himself, recruited for the 30th anniversary celebration of the founding of Peters, Griffin, Woodward (formerly Free & Sleininger, later Free & Peters) toasted PGW president H. Preston Peters last week as Mrs. Peters looks on. The company's staff and their families joined in a big dinner celebration on 29 May in New York. PGW is national sales representative for 37 tv stations and 27 radio stations, with 12 offices.

Y&R media dept.

(Continued from page 7, col. 2)

out a specific departmental media chief come 1 July.

At the end of this month, William E. "Pete" Matthews, v.p. and director of media relations and planning, is retiring after 18 years with the agency. The post with this title will then remain vacant.

Last week agency president George H. Gribbin announced that William J. Colihan, Jr., had been elected a senior v.p. and would report to him directly on the combined fields of media, merchandising, and research.



Wm. J. Colihan, Jr.

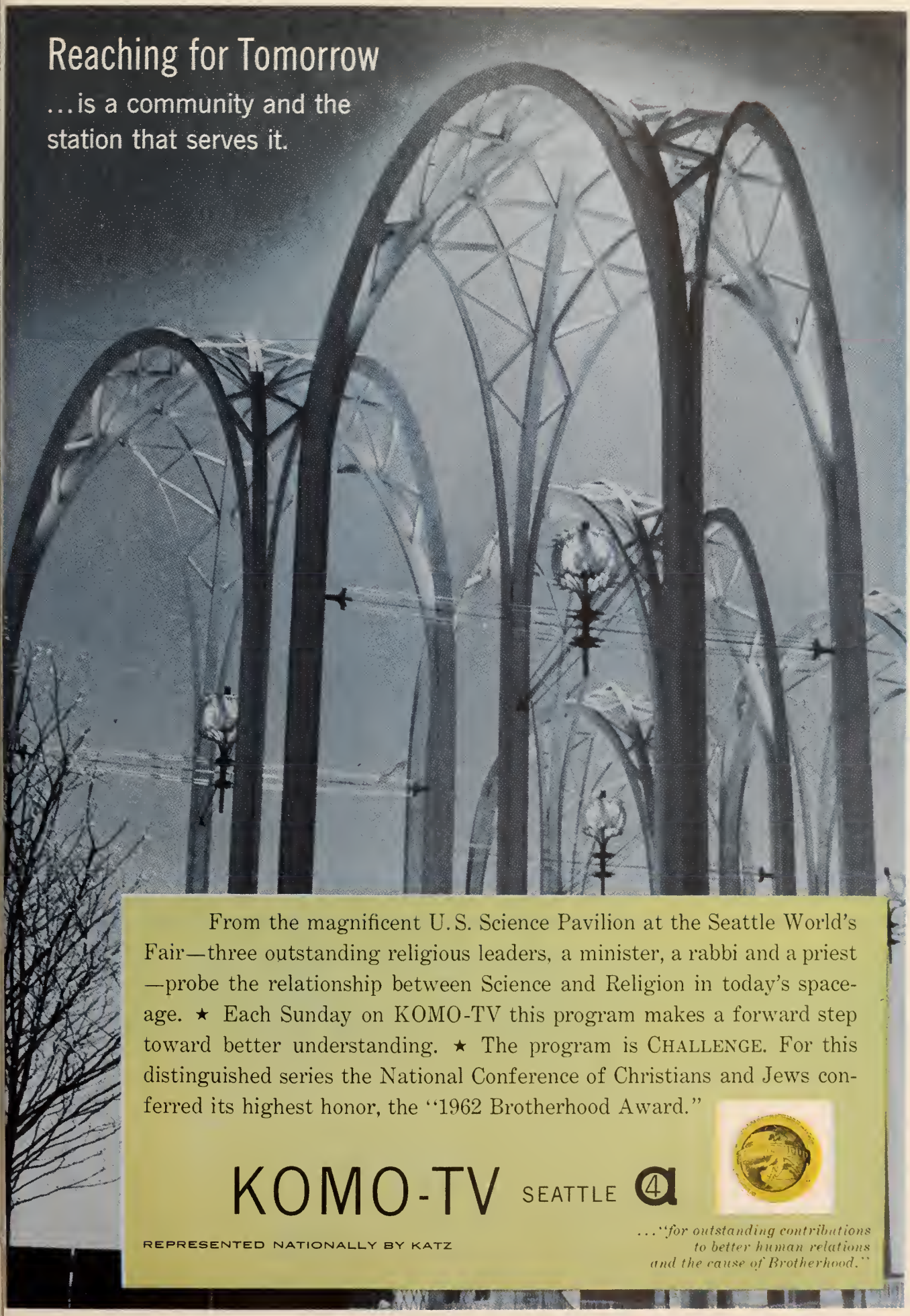
The new chain of command will have v.p. and senior media directors Joseph F. St. Georges and Warren Bahr reporting to Colihan and Colihan reporting to Gribbin, but there won't be a media chief in the sense the role exists at most agencies.

According to a Y&R spokesman, the problem of naming a successor to Matthews hasn't come up yet. But it is just four weeks until Matthews is scheduled to depart, which might leave Y&R in an unusual position for an agency its size—fourth in broadcast billings in 1961.

Colihan's background has been mainly in creative areas, extending over both print and broadcasting. He was made copy director and a v.p. in 1957 and executive copy director two years later. Last year he was appointed assistant to the president. In his early years at Y&R—he came in in 1936—Colihan had outdoor media experience.

Matthews, who made his intention to retire definite last week, will collaborate on a book on media, taking up the buying side. Afterwards he intends to negotiate for a radio station in a southern city.

More SPONSOR-WEEK continued on page 62



From the magnificent U.S. Science Pavilion at the Seattle World's Fair—three outstanding religious leaders, a minister, a rabbi and a priest—probe the relationship between Science and Religion in today's space-age. ★ Each Sunday on KOMO-TV this program makes a forward step toward better understanding. ★ The program is CHALLENGE. For this distinguished series the National Conference of Christians and Jews conferred its highest honor, the "1962 Brotherhood Award."

KOMO-TV SEATTLE 4

REPRESENTED NATIONALLY BY KATZ

..."for outstanding contributions to better human relations and the cause of Brotherhood."

THE BEST IS YET

BEGINNING with experimental telecasts on March 4, 1947 and introducing regular daily programs on June 3 of that year, WWJ-TV is Michigan's first television station—now celebrating its Fifteenth Anniversary.

Following its 1947 debut, WWJ-TV—like that memorable June—was "bustin' out all over" with television firsts in the Detroit market area:

FIRST WITH • Detroit Tiger Baseball • Boxing • Auto Racing • Boat Racing • Soap Box Derby • Wrestling • Detroit Lions Football • University of Michigan Football • Red Wings Hockey • Bowling • City Council Meeting • Detroit Symphony Orchestra • Polo • Olympic Swimming Trials • Community Chest Program • Colorcasts in Detroit

TO COME...

Since those pioneer days, WWJ-TV has observed and participated in the notable cycles of television's progress—from Jerry Lester, Dagmar, Milton Berle to Robert Montgomery, Sid Caesar, Mr. Peepers to Bonanza, Bob Newhart, Mitch Miller. Paralleling them, WWJ-TV has nurtured and produced its own local dramas, audience participation shows, newscasts, documentaries.

WWJ-TV cameras, projectors, and monitors have seen the good things that fifteen exciting years of television have created. Each of those creations stands as a monument to its own era of entertainment, education, enlightenment.

WWJ-TV looks back proudly on those fifteen years, knowing full well the ingenuity, energy, and endless toil each year reflects. But with interest and anticipation, WWJ-TV looks forward to the eras that lie ahead, confident that television's resources are boundless, that even greater accomplishments are on their way, and that *the best is yet to come.*

WWJ-TV

THE **NEWS** STATION

Owned and Operated by The Detroit News • National Representatives: Peters, Griffin, Woodward, Inc.

389,890 RADIO HOMES

Largest Circulation on Florida's West Coast



Accredited Nielsen circulation in 19 counties and larger than any other station on the Suncoast! More advertisers are investing more dollars on WSUN radio than at any time in our 35-year history!

Florida's Clear Signal Station 5 KW 620 KC

Broadcasting 24 hours daily!

WSUN 620 KC
TAMPA - ST. PETERSBURG

National Representatives:
Venard, Rintoul & McConnell
Southeastern Representatives:
James S. Ayers, Inc.



by John E. McMillin

Commercial commentary

Start of the 5th year



I'm cheating a little with this column. I'm writing it far in advance, on Saturday, 19 May, (Saturday work again!) so that I can get away for a 10-day vacation in upper New York State.

It will appear on 4 June, the day I get back to my desk, and it cannot therefore be tied to any red hot news development. It does have for me, however, a special, personal news peg.

This is *Commercial Commentary* #105 which means that it marks the beginning of my 5th year as a columnist, my 5th year at SPONSOR, and my 5th year in the trade paper business.

It is also my first *Commentary* as SPONSOR's Editor.

For these reasons, then, I'd like to try to set down here for myself (and for you, too, if you're interested) my feelings about this somewhat-less-than-historic but, to me, fascinating occasion.

First of all about *Commercial Commentary*. Looking back over the 125,000-odd words I've poured into this space, I can certainly say I've had more fun, more pleasure, more personal satisfaction with this than with any other assignment I've ever known in business.

When you give a writer a chance to write, and write regularly, about what interests him most—boy, you hand him heaven!

A ready-made platform

When you give him a ready-made platform from which he can freely express his ideas to several thousand people, you give him the sun, moon and stars. And this is precisely what Norm Glenn did for me when he started me off on a columnist's career in June 1958.

The writing itself, the sheer fun of setting the words down on paper, the healthy tonic discipline of having to do it for regular deadlines, the joyful discovery that the more you write, the more you can write, and the more ideas you have, the more you get—these are very great rewards.

But I'd be less than honest and human if I didn't admit that my greatest pleasure has come from the letters the column brings me.

Letters from old friends, and new ones, letters from those who agree and those who don't, letters from all sorts of odd places.

I treasure my old columns and keep them carefully in scrapbooks at home. I treasure my letters just as carefully. My wife teases me for mooning over my fan mail, and threatens to throw it out for cluttering up the house. But believe me, it is my pride and joy.

Actually, however, *Commercial Commentary* has accounted for only a fraction of my work at SPONSOR.

Fully 85% of my time has been spent in trying to learn the brand new trade of trade paper editing, and in exploring the two fascinating worlds between which SPONSOR is a bridge.

(Please turn to page 47)

Number two in a series of paid testimonials.



*KURT GRAY, BRUCE GRAY, BEEZER GRAY, MRS. LEE GRAY

Allen Gray is listened to by more Mothers of hockey players and sandlot shortstops who say, "Allen Gray helps on-the-go families really score with news about food products that don't throw the budget out at home ...and, he knows how to help housewives go extra innings with the daily chores by inviting them to meet interesting people, commenting on the big and little things in life and offering 'em a refreshing pause."

WCBS RADIO 880
101.1 FM

A CBS OWNED RADIO STATION

NOW!
FROM THE TALLEST STRUCTURE IN THE WORLD!
1749' ABOVE THE GROUND

WTVM
THE ONLY STATION Serving Columbus, Albony, ond Mocon, Georgio, with o primory Grode "B" unduplicated signol.

WTVM
is #1 sign-on to 12:00 noon; 3 p.m. to sign-off, Mon.-Fri., in overoge 1/4 hr. homes reoched according to Morch '62 ARB!

WTVM
is #1 sign-on till 12:00 noon, Mon.-Fri.; from 7:30 p.m. to sign-off Sun.-Sot. in averoge totol homes per 1/4 hr. ocrording to Morch '62 NSI!

WTVM
hos the #1 kid show, 5-6 p.m., according to both ARB & NSI!

WTVM
is the stotion to GROW with! Ask obout the omozing GROWTH TREND when you . . . coll the mon from YOUNG TV!

COLUMBUS
MACON
ALBANY

WTVM 9
9—COLUMBUS GA
NB
YOUNG TELEVISION CORP.

555/5th

We can get things started

I have just returned from an out-of-town trip and have been catching up on my reading. Thank you for the very nice editorial ["The 4A's at the Crossroads," page 74] in the May 14 issue of SPONSOR.

There is a great deal of work to be done, and while I don't expect everything to happen during my term as chairman, maybe we can get things started.

Marion Harper, Jr.
president
Interpublic, Inc.
New York

Freedom and responsibility

First, let me compliment you on your attention-getting headline writer.

Second, in last issue of SPONSOR the "Baisch Anti-FCC Revolution" headline is misleading (*Sponsor-Week*, 21 May, page 12).

Third, on behalf of the Illinois Broadcasters, permit me to set the record straight. This fine organization was in existence before I started my active television career in Illinois, and even then its Board was crusading for freedom and responsibility among broadcasters. I spoke as Chairman of our current I.B.A. freedom committee and we intend to continue to speak out!

Further, neither Baisch nor the Illinois Broadcasters are anti-FCC. We are *for* freedom. We seek the same status of freedom of the airwaves enjoyed by the press from the same fountainhead of protection of freedom for our people—the 1st amendment to the Constitution. We are *not* willing to settle for a *half*-free basis. Broadcasters are mature. They are responsible. And they are fair. And it is not freedom for private use we seek. We fight for freedom *for* the public who are the ultimate beneficiaries of broadcaster's freedom to speak!

Amiel wrote: "Truth is not only violated by falsehood; it is outraged by silence."

There are more than twice as many broadcast outlets as there are daily newspapers, so there is no reason to continue to subject broadcasting to the shifting winds of politics when there are available outlets for competitive ideas with the established "doctrine of fairness" as our guideline.

The IBA calls for:

1) the NAB to take the leadership and aggressive action to define broadcaster's rights under the 1st amendment to the Constitution of the U.S.,

2) for action to repeal section 315,

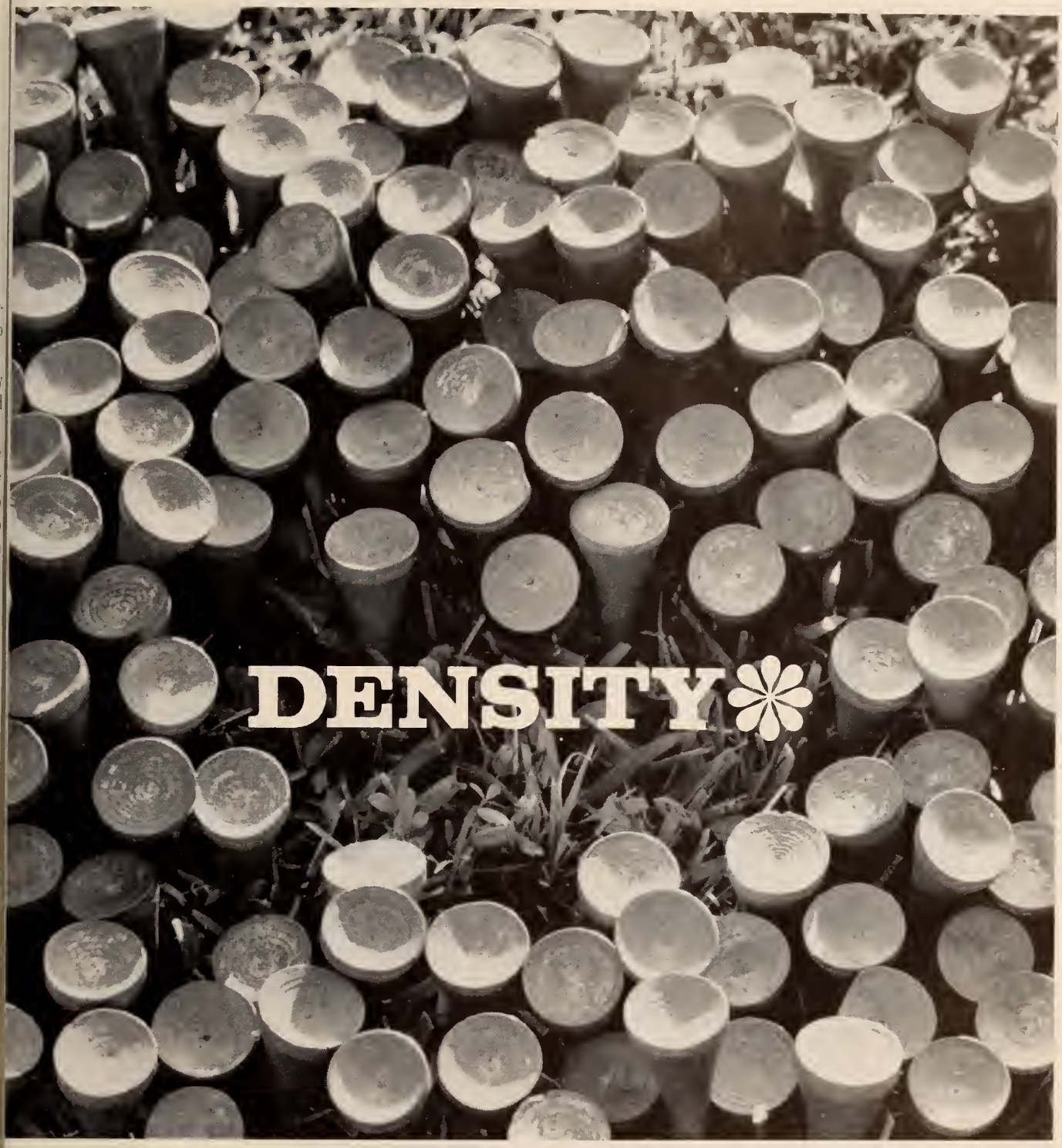
3) to alert all broadcasters to face and fight the dangers so apparent in the Yarborough Report by the Senate Subcommittee on Freedom of Information,

4) to oppose repeat performances of the recent Chicago television hearings and the recent 14 radio station field investigation in San Francisco, and

5) to oppose the proposal for establishment of pre-screening of programs by the NAB Code Office.

Through the years, many stouthearts at the FCC have been frontline advocates of freedom for broadcasting. There still are. We join and support them in their dedicated efforts to keep broadcasting free for the protection of all Americans. On this point, there is no compromise. It is our duty to fight for freedom—it is the FCC's duty to protect those rights under the Constitution.

J. M. Baisch
Chmn., freedom committee
Ill. Broadcasters Assn.



Providence...where television professionals practice the skills of market reach and audience penetration. A test market... a "must buy" market... most crowded television market in the country where, the follow through of WJAR-TV adds noteworthy distance to your sales message.

* ARB TV Homes

WJAR-TV

NBC • ABC – REPRESENTED BY EDWARD PETRY & CO., INC.
OUTLET COMPANY STATIONS IN PROVIDENCE – **WJAR-TV**, FIRST TELEVISION STATION IN RHODE ISLAND – **WJAR RADIO** IN ITS 40th YEAR

Can an earnest, honest young man from a small town make good as a Senator in Washington?



Yep.



Senator Smith comes on the Washington scene with some special qualities.

Like native wit and grassroots common sense. Like boyish charm and mature integrity. Like a comfortable feeling about people and an uncomfortable feeling about white ties and tails.

Above all, like dedication to the big ideal and devotion to the little man.

Thus armed, the Senator attacks with equal zeal the private problems of a Senate janitor and the public problems of the people's welfare.

The Senator, you'll recall, was first introduced to the nation in an Award-winning film. Overnight he became—and has remained—an all-time favorite.

In the part created by Jimmy Stewart, one Fess Parker bids fair to extend this popularity. (We seem to remember a previous role Fess Parker played with much the same qualities. And success.)

Mr. Smith's new term starts Saturday, Sept. 29 at 8:30 PM.

On the record, there is good reason to believe the Senator can represent your interests handsomely.

Coming on ABC-TV: "Mr. Smith Goes to Washington"



Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

4 JUNE 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

If you're disposed to contemplate advertising in its broad ramifications and prospects, you'll be interested in a paradox that some investment experts see confronting the American economy.

They say the outlook for sales continues bright but that there's a big fly in the ointment which has the manufacturer baffled and bewildered.

What has happened is this: just within the past few years there's been **tremendous consumer product development spun off by the country's research in defense hardware and space travel.**

The backlog of these new and improved products has **created a headache for American business.** Only a tiny percentage of these products have seeped into manufacture for two reasons: (1) the difficulty of determining how best to use the available capital and manpower to promote them; (2) the problem of integrating the new tooling with the other equipment investment so as to **avoid clogging up the lines of production and marketing.**

CBS TV is the first of the tv networks to yield to ANA nudging that the credits coming at the end of a nighttime film be slimmed down to a minimum.

These lengthy crawls had become a source of irritation to a special ANA committee, headed by John W. Burgard, Brown & Williamson v.p. of advertising on the grounds that much of it was a lot of folderol and they likely militated against maximum audience attention.

What CBS TV has done to bring these crawls under control: **set a definite table of time length for all program above and below line credits,** with 1 September as the date of effectiveness for the new policy.

Length allowed: **a 15-minute program, 30 seconds;** a **30-minute program, 45 seconds; an hour show, 60 seconds.** Producer organization credits will be limited to three seconds, which bars mention of both the parent and the subsidiary companies.

The rep fraternity got quite excited last week about some buys on the tv networks which they considered as siphoning billings out of spot.

The buys in point:

- Seven nighttime minutes a week for the summer on **NBC TV** for **P&G's Crest and Zest** out of Compton.
- Seven daytime minutes a week on **CBS TV** for the summer for **Norwich Pharmacal's Pepto-Bismol** via Benton & Bowles.

The burn particularly was with regard to Pepto-Bismol, which has been **going steady with spot for years.** TvB estimates it was about $2-million worth in 1961.

Judging from impressions gained from key reps, national spot billings in June should at least hold its own with the turnover for the same month the year before.

The flow of new business sort of ebbed the second two weeks of May, contrasting sharply with a big April.

However, for tv stations, according to the same reps, there's this comfort: **local business is maintaining a good seasonal stride,** even though not ample enough to take up the national slack.

CBS TV's specials sales specialists are scouring the big money advertising field for some one to pick up a $600,000 tab for a two-hour program dedicating the opening of New York (Cultural) Lincoln Center.

Date and time of the event: Sunday, 23 September, 9-11 p.m.

Breakdown of the package: **$172,000 gross for the program,** which has hosts of major musical names and international diplomatic figures: **$280,000 gross for the time $150,000 (non-commissionable) as a contribution to the Center.**

Unlike Tetley, Salada (C&W) is remaining true to the long-held tradition that spot radio and iced tea commercials have an affinity all their own.

For Salada it'll be a **nine-weeks of saturation,** starting 18 June.

(See details in SPOT-SCOPE, page 57.)

Larger families go on providing a more consistently high use of tv during prime hours than the small households.

Here's an excerpt from the **NTI complete report for November-December 1961** which puts that difference into percentage perspective:

TIME SPAN	TOTAL U.S. SETS IN USE	1-2 FAMILIES	5+ FAMILIES
7-8 p.m.	57.5%	53.2%	63.7%
8-9 p.m.	63.3%	56.9%	70.6%
9-10 p.m.	62.6%	54.5%	70.4%
10-11 p.m.	52.3%	43.4%	60.5%

Sellers of spot radio might do well to spread the approach that Midas Muffler (E. H. Weiss) has adopted for the campaign it's debuting on NBC Radio.

That approach in a nutshell, as expressed by Midas president Gordon Sherman: "We're simply **taking advantage of the natural qualifications of radio for dramatic, yet believable sound treatment."**

Though Sherman didn't exactly say so, it might be inferred that radio, after these many years, **can still do quite a creative job of telling a sales story in sound.** That is, aside from raucous horns, deafening bells and indiscriminate echo chamber effects.

The theme of the Midas campaign is "Quietville, U.S.A.," with the commercial using a medley of sounds that blend in naturally with the copy.

Sherman's reason for switching media: **We found that the impact of video over audio alone just didn't justify the cost differential."**

An agency where radio can find a most sympathetic ear is Needham, Louis & Brorby.

One pattern of the medium—the station rotation plan—has served some of its clients so well that it's recommending the same thing to other clients for fall starts.

NL&B's pet plan for radio: **buy several stations in a market but instead of running the schedules concurrently, run them at different periods on the various stations.**

Among the agency's **users of the plan** the past season: **Campbell soup, Minerals and Chemicals' Accent, Johnson's wax, Kraft, Rival Packing, Massey-Ferguson.**

The value of late fringe time as a tv audience commodity is still on the upswing.

Here's the latest confirmation of this out of NTI, with the figures in the comparison relating to the average tune-in of homes seven days a week for April of each year:

TIME SPAN	1962	1961	1960
11 p.m-midnight	14,161,000 (28.9)	13,460,000 (28.7)	12,249,000 (27.1)
Midnight-1 a.m.	8,134,000 (16.6)	7,363,000 (15.7)	6,554,000 (14.5)

ABC TV last week solved its bafflement over why it's been unable to get fall sponsorship for the high-rated Flintstones.

It put the cartoon **on the roster of minute participation shows** and immediately **sold a batch of such minutes, along with participations in nine other shows to Norelco.**

The package will be run off as part of the shaver's intensive pre-Christmas push. (NBC TV had also been bidding for the business.)

If you, as an advertiser or agency, have a product oriented to teenagers you'll be interested in knowing the latest dimensions of that nighttime audience.

According to ARB's second April report, **the average number of teenagers tuned in to a nighttime program was 1,794,000.**

In the same report the average number of viewing persons **in the 18-39 brackets was given as 5,798,000.**

Massey-Ferguson (NL&B) suggests the picture of a guy with money to spend but he can't find what he wants to spend it on.

Also a user of spot radio, M-F is **sold on the country music format for Saturday nights,** but he **can't get network clearance** for such a program. The barn dance, apparently, has become a dodo as far as the tv networks are concerned; to wit, they've got more sophisticated fish to fry.

Back a few years ago Massey-Ferguson, which, incidentally, sells farm equipment, had one of these jubilees on ABC TV with Springfield, Mo., as the origination, and it was very happy with the results.

There's a good chance of NBC TV retaining the Kukla and Ollie strip after Miles' Chocks and Bactine depart, and use a highly favorable survey as a tool to sell it elsewhere.

The study showed that these products **enjoyed a prestige and quality identification** as a result of the strip. Miles and the network shared the cost of this study.

Reason Miles went off: the budget on the vitamin brands had been cut and Miles could not keep up the network strip and local kid personality shows at the same time.

Which of the two hospital programs has the more loyal audience week in and week out and month in and month out?

SPONSOR-SCOPE put the query to ARB and it did a special machine run through on 12 installments each of Dr. Kildare and Ben Casey covering February through April.

The answer: Virtually no difference whatever.

Apparently the type of show that attracts the men least this season is the situation comedy.

You can see that for yourself in the latest breakdown by NTI (January 1962 data) of audience composition by program type:

CATEGORY	VIEWERS PER HOME	%MEN	%WOMEN	%TEENS	%CHILDREN
General drama	2.2	36	46	9	9
Suspense-mystery	2.1	36	41	11	12
Situation comedy	2.3	28	37	13	22
Westerns	2.3	35	37	12	16
Adventure	2.4	39	41	12	8
Variety	2.2	35	43	10	12
Quiz-Aud. Partic.	2.1	36	46	9	10

It's been some years since the advent of a new tv station has caused as heated a representation scramble as the one now going on for the third Syracuse, N. Y., tv station that's due on the air this fall.

Three of the reps say they've got the inside track on this national spot billings plum, which, it is estimated, could run as high as **$1 million.**

William H. Grumbles, who'd been a supervising operator for RKO General in Memphis and on the westcoast, will be general manager of the new station. He was a part owner of WHHM, Memphis.

Things have begun to bubble at Doyle Dane Bernbach's Chicago office, after operating almost five years with a skeleton force and a limited amount of business.

Within recent months it's taken **Rival dogfood** away from NL&B and **Cracker Jack** from Burnett and acquired **Eversweet orange juice.**

The Chicago office credits the spurt to the fact that **DDB New York's penchant for winning awards makes a good pitching point. Hence the creative work for midwest clients will be handled in N. Y. and the media buying in Chicago.**

The Ford Division has rounded out its tv network empire for the 1962-63 season with the pickup of an alternate week of Ensign O'Toole on NBC TV.

The contract on O'Toole is for 19 broadcasts over 39 weeks, which in billings should figure **around $1.7 million.**

Ford had **previously committed itself for $15.5 million for sports and Hazel.**

Incidentally, Gillette (Maxon) will again sponsor half of the Rose Bowl.

W. E. (Pete) Matthews, one of the more articulate and outspoken agency media chiefs, seems headed for the other side of the counter.

He's quitting as Y&R v.p. and director of media relations and planning at the end of this month and is seriously interested in **acquiring a southern radio station.**

In the meantime he'll be coauthoring a book on the buying and selling of media.

It doesn't look as though his title and authority are being passed on to someone else in the department. (For further details see SPONSOR-WEEK, page 7.)

Like American Home Products, Carter Products isn't going along with Bates on the agency's stand against accepting anything less than 15 minutes product protection.

Carter ordered the agency to restore on WBC's Boston station a schedule Bates had cancelled **in retaliation for WBC's reducing protection** to 10 minutes.

Contrary to finger pointing from the competition, CBS TV is offering only one show in the revised afternoon schedule at station compensation, namely, To Tell the Truth.

The rate setup on **Truth** is station comp for time and $4,400 for a quarter hour of the program. The price tag put on the new half hour version of **Secret Storm** is rate card for time and $3,400 gross for a quarter hour of the program.

Brighter Day and The Verdict is Yours carries the minute participation prices prevailing for the entire morning lineup.

Both CBS TV and NBC TV got whopping daytime renewals last week. CBS' came from **Alberto-Culver, six quarter-hours a week and worth annually about $4 million,** while NBC's extension was from Miles Labs (Wade) and involved four quarter-hours a week and a potential yearly billing of $3 million.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 62; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Spot Scope, page 56.

"Charlotte's WSOC-TV... enthusiastic support and outstanding results"—Andy Anderson, Wade



*"We get enthusiastic support and outstanding results from WSOC-TV. Success of *Chocks in the Charlotte market, resulting from promotion on Channel 9's 'Clown Carnival' represents one of the nation's truly fantastic sales stories."*

ANDY ANDERSON
Wade Advertising, Inc., Chicago

*CHOCKS (T.M.) Miles Products, Div. of Miles Laboratories, Inc.

Nowhere—but on WSOC-TV—do you find so many fine local programs n the Carolinas. Presentations like award-winner "Clown Carnival." These programs produce big sales successes for advertisers. They nable you to reach the audience you want, when you want it. Ask s about opportunities for your product here. You will do well with VSOC-TV... one of the great area stations of the nation.

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by **H-R**

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta, WHIO and WHIO-TV, Dayton

WKY-TV WINS 3 MORE NATIONAL AWARDS

Sigma Delta Chi Award

For distinguished service in the field of television reporting during 1961. Winning news film was entitled "Mississippi U.S.A.," produced by WKY-TV News.

Western Heritage Award



For the best Western Documentary of 1961. Program was entitled "101 Ranch," produced by public affairs department of WKY-TV News.

Television History Award



For the best documentary on state history produced during 1961, in competition co-sponsored by the American Association for State and Local History and BMI. Film was entitled "The Run," produced by public affairs department of WKY-TV News.

WINNING AWARDS doesn't make a tation first in the market. It's the result f a station fulfilling its obligation to iewers by creating programs that inform depth as well as entertain in breadth.

We have found that by thinking of com-unity interests first . . . the community inks of us first.

his is reaffirmed by latest ARB ratings. VKY-TV (in a three-station market) has 6% of the audience between 9:00 AM nd Midnight, 7 days a week.

ime Communicators to 1½ Million Oklahomans

WKY-TV

NBC CHANNEL 4

OKLAHOMA CITY

e WKY Television System, Inc. ■ WKY Radio, klahoma City ■ WTVT, Tampa-St. Petersburg, rida ■ Represented by the Katz Agency

3 MORE EXAMPLES OF WKY-TV'S EMPHASIS ON SERVICE

THE CITY POPULATION IS PEANUTS!



The Charlotte MARKET is Tops in the Southeast with 595,600 TV Homes*

Two-hundred thousand peanuts is a fair size city patch, but it's *still peanuts* compared to the TV Homes in the elephantine Charlotte Television Market.

Don't forget! WBTV Delivers 43.4% more TV Homes than Charlotte Station "B"!**

*Television Magazine-1962 **NCS '61-Nightly



Represented Nationally by Television Advertising TvAR Representatives, Inc.

SPONSOR ASKS A RUDE QUESTION—

IS MARKETING 'DEAD' AS AN AGENCY FUNCTION?

The question agency men either don't like to talk about or squarely face elicits some sharp, provocative answers from top echelon ranks

A few years ago marketing was the most talked-about subject in the agency world. Today you hear far less about it. Does this mean less emphasis on marketing as a prime agency function? Less stature for marketing men? Are they being subordinated by the current swing to 'creativity'?

"Damn! Those are the most penetrating, complex, thought-provoking questions asked of an agency by a broadcast trade journal in years!"

Thus the president of a major advertising agency in New York responded to a SPONSOR editor's inquiries last week. His reaction under-scored the quiet explosives of an issue that—while seldom aired in open forum—is one of the touchiest, most abrasive — indeed most religiously avoided — in agency circles today.

Agency presidents speak out on the relationship of marketing



ROLLAND W. TAYLOR
President, Foote, Cone & Belding

"Marketing is certainly not dead as an agency function. Creative thinking and marketing thinking must both be present if advertising is to be truly effective."

CHARLES V. SKOOG, JR.
President, Hicks & Greist

"Marketing is a smart creative man's deepest well . . . today it is more vital than at any other time in the history of business and industry . . . it gives creative direction."



How were the questions finally answered? First, the background against which we asked them:

It was only seven years ago that SPONSOR ran a then-controversial four-part series, "The Advertising Agency in Transition." The lead article of 12 December 1955 asked the sobering questions, "Is 'marketing' the newest agency tool—or cliche? Is the expansion of marketing services by advertising agencies built on a sound foundation, or is it destined to pass away in a few years as just another fad? Or does this development offer the agency an opportunity to establish itself more firmly than ever as an integral force for selling goods? Is the expansion of the so-called marketing services an assurance or a threat to the agency's economic and professional stability? Will marketing upset the authority and stature of the creative media department and other traditional services of the agency?"

At the time, this powderkeg of a change in client-agency relationship was brought about by the cascade of new products, the rapid growth of self-service supermarkets and the impact of television—all of which so intensified the manufacturer's competition that he was forced to reorient not only his marketing concepts, but his strategy and planning as well. He had entered an era in which bypassing the dealer—becoming direct seller to the consumer—was the key to his economic survival. It was this post-war shift in both theory and practice that caused the major advertisers—particularly the big grocery and drug manufacturers—to say to their agencies, in effect:

"We've got new marketing approaches and concepts and we want you to assist us in those aspects with counsel and services. So we suggest that you retool your approach and give us as much of a hand as you can in helping us solve our marketing problems. And we also suggest that you gear your advertising plans realistically to our total marketing budget and that your planning of any nature for us be integrated with our marketing strategy. To us you're no longer just an advertising agency; you're a general marketing services agency."

Here are what some of the leading advertisers and agencies were telling

to traditional agency functions

HAROLD L. McCLINTON
President, Reach, McClinton & Co.

"The well-staffed agency can successfully assist in the client's marketing plans as far as the client will permit. It is that simple."





RUDOLPH MONTGELAS
President, Ted Bates & Co.

"The No. One function of an advertising agency is the preparation of copy. It is from the advisory standpoint that agencies should get into the marketing area. Wherever an agency can aid a client it should do so. The agency should do more of the work of a client than the client should do the work of an agency."

SPONSOR in December 1955:

Donald S. Frost, advertising vice president, Bristol-Myers: "It is not only extremely desirable but urgent that the agency participate in the client's over-all marketing operation."

Henry M. Schachte, advertising vice president, Lever Brothers: "The big agency or little agency that's making the big impact on the client is the one which has gotten itself integrated to a substantial degree with the client's marketing picture—that is, taken responsibility for everything that can help sell a product."

Chairman of the board of an agency in the $50-million plus class: "As we see it, the object of the client's bringing the agency into the marketing picture is to improve the agency's function, not only on advertising but as a general aid to selling goods."

President of an agency in the $15-$20 million range: "The talk about marketing and the agency's responsibilities to the client for a lot more of it have the earmarks of somebody selling a new glamor baby. . . . When an agency undertakes to offer general marketing counsel or service, it's taking on a big load, and, in my opinion, a very precarious one. I'd rather create good advertising and build sales by merchandising that advertising properly."

All in all, it was a "marketing revolution" (as the industry tagged it at the time), a considerable departure from traditional responsibilities, welcomed by most advertisers, hailed by some agencies, frowned upon by others; a departure which, seven years later, is as closeted as a well-kept family secret. It is against this house-divided history that SPONSOR asked its "rude" questions last week. Here is how some of the more articulate top agency executives chose to answer them. The floor is theirs:

Rudolph Montgelas, *president, Ted Bates & Co.:* "The No. One function of an advertising agency is the preparation of copy. The No. Two function is the implementation of that copy via intelligent media buys, followed up, of course, by pre-and-post-testing and the checking of copy effectiveness at point-of-sale. These activities are what an agency is primarily hired for. It is from the advisory standpoint that agencies should get into marketing. It seems

(*Please turn to page* 45)

RADIO'S UNKNOWN AUDIENCE

New light on listeners' attitudes comes out of an in-depth survey which shows daily listening extensive

They think irritating commercials have the most influence, but recognize and resent insincerity in copy

In-depth interviews with a selection of new car owners in Chicago last December have turned up some startling facts on patterns of radio listening and listener attitudes. Among the revelations:

- Personal listening is far more extensive daily than generally acknowledged.
- Radio is a family medium; each member has preferences in programming and a personal receiver set.



TEENAGERS hear two to six stations

- Irritating advertising is acknowledged by listeners as a powerful influence, despite much consternation.
- Humor in copy is potent, according to listeners, when used in a framework that sells, not merely entertains.
- Consumers resent insincerity in advertising and they are sophisticated enough to spot it in any form.

These facts arise from a pilot motivational research project conducted for the Better Broadcast Bureau, New York, by Barlow Survey Service, Chicago. The study is in use in a presentation prepared for Station Representatives Assn. in an effort to stimulate more spot radio business among auto-makers and their agencies.

"The extent of personal radio listening on a daily basis is much larger than is believed," comments Clifford J. Barborka, BBB president, in announcing the results. "This is so even though some is a daily accumulation of small doses, and in spite of the fact that many actual listeners don't consider themselves listeners when first asked the question.

"The reasons for the latter phenomenon," he concludes, "may be that their initial response to the question of radio listening is to compare it with the 'living room' way they once listened to radio or the 'living room' way they presently watch tv. But the fact that radio plays an important part in people's lives clearly emerges through the technique of lengthy individual and group interviews."

One hour or more each was spent interviewing individual males in the lower middle and upper lower income groups, and individual housewives in the upper and lower middle classifications.

Two-and-a-half hours was spent each with a male group in the upper middle and lower middle strata, a housewife group in the lower middle, and a group of teenagers between ages 18 and 20. Interviewees were selected by telephone scanning and had to have purchased a new '61 or '62 car within the previous 14 months. None were told that they were being surveyed on radio.

Many people, when first asked if they listen to radio, said they don't or "not too much."

But after the interview is underway and people relate the pattern of their exposure to media, radio pops up as an important part of their day.

Here's an example of one such interview:

At first this man says he doesn't listen to radio. Later he states that he does listen "just when driving the car." And still later in the interview he declares that he listens "early in the morning and when I come home from work."

In filling out a questionnaire at the close of the interview, he states that he does listen to three stations. When asked the programs that he tunes to on each station, he lists the names of disk jockeys for two stations and *football* for the third.

In another case, a young married woman who goes to work declares at first that she doesn't listen to radio. As the interview progresses, she mentions that she does listen to it in the car to and from work. She can name personalities and stations.

She then states that she has the radio on in her bedroom when she wakes up in the morning and puts the *other* one on while she is in the kitchen. Finally, she says that radio



CAR listening creates built-in sales boost



MEN listen more than they admit at first

keeps her *company* and she listens as she is going to bed.

In a group interview with teenage boys, each member states he doesn't listen and, in fact, has little good to say about the medium. But as the two-hour interview proceeds and as ideas are exchanged, the teenagers, without being aware of it, offer up contrary evidence.

One testifies that he listens to two stations, another listens to three stations, two state they listen to four stations and one teenager says he listens to no less than six stations.

Moreover, through the course of the attitude probing, the group as a whole showed a remarkable familiarity with the personalities, programing and call letters of many stations, even those they state they don't listen to.

This reverse phenomenon indicates that the brief "yes" or "no" type of research may be understating the extent of radio listening.

Another aspect of radio listening that is revealed in the study is that it is an all-family medium. Each member not only has access to a separate set or his own set, but listens to his or her own station.

One woman says she listens to the radio in the car. When she is home, she listens to fm. "The children listen to rock 'n' roll upstairs." This woman works in a newspaper office where the radio is on all day.

One woman, when asked how car companies should advertise on radio, states, "They should be on different stations to get different types of people." She is also a radio listener, although she is a trifle reluctant to identify herself with the *habit*. "I listen at home—all day. Can't stand listening, but I have it on. It's like company to me."

Among confessed radio listeners —as well as those who reluctantly admit there's a radio in their life— the comment is the same when asked about car listening:

"All the time in the car. Just leave it on."

"Listen to radio a lot in the car— morning, noon, and driving home."

Here's the way one consumer evaluated the radio in the car when asked about the equipment her auto came with: "Just radio and heater— *standard* equipment."

A male response: I'm out quite a bit in the evening, you know, and I drive a lot. I have the station on all the time either at home or in the car."

From an advertising standpoint, the study points up some very significant views and attitudes.

The need for sincerity in advertising, especially for automobiles, appears particularly acute. Car buyers feel they are at the mercy of car company, dealer, and service station. The research points to the fact that the lack of assurance, the lack of credibility in commercials and advertising may be the major reasons for rejection.

Most comments were aimed at dealer commercials, but manufacturers were served up a piece of the bitter pie, too.

One man referred to a hard selling dealer commercial that closed with the line "and may Glod bless you." He comments, "Why should this dealer want to call God's blessing down on me. It's ridiculous."

In another case, a dealer spot features an astronaut who is circling the globe and while enroute, the commercial goes, he will stop to take advantage of a great new car offer. A woman comments, "A 10-year-old child wouldn't believe that."

Another commercial that is cited is one for a dry gas in which a child tells his dad to go buy it. A man comments, "It's nuts, insincere; would never buy it. I resent the idea of getting to the man through the child."

Linked closely to insincerity, but covering a broader base of advertising fundamentals, is the objection to commercials that irritate.

But the surprising reaction is that they are aware that the irritating ones are those that they remember best. Some state they wouldn't buy the product, even if they did remember, but others admit they bought the product in spite of themselves.

A classic example is provided by this man in a group interview:

"There was a commercial quite a few years ago. It was 'Whiz, the best nickel candy bar there is.' Any of you remember that? (The group responded affirmatively.) It used to drive me nuts every time I heard it.



HOUSEWIVES say radio is good company

But you know what I did? "I wouldn't buy a Whiz candy if they gave it to me." I said. "Then I'm bowling one night and I get hungry. I turn around and I go to buy a candy bar. What did I buy? Don't tell me—I bought a Whiz. I'm half through eating it and I'm mad at myself. They got me."

The sales effectiveness of irritation is, of course, a moot point. But even those who say they won't buy the product concede they remember the name.

Here's an excerpt of remarks made by a man who is discussing a dealer's commercial:

Did you buy a car there? "No, I wouldn't consider them. I didn't like their advertising. Just because I remember it doesn't mean that I

liked it or would go there." *What was there that you didn't like?* "Because they yelled it at you." *You don't like this, you don't think it's effective?* "It's effective as far as helping me remember the name, but as far as bringing me into the place it isn't effective."

In another case, a woman refers to a dealer whose commercials are *aggravating*, but she remembers the store sells Chevrolet.

A number of respondents state that they tune out advertising they don't want to hear.

One man offers this candid appraisal:

"We are bombarded so much by all media that we become punch drunk and tune it out. The things that hit us over the head, that irritate, that are constantly repetitious, we remember. When something good comes along, and we recognize that it's good, we all too often don't remember."

Some penetrating reaction also is observed in response to humor in commercials. Basically, listeners enjoy humor.

One man mentions that he likes humor but that it is certainly not enough to make him buy.

The commercials you tune into are many times the humorous things? "I'm a nut myself so I appreciate humor." *And these are the ones that attract you, are they?* "I listen to them but they don't sell me. Don't misunderstand. I remember the ads (referring to a gasoline sold in the Chicago area). I listen to those ads. I think everybody does. But I'll have to agree that I don't think they tell you to go and buy the product. We are all adults, but who is going to turn away from a Popeye cartoon or something like that."

Many of the commercials whose copy lines and brand names are volunteered by the interviewees are of the humorous or entertaining variety.

The "Culligan man" (water softener) comes in for more voluntary mentions than any other. The humorous line—"we're in the Yellow Pages under water"—is quoted many times.

The study time and again demon-

(*Please turn to page* 48)

THE TOM W. MOORE PICTURE AT ABC TV

Oliver Treyz's replacement predicts SRO business at ABC TV but says real punch won't come until '63-'64

Hails his former chief as a genius of showmanship and salesmanship; says Minow's influence is for better

The grizzled Brooklyn Dodgers, with Hilda Chester's raucous cowbell in the background, were in the habit of muttering "wait until next year!" At ABC TV, where Leonard H. Goldenson, president of AB-PT recently named Thomas W. Moore vice president in charge of the ABC Television Network, they can hardly wait until next year. Executives and staffers are confident that they'll knock the stuffings out of CBS TV and NBC TV before the new year rolls around.

No one denies that Oliver Treyz, the exciting chieftain, contributed a staggering amount of leadership to the third network, and the first one to acclaim his undoubted assets is Moore, who worked closely with him for many years.

Moore is personally and profoundly grateful to Treyz for first taking a chance on him. "He made me his network sales chief when I had been sales manager of a syndication operation," Moore told a SPONSOR editor last week. "I'm also grateful to him for appointing me head of programming."

In Moore's opinion, Treyz is a genius of showmanship and salesmanship; a combination which phenomenally helped in the tremendous growth of ABC TV. Like Goldenson, his boss, Moore said that Treyz's method of operation did not, however, adapt itself to the strong organizational administration essential to network television today.

But as a creative salesman, both Goldenson and Moore, agreed that Treyz couldn't be beat. "The best in the business," they concurred.

Moore said that television, basically, will always be a showman's medium and "there will always be an important place for Ollie Treyz."

Moore said feelingly: "Treyz's greatest contributions are probably in front of him." Moore is now sitting in the office formerly occupied by Treyz. It is not a prepossessing office, but it is full of memories of heroic-sized battles that made history for the network. Moore is a tall man, "six feet, even" he said. He weighs 200 pounds and there is little hair on the top of his head. There is the unguent drawl of the southland in his voice.

Moore, who on several occasions has had to face the inquisitive index finger of the FCC, does no longer view with graveness the actions of the regulatory agency of the government. Moore said that Minow's initial entrance in the arena of broadcasting came with a force that was "shocking" but that as the FCC chairman became more familiar with the complex problems of the industry, things took a turn for the better.

"His initial force in the field was shocking," Moore recalled. "But as he has learned about our industry, his influence was for the better. He has come to recognize that broadcasting is a complex business and he appreciates the multiplicity of its problems. The net result of Minow's becoming chairman of the FCC is a plus to broadcasters."

The crises in broadcasting that spring up from time to time often bring about healthy reforms, according to the network chieftain. The FCC investigations, historically, have

been helpful, as Moore sees it. Moreover, self-evaluation is a good thing, in Moore's opinion.

But in the case of the Senate subcommittee on juvenile delinquency, the time could indeed have been used to better advantage, according to Moore. The subcommittee's chairman, Sen. Thomas Dodd, Democrat of Conn., should have reached into other fields of communications—other aspects of human society for the cause of juvenile delinquency, the network official thought. "There are many fertile areas for the investigation of juvenile delinquency," he observed.

Program control, in the final analysis, must rest with each individual station manager, Moore maintained. The responsibility of the licensee is absolute, he insisted, and therefore, any supplier of programing, such as a network, does so only through the individual station.

Moore said that creative control must rest with the individual producers. "Then, all along the way there must be a series of checks and balances brought about by all the parties involved. The networks must show strong responsibility, the stations must show responsibility to their audiences. The advertiser and the agency also have an active influence on programs. But they do not, as a practical matter, have creative control."

He regards the broadcasting business as ever-changing. It is a young business, as he sees it, and each year seems to bring tremendous progress. He indicated that he would do his utmost to meet the challenges that exist in his new role at ABC TV and was confident that when October rolls around, ABC TV would be SRO insofar as program sales were concerned.

Meanwhile, ABC TV is not doing too badly, in his opinion. He displayed a carefully prepared chart which showed the exact number of commercial minutes sold on the three competing networks for the '62-'63 season. Based on these figures, Moore estimated that his network was 82½ percent sold now; CBS TV was 91½ percent sold, and NBC TV was presently in third position with 80 per-

(*Please turn to page* 60)



TV GETS 89% OF WAX BUDGETS

$18.8 million spent in tv in 1961 on behalf of floor and furniture polishes boosts 1960 outlay 11.5%; Johnson spends 40% of total; Beacon ends tv blackout

Tv last year all but cornered the market on floor and furniture wax and polish advertising, taking in $18.8 million of $21.1 million spent in measured media — representing 89.1% of the total advertising pie for that industry. (Shoe polish buys would increase this percentage to 89.4%.)

The figures, released by Television Bureau of Advertising, show that S. C. Johnson & Son leads the big-time tv spenders with $8,539,061, or 40%, of the entire amount spent by all other companies.

Simoniz spent $5,530,382 on tv messages in 1961, and American Home Products, $1,731,470. This represents 95.4% and 99.7%, respectively, of the companies' all-media budgets.

Union Carbide Corp. and Continental Wax Corp. last year placed their entire advertising budgets in the medium.

The TvB chart below is a tabulation of major advertisers. The figures represent floor and furniture polishes and waxes gross time and space billings only in 1960 and 1961. Advertising expenditures for insecticides, paint, fabrics, shoe polish, and other products are not represented in





COUNTRY bumpkin Clem Kadiddlehopper (Red Skelton) thought he'd get an S. C. Johnson shine on his shoes as long as he's wearing them. Exec. J. G. Dick lends a hand. Firm sponsors Red's show alternate weeks. Model (r) demonstrates Pledge, backed by big '60 spot drive

Top '61 advertisers'

1961

	Spot t
S. C. Johnson & Son	726,09
Simoniz Co.	2,611,10
American Home Products	296,09
Beacon Co.	.....
Union Carbide Corp.	145,57
E. I. du Pont	.....
E. L. Bruce Co.	37,55
Continental Wax Corp.	441,60

1960

S. C. Johnson & Son	2,446,43
Simoniz Co.	2,190,03
American Home Products	76,78
Beacon Co.	.....
Union Carbide Corp.	517,24
E. I. du Pont	.....
E. L. Bruce Co.	33,55
Continental Wax Corp.	887,05

Sources: Spot: TvB-Rorabaugh. Network: TvB/LNA

the chart.

In addition to the rise in the percentage of buys in tv commercials, the volume has been increasing noticeably in the last few years. The $18.8 million 1961 total was an 11.5% increase over 1960's $16.9 million wax and polish tv outlay.

This growth is due not only to bigger expenditures each year, but also to the entry of companies which had never tried tv.

A case in point is the Beacon Co. which this year is moving "heavily" into spot tv on a test market basis. With the firm's entry, all major wax and polish manufacturers are now in tv.

The reason for the virtual dominance of tv in the floor and furniture wax and polish field was perhaps best explained to SPONSOR by Johnson's assistant advertising and merchandising director, Harold D. Wakefield: "Much of our problem is telling people what our products are and how to use them in the proper way. That's why we are so strong on tv commercials, because they do that very well.

"The company," Wakefield continued, "also has been able to integrate its promotion with tv with good results, such as displays in retail stores and consumer offers."

The Racine, Wis., company—long associated with Fibber McGee on radio—first used tv in 1950. Currently the firm is a sponsor of *The Red Skelton Show*, *The Garry Moore Show* and *Gunsmoke*, all on CBS TV. Participations are also used on eight daytime shows, aimed at women, on ABC TV and NBC TV.

Furniture polishes get the big play during the day. At night, the automotive products receive more emphasis.

As the chart indicates, Johnson last year cut its spot tv buys way down and added about $2.5 million to the network purchases, as compared to the 1960 figures.

Wakefield said, in connection with this, that spot tv is used heavily, as in 1960, whenever the company wants to introduce or push a new product. Pledge, a furniture polish in a pressurized can, was such a product that year.

(*Please turn to page* 49)

gross time-space billings for floor and furniture polishes

1961

Network tv	Total	Magazines	Newspapers	Total	% tv
7,812,971	8,539,061	222,785	5,541	8,767,387	97.4
2,919,282	5,530,382	91,277	173,725	5,795,384	95.4
1,435,380	1,731,470	.....	4,534	1,736,004	99.7
.....	.....	.....	963,966	963,966	.....
631,957	777,527	.....	.....	777,527	100.0
709,952	709,952	.....	17,417	727,369	97.6
.....	37,550	201,378	458,326	697,254	5.4
117,999	559,599	.....	.....	559,599	100.0

1960

5,329,901	7,776,331	569,934	209,082	8,555,347	90.9
2,191,797	4,371,827	306,375	524,413	5,212,615	84.1
1,474,294	1,551,074	24,140	.....	1,575,214	98.5
.....	.....	.....	875,660	875,660	.....
.....	517,240	.....	31,122	548,362	94.3
907,574	907,574	39,695	.....	947,269	95.8
.....	33,550	.....	232,215	265,765	12.6
219,447	1,106,497	.....	.....	1,106,497	100.0

Magazines: Leading National Advertisers. Newspapers: Bureau of Adv.

CHEVRON BACKS SAFETY BELTS

Caloil's dealers sell automobile seat belts at cost, provide free installation to build up station traffic

Agency budgets $400,000 for eight-week drive in radio, tv, billboards, print; radio gets biggest share

A "seat belts save lives" campaign —which offers safety belts at cost to auto owners plus free installation— is being advertised in 12 northeastern states on radio, tv, highway signs and in print on behalf of California Oil Company's Chevron dealers.

The special effort, which began 22 May, has been allotted 40% of Chevron's $1-million-plus budget for the year.

Minute and 20-second spots are being aired on 120 radio stations in 75 markets at a rate of more than 50 spots a week in each market. This costs one-third of the safety-belt budget.

One-page black-and-white ads are appearing in Northeast editions of four national magazines, and Chevron dealers are placing ads in local newspapers. Also, 500 "Scotchlight" highway signs are being used.

In addition, Dr. Paul Calabrisi, professor of anatomy at George Washington University and a consultant to Caloil, is on an eight-week tour of all major market areas proclaiming the importance of seat belts. He appears on tv and radio programs and addresses civic groups.

Ed Wetzel, Batten, Barton, Durstine & Osborn executive on the Caloil account, explained to SPONSOR that the seat-belt idea is "simply a traffic builder . . . to bring new faces into Chevron stations.

"We're giving the belts away at cost, $5.95, and we're not even charging for the time and labor to install them. In the Abercrombie & Fitch catalogue, or any of the others, you'll find the same belt listed for $12.95."

There is no tie-in to buy gasoline or oil, Wetzel explained, because "we feel a tie-in would defeat our purpose. This is an honest public service.

"Of course," he continued. "it takes about 25 or 30 minutes to install them (belts). And that gives the driver a chance to look around the station and get acquainted. And if he wants to get a lube job or a tankful of gas or some oil, that makes us happy.

"But the main thing is to get acquainted. And we want to save lives. The petroleum industry benefits most if driving is safe," Wetzel pointed out. "Furthermore, Caloil is a pusher of seat belts. They believe in them. For years, they've made them available to employees and have deducted the cost from their pay checks."

As for the radio buys, Wetzel said they are chiefly in drive times. Many helicopter and traffic report shows are being completely sponsored during the campaign. Day shows which appeal to women also are being used.

If the seat-belt campaign is successful, it will be continued till Labor Day, he said. Otherwise, it will be followed by a product drive.

At the start of the campaign, Caloil's advertising manager, Max Barry, undertook a lengthy tour in which he demonstrated the belt to Chevron people in the 12-state marketing area: Maine, Vermont, New Hampshire, Rhode Island, Connecticut, Massachusetts, New York, New Jersey, Pennsylvania, Delaware, Maryland, Virginia, and the District of Columbia.

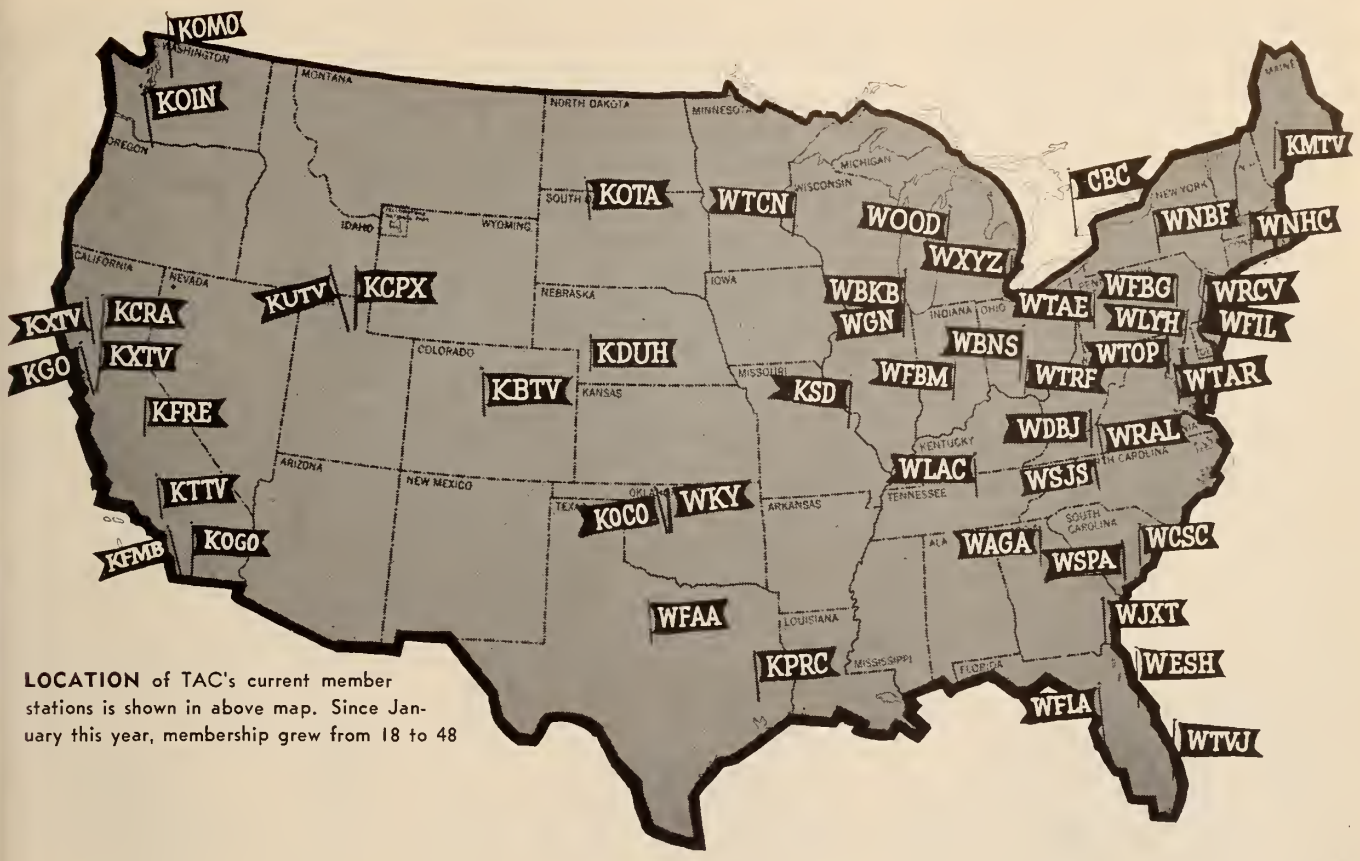
The belts, Barry explained, are manufactured by Davis Aircraft Corp. from a strong form of nylon, Caprolan, produced by Allied Chemical Corp.

They meet all specifications of the federal government's General Services Administration, he said, the Society of Automotive Engineers and the Federal Aeronautics Administration.

The seat belts are available in black, gray, and beige, although other colors may be ordered.



CALOIL advertising manager, Max Barry, demonstrates strength of Davis Aircraft seat belt now being sold at cost and installed in cars free at Chevron stations in 12 northeast states



LOCATION of TAC's current member stations is shown in above map. Since January this year, membership grew from 18 to 48

LOCAL SHOWS' NEW TV 'WEB'

Plan by Television Affiliates to distribute best of locally produced tv shows spreading across country

Reports from a growing list of member tv stations point up strong interest by local, national advertisers

Locally produced tv shows, which in the past managed to stir up only mild flickers of national interest, seems on the verge of sparking considerable nation-wide viewer and advertiser recognition. The spreading awareness of these local productions —as vehicles for hiking audience ratings and showcasing advertiser products—is illustrated best by the rapid growth of Television Affiliates Corp., the recently developed cooperative clearing house for locally produced cultural and informational programs.

In operation since January this year, TAC—a wholly-owned subsidiary of Trans-Lux—appears not only to be attracting member producer and/or subscriber stations, but nibbles from national advertisers. Now 48-stations strong, TAC's wide-spread membership (see map above) has succeeded in arousing much agency speculation.

TAC, under the active supervision of a three-man team—president Richard Brandt, executive v.p. Richard Carlton, and v.p. Robert Weisberg —screens hundreds of tv shows produced and submitted by member producer stations and distributes the cream of the crop to subscriber stations.

While barely out of its swaddling clothes, the TAC service seems to be generating a good bit of eye-brow elevating industry observation. The general feeling, gleaned from agency comments, points out the program exchange as deserving of close scrutiny. It indicates also that large-scale national sponsorship of these local station efforts is more reality than hazy speculation.

Dick Pickett, media director of Foote, Cone & Belding, who discloses that he has a well known drug product client "interested in this type of programing," is of the opinion that the TAC service is "a worthwhile venture." "Something," he adds, "that is needed."

Dick Depew, Cunningham & Walsh's v.p. of television programing, echoes Pickett's sentiments in the need for this type of programing. While Depew finds no bone to pick with the purchase of other type shows, he acclaims the locally produced program as a potent instru-

ment in giving advertisers "an opportunity to take on a certain importance in individual markets." "The do-gooder show," he says, "gives both local and national advertiser an added dimension."

Donahue & Coe's media head, Jerry Arthur, credits the type of shows now reposing in the TAC library with serving a twin-pronged purpose. For one thing, "it's basically the answer to a lot of criticism leveled at tv today," he says. For another, it provides the advertiser with the means for establishing identity on a local level.

Arthur praised the emergence of the locally produced shows—from the provincial to a product of universal interest—and the slotting of the shows in better time periods. It points out the growing understanding of the potency of these types of programs," he adds.

Enthusiasm for the TAC service runs high at all member stations. And reports from TAC people relate that almost without exception, producer stations request affiliation as subscribers also.

The beginning of TAC goes back more than a year. Pre-Minow—or P.M. as TAC officials prefer to call it. According to TAC v.p. Bob Weisberg, the idea for making available, on a national basis, the very fine locally producer tv shows, was mulled over by Trans-Lux long before Minow rattled the broadcasting industry with his vaste wasteland charge.

On the premise that this type of distribution should be governed by the broadcasters themselves, Trans-Lux talked with tv station men in all parts of the country. The result was the setting up of a separate organization—a cooperative venture, sanctioned by the majority of station men consulted — financed by Trans-Lux and guided by the broadcasters. In keeping with this thinking, a seven-man committee composed of broadcasters, was formed to function as advisors.

The committee: Richard Borel, director of tv, WBNS-TV, Columbus, Ohio; Eldon Campbell, v.p. and general manager, WFBM TV, Indianapolis, Ind.; Roger Clipp, v.p. and general manager, radio and tv, Triangle Publications, Philadelphia, Pa.; Jack Harris, v.p. and general manager, KPRC-TV, Houston. Tex.; Norman Louvau, president, KCPX-TV, Salt Lake City, Utah; David C. Moore, president, Transcontinent Television Corp. New York; and A. Louis Read, executive v.p. WDSU-TV, New Orleans, La.

The committee members who serve for a two-year period, meet twice a year and are otherwise available for



RECAP of Oklahoma's territory days, Circa April 1889, entitled "The Run," is contribution to TAC library from WKY-TV, Oklahoma City

consultation by TAC on any question regarding the acceptance of programing, policy, or financial questions. The committee is also the guide-rule for setting the standards for programs that are to be accepted for the TAC library. Additionally, the committee inspects the company's financial statements and helps decide policy in cooperating with government, industry and community organizations and to assure encouragement and distribution of shows that are in the public interest.

The selection of the committee was not determined by TAC. It was rather, something of a broadcasters "round robin." In other words, Roger Clipp, the first one approached to serve as committee man was asked to suggest one other broadcaster who was active in the area of public affairs. He suggested Dick Borel. Dick Borel then suggested Jack Harris, and so it went, each man suggesting a broadcaster noted for his interest in this area.

In the months that followed the inauguration of the working committee, stations were signed up as producers and/or subscribers and scores of submitted tv shows were screened. By the first of January, this year, some 100 locally produced programs had been carefully screened and 25 accepted for distribution. Station membership at that time was 18. Since that date, station membership has grown to 48 and TAC's library of shows to 55.

while the series are hardly off the ground, so to speak, viewer comments, both written and phoned, a wide range of material from juvenile delinquency to the actual birth of a child by Caesarean section, have brought about some interesting and surprising rating results at some of the subscriber stations. "Birth by Appointment," for example, produced by WBNS-TV, Columbus, brought eye-opening rating figures when it was shown in Columbus, recently. A special two-part coincidental telephone survey was conduced after the showing of the program to determine the size of the audience and to record viewer reaction. The survey disclosed a rating which gave the program a 75.4% share of audience against such popular tv shows as *Adventures in Paradise* with a 19.3% share, and *Goodyear Theater* with a 5.3% share.

Audience reaction showed from a total of respondents, 92 favorable responses and one negative.

In reply to the question "do you recall the sponsor of this program?" of the 93 respondents asked to identify the sponsors, 78 (83%) were able to specifically make the identification.

KOMO-TV, Seattle, reports that when it showed the opera, "Don Pasquale," a WRAL-TV, Raleigh, N. C. production, it drew an outstanding rating in viewers despite the fact it battled three potent factors. The factors: "Don Pasquale" was slotted on a Sunday afternoon—an unseasonably warm afternoon when the outdoors beckon to the majority —opposite CBS *Sports Spectacle* and a national football game. Despite these handicaps, KOMO-TV reports the opera pulled some 80,000 viewers.

Reports from subscriber stations also are filled with news of growing sponsorship, both on the local level and national. They also report that





"GREAT Voices from Great Books," narrated by Hans Conried (l), with associates, is WBKB, Chicago, show. Scene (r) from WXYZ-TV, Detroit's "Inside the Congo"



"BIRTH by Appointment," produced by WBNS-TV, Columbus, audience pulled 73.5% share

The shows themselves which cover show great interest and enthusiasm for the shows.

A number of the subscriber stations, recognizing the shows pulling power, have slotted them in prime times. Dave Crockett, programing manager of KOMO-TV, Seattle, for example, reveals that instead of the usual "filler" slot, the station is devoting prime station option time periods—Wednesday's 6:30 to 7 p.m. for

(*Please turn to page* 61)

In Chicago



. . . **the Adler Planetarium and Astronomical Museum** is the first planetarium built in the Western Hemisphere and contains the world's finest collection of ancient astronomical instruments. Here, a lecturer can reproduce the majestic drama of the heavens—past, present and future—over a simulation of Chicago's famed skyline.



In Chicago

WGN

TELEVISION

offers better programming through dedicated community service!

RADIO WGN TELEVISION QUALITY INTEGRITY

—the most respected call letters in broadcasting

WGN IS CHICAGO

KUDL

where kansas citians meet for a BIG SOUND TREAT!

Irv. Schwartz
V. P. & Gen. Mgr.

BAltimore 1-0077

Media peopl
what they are doin
and sayin

TIMEBUYER'S CORNER

Murray Evans of WBAB, Babylon, N. Y., is interested in using Phil Brooks, who buys on American Tobacco at Donahue & Coe and who is a sports expert, as a sportscaster for a new nighttime show. . . . John Shima appointed a media group head at K&E, N. Y. He was formerly with the L.A. office. . . . Harold Cabot & Co., Boston, has expanded its media department. Ed Fitzmaurice, who was with Leo Burnett, Chicago, has been named media director. Joan Abbott, Paul Hughes, and Portia Raider have been made group supervisors.



LUNCHING: (l-r) Roger Rice and Melvin Jones of WIIC, Pittsburgh, Joe Gavin of Blair-Tv, Grey Advertising's Ed O'Connor, account executive for Greyhound, and Jerry Rettig, account's timebuyer, discuss bus lines' media plans, while at Mike Manuche's

Meet Herb Stone: Now four years with Reach, McClinton & Co., he buys for Martini & Rossi, Prudential Life Insurance, N. J. Bell Telephone, and Tenneco Oil. He began in research at the agency and previously had been at D-F-S for a year in their research department, after graduating from Boston University in 1957. Stone feels that a "good background in research is virtually a necessity for a buyer today."

He's 28, a Navy vet, and lives with his wife, the former Rosalyn Hoffman, in New Rochelle. They have one and three-quarters children. In his spare time, he works at his hobby of patching up and retooling old cars. Last week he wasn't able to complete the paint job on one car, so it's green on one side, blue on the other. "If I have an accident," he says, "the witnesses will contradict each other."

(*Please turn to page* 44)

decision

The first year in a new business is the year to watch.

It's the Year of Decision.

We're proud to mark our First Anniversary; it's been a successful year!

We're on our way...

ADVERTISING TIME SALES, INC.

KPLC-TV / **KPLC Radio**
NBC-ABC Channel 7 / **5000 Watts NBC**
LAKE CHARLES, Louisiana

&

KALB-TV / **KALB Radio**
NBC-CBS Channel 5 / **5000 Watts ABC**
ALEXANDRIA, Louisiana

Proudly Appoint

ATS

EXCLUSIVE
National Representative
ON
JUNE 1, 1962



T. B. Lanford, President
Art Reuben, Director of National Sales

TOBACCO NETWORK HAS
PERSONALITY PROGRAMMING

NOW 14 daily program features on N. C. Regional Radio Net

Regional News ▯ Sports ▯ Weather Commentary ▯ Farm Reports

8 POPULAR PERSONALITIES

AVAILABLE:

Full sponsorship / Spot participations / Adjacencies (Also Merchandising and Promotion)

BUY UP TO 28 STATIONS AT GROUP DISCOUNTS OR SELECT ONLY THE N. C. MARKET YOU NEED!

Get Regional Saturation with *local* "Main Street Radio" coverage...
See complete schedule in SRDS listing; Consult John E. Pearson Co. for details.
TOBACCO RN RADIO NETWORK

"The EARLY SHOW"

WEEKDAYS 5 to 6:30 PM

HAS the Adult AUDIENCE

WDEF-TV	STA. B	STA. C
40.7	34.9	24.4

Average Share of Audience

LOWEST CPM ADULTS TOO

Nielsen Feb-Mar '62

WDEF TV CBS CH. 12

CHATTANOOGA

Call

Advertising Time Sales, Inc.

NOW!

TIMEBUYER'S CORNER

(*Continued from page 42*

Things you should know about K&E's media department: Its media department's functions are related to two of the agency's organizational concepts—first, the all-media system and second, the marketing group system. The all-media system requires a buyer to be knowledgeable enough in print and broadcast to assist in the planning and preparation of recommendations. The buyer must also supervise the preparation of necessary estimates, schedules, and budgets and the purchase of spot broadcast. The advantage of K&E's all-media system, it feels, is that the buyer reviews all media alternatives in terms of a client's marketing objectives rather than in a specialized area . . .



VISITING N. Y., Harold Parry (l), gen. sales mgr. of WCKY, Cincinnati, talks about his market with McCann-Erickson buyer Ethel Melcher at the Executive Restaurant

K&E's marketing group system enhances the value of the all-media method by placing the buyer into a group responsible for not only media planning, but also research and merchandising planning. For example, Paul Roth, the media group head, Leonard Carlton, the merchandising group head, and Sherwin Wasserman, the research group head on the Beecham and National Biscuit accounts, report to Grady Chandler. Chandler is responsible for coordinating their total effort.

Through this organizational structure, the media supervisor on Beecham and National Biscuit, who is Lou Kennedy, and his buying staff, made up of John Timko and Walter Stabb, become thoroughly familiar with the marketing problems as they affect media objectives, strategy and buying. They, in turn, are able to coordinate their buying with the clients' marketing objectives.

(*Continued from page* 29)

to me that the responsibilities of the agency and the responsibilities of the client are clear-cut. Agency research should be responsible for research on *advertising*. Client research should be responsible for the *product*—its testing, its packaging, its distribution, etc. Wherever an agency can aid a client in its marketing problems, through counseling, it certainly should do so. Some clients desire this, others do not. But the agency should no more do the work of a client than the client should do the work of an agency."

Harold L. McClinton, *president, Reach, McClinton & Co.:* "The well-staffed agency can successfully assist in the client's marketing plans as far as the client will permit. It is that simple. There should be no reason why agency account people cannot become just as knowledgeable about the business as their opposite numbers in the client organization. It seems to me that 'planning for profit' is the name of the game in which we are all engaged. If this is a proper description of what we are *trying* to do, then what earthly reason is there, within the marketing complex, for an Iron Curtain between client and agency?

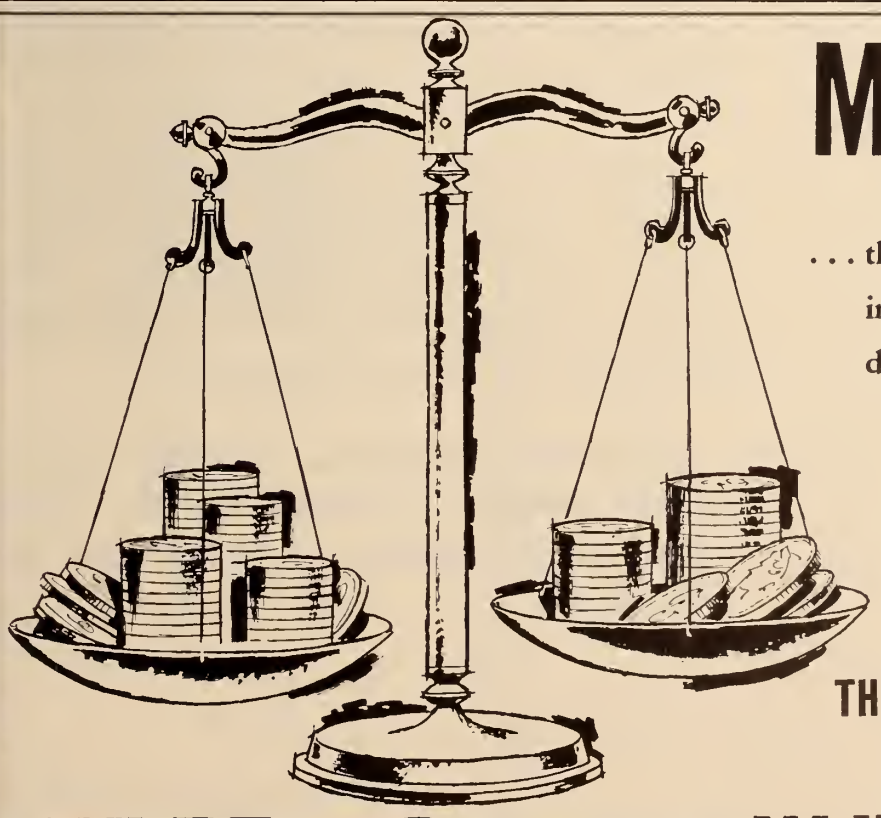
"The only division that *must* occur is the division of the work load . . . in the *execution* of the plans developed. In marketing, the agency's true primary function is planning, the client's function is execution. We must not lose sight of the agency's basic functions and responsibility—the planning, development, dissemination, and evaluation of advertising. But please remember, also, that these functions must be based on a deep and sophisticated knowledge of consumer needs, wants, and habits. We see on every hand—in print and on the air—advertising that is imaginative, ingenious, compelling, persuasive—and ofter amusing. All of it is resultful to some degree. But none of it, to my knowledge, reaches its maximum potential unless it is completely geared to the marketing necessities of the products or services it advertises."

Esty Stowell, *president, Ogilvy, Benson & Mather:* "Both trends [marketing and creativity] are superficial. The essential fact is that no agency worth its salt can afford to be weak or preoccupied in either direction."

Grant Worrell, *executive vice president, Erwin Wasey, Ruthrauff & Ryan:* "It is insane to say that the marketing phase of the advertising agency business is dead. It is like saying that research is passe because it does not receive as much fanfare and publicity as it has in the past. Marketing today is a more important agency function than ever before; it has to be with today's competition and cost of advertising.

"Right now, 'creative' advertising is in the spotlight. This is well and good provided that creativity is justified by marketing factors. If it is not, the agency is merely running house ads at the client's expense. Some of the outstanding creative campaigns have been sales failures because marketing was ignored. The advertisements got awards and the agencies got fired. On the other

(*Please turn to page* 48)



MISSISSIPPI

. . . the nation's STAR PERFORMER in economic improvement during the past year!

Personal incomes in Mississippi showed an 11.6% gain in one year . . .*

THE LARGEST GAIN IN THE NATION!

**Business Week Magazine*

WLBT channel 3: HOLLINGBERY - WJTV channel 12: KATZ

Hubert is going to Harvard

. . . at least, he was until he got a D in third grade arithmetic, which, rationalized his fond parents didn't show what Hubert could really do.

Like grades in school, program ratings are a measure of performance. In television, performance is partly a matter of program preference. Ratings tell how many people are watching and something about these people.

This is useful information for everybody involved . . . for advertisers buying audiences . . . for stations building a program service . . . and for just plain people getting what they want from TV.

Maligned, misunderstood, misused, and perhaps occasionally mistaken, ratings are here to stay. They are indispensable for a popular medium that wants to stay popular. Where the customer does not pay directly for the product, ratings afford the only practical way to find out what he wants.

But, say the critics, the majority, when it comes to television, should not rule. And it doesn't, not all the time anyway.

The award-winning Corinthian documentary, "A Visit to St. Albert's Monastery," didn't do much better in rating points than Hubert did in arithmetic. The big difference: we didn't expect that it would, but we're proud of it anyway.

Responsible broadcasters will always want an accurate measure of audience response as one more factor in developing a varied and free program service.

Responsibility in Broadcasting

THE CORINTHIAN



KHOU-TV
HOUSTON

KOTV
TULSA

KXTV
SACRAMENTO

WANE-TV
FORT WAYNE

WISH-TV
INDIANAPOLIS

WANE-AM
FORT WAYNE

WISH-AM & FM
INDIANAPOLIS

Represented by H-R

STATIONS

Commercial commentary

I doubt if you can find anywhere two such completely absorbing, exciting, and complex industries as are represented in American advertising and American broadcasting or two whose roots reach as deeply into as many phases and aspects of our national life.

Radio and tv span a spectrum which includes news and show business and government and politics, and music and the arts and education and entertainment—you name it, broadcasting is in it.

Advertising, on its part has an equally spectacular range. It is involved in selling all the works and services of all the people, and it is involved in all their purchases and trade.

These two worlds are by no means the same, however. And that is why I think SPONSOR's role is so unique and extraordinary.

Our job is to know both, to belong to both, to represent both, to help both, and to further the understanding of each for the other.

It is, of course, a staggeringly difficult task. No one could possibly know all there is to know about advertising and all there is to know about broadcasting in 20 lifetimes.

But it is certainly the greatest challenge I've ever faced. And to the degree that we at SPONSOR can respond to the challenge, we can perform a surpassingly valuable and important service.

The role of a tradepaper

Perhaps that is the greatest single lesson I've learned since joining SPONSOR in 1958. Four years ago, I had only the haziest ideas about the role, function, and potentials of a tradepaper.

My work here has taught me, not only that it is vitally important for an industry to have a forum and a voice, but that there are certain absolutely essential functions which can only be performed by a vigorous, and enlightened trade press.

Only the trade press, for instance, can consistently and actively present, in behalf of broadcasters who operate under federal license, the opposition arguments to Mr. Minow's theories.

Only the trade press can bluntly and publicly attack certain advertising practices which many admen deplore, but which they fear to discuss openly, because of client or company connections.

Only a trade publication, such as SPONSOR, which is dedicated to narrowing the gap which separates advertisers and broadcasters, can dig into inter-industry quarrels, get both sets of arguments out on the table and exposed to the healthy light of day.

Only the trade press can fight certain vital battles for the industry, or industries it represents. Only the trade press can accurately present the flavor, climate, and personality of those industries.

And all this is over and beyond, and quite in addition to, the news, information, facts and figures, and "how to" features we are expected to provide as part of our regular weekly routine.

All in all, it is a tremendous assignment. I can think of few spots which ask more of a man, offer more opportunities for growth, learning, creative expression, and solid service.

Do you wonder then, that I'm thrilled about my new job?

I'm going to take just long enough at the Thousand Islands, and in the Adirondacks to get a mild tan, some amateurish fishing, and even more amateurish golf.

Then I'll be back, ready to chew up wildcats. See you soon.

AGENCY MARKETING

(*Continued from page* 45)

hand, some of the most brilliant creative campaigns have been built on sound marketing bases. There was a reason for the creativity; the advertisements sold products at a phenomenal rate."

Charles V. Skoog, Jr., *president, Hicks & Greist:* "Marketing is a smart creative man's deepest well. Our business is, in effect, 'problem solving' in all advertising areas. How it is possible to solve a problem, especially a creative one, without a thorough exploration of the marketing area, is virtually impossible to comprehend. Marketing gives creative direction. It does not necessarily set a precise course, but certainly keeps you from heading south when you should be aiming north. Any good creative man seeks knowledge before he takes pad and pencil in hand. Marketing gives him this knowledge—it will always be thus. Today it is more vital than at any other time in the history of business and industry."

President *of an agency in the $70-80 million class:* "Marketing for many years has been used as a status-building term and as a master camouflage to cover many basic activities that agencies have been undertaking for a long time. The term has been a catch-all, as well, for many small services agencies perform but do not define as actual principles or methods. The lack of clarity in definitions of marketing have caused many and serious misunderstandings between agencies and their clients, and the entire area needs early and valid definition."

Thaine Youst, *vice president and merchandising director, Doherty, Clifford, Steers & Shenfield:* "We believe that a full-fledged marketing and merchandising program is essential to any advertising campaign, and we are increasing our efforts in that direction. Merchandising multiplies the impact of the advertising campaign by bringing the campaign to the sales counter."

Rolland W. Taylor, *president, Foote, Cone & Belding:* "Marketing is certainly not dead as an agency function. There may have been a period when there was much more talk about it than at present, but I believe its place in our business has been constant for many years. However much emphasis has been placed on marketing, I can't believe that anyone seriously engaged in our business has ever discounted the importance of genuine, but disciplined creative effort in the production of advertising. On the other hand, while we seem to be in a cycle of much more talk about the 'creative' effort of agencies, it is dangerous to conclude that marketing understanding is any less important than before. Creative thinking and marketing thinking must both be present if advertising is to be truly effective."

Sumner Wyman, *vice president, Lawrence C. Gumbinner:* "We certainly don't believe that marketing is dead as an agency function, nor do we see its importance diminishing. To the contrary. We consider it an integral part of the service we render our clients. Servicing a client in depth is a long-standing Gumbinner principle. Nor do we see any decrease for marketing men. Far from being subordinated by the current emphasis on creativity, we consider marketing to be a part of our creative function. A marketing man can be just as creative in his field as a copywriter or an art director."

Chairman *of the board of an agency in the $20-25 million class:* "The agency business is a lot of businesses, and the client must always be the source. But the so-called marketing activity should by no means be the prime function of any advertising agency, however large. If an agency takes over this advertiser function, it is on the wrong path. The agency is the imaginative, the creative arm of the industry. The making and placing of ads is its *raison d'etre.*"

Top executive *of an agency in the $250-300 million class:* "The question about marketing vs. creativity can be argued endlessly, mostly because each term, and particularly creativity, is subject to various definitions. Marketing is a reasonably specific term, but creativity is somewhat elusive. The prevalent meaning of creativity seems too confined to ad making. It is applied, popularly speaking, as a measurement of words and pictures. Creativity seems to be measured according to what the advertisement or commercial looks like, and what it says. Let's not forget that marketing, too, can be creative, as can research, media, etc."

RADIO RESEARCH

(*Continued from page* 32)

strates the need for greater effectiveness in communicating a product's name and its most saleable features —and making these points remembered.

At the same time, consumers show they believe that advertising serves a justifiable purpose.

Should dealers advertise? "Yes. People don't know where to go."

Another comment: "I don't think it's possible to get big volume without advertising. Repeating name is important."

A teenager makes this reply:

What would you do if you were a car company? "Repeat your name over and over again. Get your name across. Even humor works. Name is important for plain brainwashing."

Reactions, however, raise questions as to whether advertising is doing the intended job. There was only one outstanding exception to the general vagueness of advertising recall. And that was Dinah Shore on tv for Chevy.

A typical reaction: "I know Dinah Shore used to sponsor the Chevy last year. Now I forget who sponsors the Oldsmobile."

One woman comments, "Lawrence Welk was advertising something for a while."

Another man offers this reply:

Are you aware of any advertising for different makes of automobiles? For instance, this year what they are saying? "No, not particularly."

Here's another male comment:

Before you got your Chevy, you switched from a Pontiac to a Chevy, had you heard anything about the '62 Chevy before you bought it? "No, mam, I did not. In fact, I did not even know that the design had been changed to eliminate those horrible fins on the back."

Here's another candid exchange between interviewer and interviewee:

Have you heard any Buick advertising or seen any?" I've seen some in magazines." *What were they saying about the* 1961 *Buicks? When you bought yours do you remember?* "No." *Any other place besides magazine advertising?* "I can't remember any other place. I don't remember any tv. I don't remember any radio." *How about currently?* "No.

I don't remember any radio or tv currently."

And this response from a woman: *Do you recall any advertising for the '62 Pontiac?* "I don't think any of the major automobiles advertise. Chevy is about the only one I remember more than the others because of their big advertising with Dinah Shore. They have extensive advertising on there. They talk about the economy run. I think it's Chevy that talks about the economy run."

A man states, "I cannot recall any radio automobile advertising except Rambler."

Local dealer advertising appears to be better remembered than national. And in many cases, the reason appears to be harder hitting techniques that, in essence, consumers disapprove.

As sophisticated as advertising knowledge has become, the research shows that consumers have kept pace or jumped ahead, indicating a need for admen and media to close the gap.

TV WAXES

(*Continued from page* 35)

Spot is used in such a situation, Wakefield explained, because it can be set up on a staggered timetable or can be used to break into a preselected area of the country before other areas.

"Network schedules, of course," he added, "help distribution because of their reach to millions of people, especially at night."

In addition to the millions spent on floor and furniture polish advertising, the country's glossmakers also spent $5.7 million in 1961 for shoe polish messages. Of this, $5.1 million found its way into tv. In 1960, $2.7 million was spent in tv for shoe polish advertising.

In this area, Johnson spent $2,930,206 in 1961 for its shoe polish products, of which 85.4% was channeled into television.

Because of the diversity of products, Wakefield said, the commercials are of all kinds. Live-action messages are used to the greatest extent, especially in the floor and furniture polish storyboards. In contrast, however, the firm's insecticide commercials are heavy on animation, in order to get many product points across fast.



Forty years of service...

to the ever growing northern California area. KFBK, Beeline Radio's Sacramento, California station began operation in 1922 and has been under the McClatchy banner throughout its entire history. Forty years devoted to building listener loyalty through exceptional service and quality programming.

McClatchy Broadcasting Company

PAUL H. RAYMER CO. — NATIONAL REPRESENTATIVE

delivers more for the money in Inland California and Western Nevada

KOH RENO • **KFBK** SACRAMENTO • **KBEE** MODESTO • **KMJ** FRESNO • **KERN** BAKERSFIELD


what has an eye patch

o do with you?

Two things.

One—it points out how brilliant a job advertising can really do. Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious.

Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the "influential 2000". The most economical way to pre-sell this "influential 2000" is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this "influential 2000" of any book in the broadcast field.

Two—give your ads a "patch" of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station's volume every year.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

555 Fifth Avenue MU 7-8080 New York 17

The other 3

offer advertisers uncommon advantage

(that's why they sell and sell and sell)

- ☆ Coverage of more than half the homes in counties doing 63% of total U.S. retail sales.
- ☆ Audience concentrated in major metropolitan areas.
- ☆ 100% color reception.
- ☆ No restriction on length of commercial message... you say all you want to say to sell your product.
- ☆ Tested "magazine" format prevents audience drop-off due to low-rated show.
- ☆ Unique device gives immediate provable response to special offers.
- ☆ Prime time always available at no premium, whether for one-time promotion or on regular cycle.

networks...

No electronic miracles, these other three networks . . . but the most powerful selling force in America, according to many leading advertisers.

They are the three big syndicated Sunday newspaper magazines, each offering a new spectacular every week-end, with no re-runs, even in Summer months.

Without counting cumes, the three syndicated Sunday magazines deliver your commercial to more than 25 million different homes every broadcast. They are viewed in the best time period of all . . . on Sundays, when next week's shoppers are relaxed and ready to take in what sponsors have to say . . . and more than half of this audience is in the top 50 markets.

Response? Just ask your audit survey to check a retail selling floor on Monday morning and watch merchandise advertised in Sunday magazines move out the front door! Or be in an advertiser's mail room when those bags of coupons start coming in!

The record shows that most big advertisers today agree that to make advertising dollars perform most efficiently, Sunday magazines should be part of the program. And when you start analyzing the efficiency of Sunday magazines you will quickly find you should start with Parade, reaching 11 million families all over America through their favorite Sunday newspapers.

Just remember that name . . . the call letters are PARADE, the basic buy of the other three networks, located at 733 Third Avenue, New York City.

Again WROC-TV is FIRST in Rochester!

FIRST in Facilities



The *New* WROC has the most modern broadcast facilities in the East. Announcer Studio D (Right) has 11 video monitors, intercom and switching equipment and provides both visual and audible contact between announcer and master control switches.



FIRST in Popularity

FOR THE SECOND CONSECUTIVE TIME
WROC-TV CARRIES 9 OUT OF 10 OF THE SHOWS YOU LIKE BEST

	SHOW	RATING	
No. 1	Hazel	52.5	Channel 5
No. 2	Dr. Kildare	51.5	Channel 5
No. 3	Bonanza	48.5	Channel 5
No. 4	Saturday Night at the Movies	44.8	Channel 5
No. 5	Sing Along with Mitch	44.75	Channel 5
No. 6	Flintstones	42.5	Channel 5
No. 7	Dick Powell	42.25	Channel 5
No. 8	Walt Disney's World	40.5	Channel 5
	Perry Mason	40.5	Station B
No. 10	87th Precinct	39.75	Channel 5

March, 1962 ARB

BULLETIN: Nielsen for March agrees giving Channel 5 the seven most popular programs in town!

FIRST in Coverage

Each night the 6:30 news and weather with Tom Decker and Bob Mills tops the competition by 62,000 viewers according to ARB; by 68,000 according to Nielsen.

Buy the station more people watch

WROC
ROCHESTER, N.Y.

TV CHANNEL 5
BASIC NBC



Represented by
Edward Petry & Co., Inc.



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

4 JUNE 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

The move to give the Federal Trade Commission greater power to stop challenged practices quickly has gained considerable strength.

Hearings this year held by the House Commerce Committee produced somewhat less opposition to FTC injunctive powers than was true last year.

Opposition to the administration-backed idea is still formidable enough to defeat the idea, according to all indications, but a **compromise method of reaching much the same goal appears to be in the wind.** While some members of the committee still favor the status quo, there are indications that a **majority would have the FTC go to court for injunctions.**

Injunctive power within the FTC, itself, would be faster. But the process of going to court would be almost as fast, especially in view of the fact that the administration bill would make FTC injunctions subject to court review.

At the present time, a challenged practice can go on for many months and even years, depending on how much the company challenged wants to fight the case. The FTC can't order a stop until the company has **either surrendered or has chosen to fight the case as far up as the Supreme Court.**

FTC chairman Paul Rand Dixon pleaded for the whole loaf, but got into all-out hassels with members of the Committee. Mahlon F. Perkins, Jr., for the Four A's and John J. Ryan for the AFA ranged the ad industry alongside many other industries in terming the FTC injunction proposal **an abuse and extension of police power.** Dixon said that under present rules, "the most stupid lawyer in America could keep a case alive for several years." Opposition witnesses probably pointed the way in which compromise will run with their position that only courts should have injunctive powers.

Dixon also pointed out that **ad campaigns are usually of short duration,** after which another theme is selected in any case. He said that **the "damage" is often done before the FTC can stop false ad claims.** Committee members favoring that approach point out that courts move with relative speed in temporary injunction cases, and the speed with which the FTC could stop false ad claims under this method would depend on the FTC's own speed in acting.

There is **very little expectation that any change whatever can be pushed through Congress this year,** but committee members professed to believe there is a strong likelihood of action next year.

Advertisers learned something else of interest at the same hearings: Committee chairman Oren Harris (D., Ark.) is still determined to hold hearings on tv ratings, and sponsors and their ad agencies will be quizzed.

Harris asked Perkins a complicated question about which station an advertiser would choose in a complicated hypothetical case.

Perkins was unable to answer, whereupon Harris said "somebody had better start thinking about it because I am fixing to open it up in the not too far distance, **who is controlling national advertising and where you send it and on what basis,** and in so doing we are fixing also to find out just **how dependable your advertising people are on these so-called reports that you get from certain areas from whatever method you use,** which I can't discuss at this moment."

The original hypothetical case was worded in the same manner, so there should be no surprise that Perkins was unable to answer.

Two more radio stations have been put in jeopardy, as FCC hearing examiner

(*Please turn to page* 57)



4 JUNE 1962

Copyright 1962
SPONSOR
PUBLICATIONS INC.

Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

There's an interesting creative-marketing twist in that General Mills campaign which kicks off today in some 50 markets.

The four-week run is for GM potato products and Noodles Romanoff and the minute plugs are for all the food firm's potato items. There can be no piggyback inferences in this because the commercial is based solely on one commodity—potatoes—but highlights each GM variation on the theme.

The campaign is out of Knox Reeves Minneapolis.

Reports from the mid-West are that spot tv activity is moving along at a fairly brisk pace on business already running.

Salvo (Burnett) is finishing up its market expansion and is just about completely national now. Incidentally, the P&G product recently heavied up its nighttime schedules to compensate for a cut back in daytime spot while participating in P&G's daytime network schedules.

Another P&G item based at Burnett, Secret, continues market by market expansion.

Availability quests last week included two advertisers with an eye toward syndicated half hours to start in September.

Miles (Wade) will pick up a 52-week tab for film shows in AA time supplied by the station while **U.S. Borax** (McCann-Erickson) wants an open half hour to accommodate Death Valley Days, also for 52 weeks.

For details of the other spot activity last week see items below.

SPOT TV BUYS

Malt-O-Meal has begun lining up kids minutes for a 24 September start in top markets for a 26-week campaign as reported here last week. Agency: Campbell-Mithun Minneapolis. Buyer: Mary Paul.

Bristol-Myers starts today, 4 June, on behalf of Vitalis. Scheduled for five weeks, the campaign consists of fringe-time minutes in a host of markets. Agency: Doherty, Clifford, Steers & Shenfield. Buyer: Stu Eckert.

American Home Products Whitehall Laboratories division will run through the summer with placements for Dristan tablets using nighttime minutes. Agency: Tatham-Laird. Buyer: Rita Lande.

Miles Laboratories is seeking a half-hour in AA time starting in September for 52 weeks. Miles will buy syndicated film shows from the station for the campaign. Agency: Wade. Buyer: Walt Mayer.

U.S. Borax is also questing a nighttime half-hour in several markets starting in September for 52 weeks. Borax will sponsor Death Valley Days in selected markets. Agency: McCann-Erickson. Buyer: Les Wallwork.

Falstaff Brewing is in for 13 weeks on behalf of its beer. Time segments: prime breaks. Agency: Dancer-Fitzgerald-Sample. Buyer: Chuck Downing.

Procter & Gamble is buying network supplements in smaller markets for Camay. The campaigns, using nighttime minutes kicks off 1 July with open-end P&G schedules. Agency: Leo Burnett, Chicago. Buyer: Dick Taylor.

Chun King breaks on 25 June with a three-week flight. This is a departure for Chun King,

which usually goes with a two-week flight each time. Agency: BBDO, Minneapolis. Buyer: Betty Hitch.

Standard Brands is going into several markets on 8 June on behalf of Tender Leaf Tea. Campaign, using prime breaks and I.D.'s and fringe minutes will run for 13 weeks. Agency: J. Walter Thompson. Buyer: Martha Thoman.

Thomas J. Lipton is buying for Lipton instant and regular tea. Schedules start 17 June in markets across the country. It's of 13-week duration. Time segments: prime and fringe I.D.'s. Agency: Sullivan, Stauffer, Colwell & Bayles. Buyer: Nick Imbornone.

Cutex is buying for its lipstick and nail polish with schedules to start 10 June and continue for seven weeks in selected markets. Time segments: fringe minutes. Agency: Doherty, Clifford, Steers & Shenfield. Buyer: Rita Venn.

Revlon will promote its Living Curl Hair Spray with prime and fringe minutes and some live daytime minutes starting today, 4 June for three weeks in several markets. Agency: Norman, Craig & Kummel. Buyer: Al Silverman.

Milani Foods, Inc., will start its three-five week promotion on 25 June, not 11 June as reported here last week. There are 15 markets slotted to get daytime and fringe minutes and prime breaks. Agency is Riedl and Freede and the buyer in Loraine Schulze.

Andrew Jergens is buying several markets with schedules to start 18 June. The campaign, using prime breaks and fringe-time minutes will continue for six weeks. Agency: Cunningham & Walsh. Buyer: Eleanor Accles.

SPOT RADIO BUYS

Salada is buying a host of markets for a summer-long push on behalf of its iced tea. The campaign is for nine weeks starting 18 June and using minutes and 10's in woman-oriented time. Frequency is 15 minutes per week per market and 20 10-second spots per week per market. Agency: Cunningham & Walsh. Buyers: Harold Deisher and Stu Brown.

Ansco Films is going in with a 13-week run early this month. A number of top markets get traffic and weekend minutes. Agency: Lennen & Newell, New York. Buyer: Mary Jane Hoey.

Alcoa Aluminum promotional campaign for its beer cans is planned for this month. Schedule will be for four weeks using morning drive minutes. Agency: Ketchum, MacLeod & Grove, Pittsburgh. Buyer: Pete Turk.

Ford Div. begins a two-week campaign early this month. Drive time minutes are being scheduled in 60 markets. Agency: JWT, New York. Group head: Hal Veltman.

Roi Tan schedules are set in a small number of top markets. Morning and afternoon rotating minutes began 2 June for eight weeks. Agency: Lawrence C. Gumbinner. Buyer: George Blinn.

General Cigar kicks off schedules this month for White Owls in the top 15. Placements are for Monday-through-Friday drive-time minutes and weekend sports show participations and adjacencies. Agency: Young & Rubicam, New York. Buyer: Gene Camerik.

Tidy House set schedules for an early June start for 13 weeks. Drive time and housewife minutes are being used. Agency: McCann-Marschalk, New York. Buyer: Otis Hutchins.

WASHINGTON WEEK (*Continued from page* 55)

Herbert Sharfman issued an initial decision which would put them off the air unless the decision is overturned.

WMOZ, Mobile, Ala., and **WPFA, Pensacola,** Fla., both owned by Edwin H. Estes, are endangered because of alleged falsification of logs to cover up "overcommercialization." The case concerned WMOZ, but the hearing examiner said **the falsification made Estes ineligible to operate any station.**

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

4 JUNE 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

To give credit where credit is due, the Bates agency is the source of a flock of commercial innovations in tv. Among them are these:

- **The piggyback commercial.**
- The **splitting of the minute on daytime network** into separate 30-second commercials spotted in different places in a program.
- Getting a **plug for the product into the billboard.**
- **Guaranteed audience composition.**

With the tv networks controlling all but a few hours of their programing and the scatter plan a hardy fixture, the matter of buying from the tv networks has become in no small part one of give-and-take negotiation.

And if you were to ask network sales people whom they deem the toughest clients when it comes to **exacting a stiff pro quo they'd probably top the list with Carter and Alberto-Culver.**

For those who like historic tidbits: Jack Benny this fall will have a spot other than Sunday for the first time since 1933.

He made his debut in network radio—Canada Dry was the account—occupying the Thursday 8-8:30 period on CBS, during the 1932-33 season.

It was Chevrolet that introduced the comic to Sunday, but on NBC, in the fall of '33. Jell-O, which latched on to him in 1934, will co-sponsor with State Farm Tuesday nights.

One thing you can't do, if you've been around the business for some time, is underestimate a veteran rep's capability for sardonic humor—so long as it's not quoted.

Take for instance last week's memo exchange between one such oldtimer and a station over a new presentation that the station had submitted for comment.

Said the station: "We'd like to guard against media people characterizing some of the presentation's script as hokum."

Retorted the rep: "I appreciate your concern, but, you know, **media departments in agencies are inclined to sneer at hokum until it turns up in their trade speeches.**"

The agencies really don't need any organized service to police triplespotting around their commercials: a competitive station in the market gladly does it.

To cite an example that popped up last week: a **tv station bent on weaning away a Texaco schedule twxed its rep to call attention to Cunningham & Walsh the fact that the opposition had sandwiched in the Texaco bit** between two other commercials.

P.S.: the agency has the matter under investigation.

Ever hear of the classic case of where the old Federal Radio Commission found that it had gone out of its depth on the matter of overcommercialization.

It happened in the mid-30's and evolved from the discovery by an FRC fieldman that a farm station carried a noon-12:30 strip which consisted **exclusively of classified ads about feed, fertilizer and second-hand farm equipment.**

The FRC ordered the station to desist from this kind of programing. The surrounding farm papers chortled. The farmers howled to their Congressman. The legislator relayed the protests to the FRC and **the order was recinded.**

Why it pays to advertise your station in a broadcast book

BECAUSE THE TIMEBUYER IS KING

There's nobody better qualified to advise you how and where to invest your national advertising dollars than your own national representative.

He'll tell you that the timebuying system really works. Which means that at any of the top 50 (or top 100) advertising agencies placing national spot business the recognized timebuyer, backed up by his supervisors, decides which stations get the nod. Sure, there are exceptions to the rule. Of course there are some account executives and ad managers that exert a heavy influence. But, by and large, the timebuyer is king.

Reaching the timebuyer, and the other men and women who strongly influence a spot buy, is a job for a specialist. That's why the several thousand timebuyers (by job title and job function) who buy national spot read the broadcast books. Moreover, they rely on them. They rely on one or two favorites almost to the exclusion of all others.

Buy broadcast books to give your national campaign impact where it will do the most good . . . at least cost.

a service of

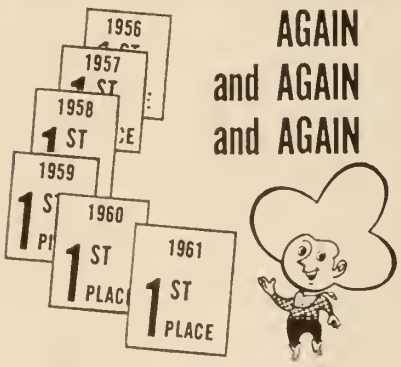
SPONSOR

Cuisine Exquise . . . Dans
Une Atmosphère Élégante

RESTAURANT
VOISIN

575 Park Avenue at 63rd St.
NEW YORK

Lunch and Dinner Reservations
Michel.: TEmpleton 8-6490



AGAIN
and AGAIN
and AGAIN

KAKC
is FIRST IN TULSA
and the 21 County Advertiser Area

Now in the
6th YEAR of
CONSECUTIVE 1ST PLACE RATINGS

QUALITY • COMMUNITY SERVICE

Represented nationally
by Adam Young, Inc.

Another Station of
prc
PUBLIC RADIO CORPORATION
One of America's Fastest Growing Radio Groups

KAKC — Tulsa
KBEA-KBEY/FM
Kansas City
KXYZ-KXYZ/FM
Houston

MOORE OF ABC

(*Continued from page 33*)

cent disposed of for the coming season.

"Sales are splendid at ABC TV," he said with satisfaction. Commenting on the nature of the material which his network would feature for the coming season, he declared: "It is a chess game of building programs. We're pleased with the schedule. It is ABC TV's best to date, but it can, of course be improved on."

Moore made it plain that some 75 percent of the '62-'63 program season's lineup was already set when he took over the job vacated by Treyz, and that he's carrying out objectives made previously. But the real big push, the Sunday punch, so to speak, will not be delivered until the '63-'64 season rolls around.

He is especially confident of two programs on the fall and winter agenda, namely *The Jetsons* slated for Sunday night viewing, and *Stoney Burke*, a Monday night entry. "These are genuine sleepers," Moore enthused.

Moore was elated that ABC TV was getting a better break as regards facilities in the television markets of America. Before long, he hoped the third network would be standing shoulder to shoulder with NBC TV and CBS TV. "We now have availabilities in Syracuse, Rochester, Greensboro, Raleigh and possibly Grand Rapids," he exclaimed. "Our handicap is falling away rapidly."

The chief executive of ABC TV said there would be changes in the programing department of the network. "We will designate a head of programing within a couple of weeks," he declared.

There will be more public service sponsorship by advertisers, Moore observed. "I believe there is no single advertiser on television who would not like to have public service programing," he said. "The only thing deterring advertisers from it is the low audience rating. The first objective of the documentary producer must be to broaden the appeal in order to achieve larger audiences. Sponsorship will follow such an increase."

He is convinced that something must be done about the super-abundance of credits flashed on the screen at the end of each program. "There is no question that between all the people involved who are pressing for air credits—there is a loss in total entertainment time.

Moore thought there was a strong need for an all-industry conference "to establish standard procedures to stop the trend and thus achieve the maximum of program time."

When Moore is not at his home in Darien, Conn., in the company of his wife, the former Claire Stirrat of Seattle, and their two children, Thomas W. Jr. and Jeanne, he can be found at a local golf club or on a hunting expedition in the far west. He describes himself as a "pretty bad golfer who is pleased" if he can break 100. On occasion he will play with Stuart Upson, a vice president of Dancer-Fitzgerald-Sample, but as a rule his golfing companions do not come from the broadcast industry. Asked about Moore's golfing abilities, Upson told SPONSOR in cautious tones: "We get out in the sun now and then." Pressed for more details, Upson declared: "Moore hits a big ball every now and then. I think he's a good putter. That, sir, is as far as I want to go!"

One gets the feeling that his hunting eye is better than his golfing swing. Moore told SPONSOR he was looking forward to some hunting with Joe Foss, commissioner of the American Football League. They expect to head out for the South Dakota hills for pheasant shooting and later aim for the Wyoming wilds in time to bag some antelope. Perhaps later Moore and his companion will go for quail in the South.

When he isn't hunting or duffing at golf, he is reading non-fiction. Fiction, it appears, holds little interest for him currently. "I figure television gives me all the fiction I need," he observed, adding that he thought video had killed off the need for fiction reading in the big national magazines. He recently read Richard Nixon's "My Six Crises" and Theodore H. White's "The Making of the President."

However, there are two fiction authors, who can draw him away from biographies and appraisals of current history. They are William Faulkner, who comes from the south so familiar to Moore, and Ernest Hemingway, because of the latter's remarkable comprehension of sports psychology. Moore was born in Meridian, Miss.,

and went to Mississippi State College and the University of Missouri from which he received a bachelor's degree in journalism in 1939.

Moore worked for the *Meridian Star*. In 1941 he enlisted in the U. S. Navy. He emerged as a full lieutenant in 1945. He went to work for CBS in 1952 as an account executive on the West Coast with CBS TV Film Sales and became general sales manager, headquartering in New York, in 1956. He was named ABC TV vice president in charge of sales in November 1957. The next year he was named ABC TV vice president in charge of programing. The next big promotion came this March after the sensational shakeup at ABC TV when Treyz got his famous walking papers.

Treyz quickly wrapped up his personal belongings but left behind what is described in lexicographical circles as the finest book of its kind, namely the second (not the third) edition of G. & C. Merriam's "Webster's New International Dictionary." As an old journalism hand, Moore was taught to cultivate the dictionary habit and this he appears to be doing assiduously.

Among the words he is looking up are "new" and "image" and by combining them, observers say, he hopes to upgrade the network with steady blood transfusions.

The result should be a closer working liaison with all departments and a properly balanced program structure, it is said.

Speaking in the argot of astronauts, all systems in the third network, with Moore at the throttle, have been declared in "go" condition. Observers say ABC TV's visibility is indeed peachy. There is disquiet, naturally, at the rival networks. Foes are hoping that the new order at ABC TV falls flatter than a transcription platter, but the prevailing impression is that Moore and his savvy, rambunctious sidekicks, including Julius Barnathan, v.p. and general manager of the network, and news and public affairs v.p. James Hagerty are skillfully clothing the network with both dignity and sales appeal. Gone is the era of the one-man mandamus, observers note, and this, they insist, is good for the boys on West 66th Street.

LOCAL TV WEB

(*Continued from page* 39)

the series. KOMO-TV, like several other stations, deem the series worthy of a special introductory production. At KOMO-TV, the series have been titled *American Adventure* and the production staff have put together an imaginative opening using a popular master of ceremonies who, seated before an American Colonial fireplace, explains the story, then on a pull-open map, locates via a star, the town where the particular program was produced.

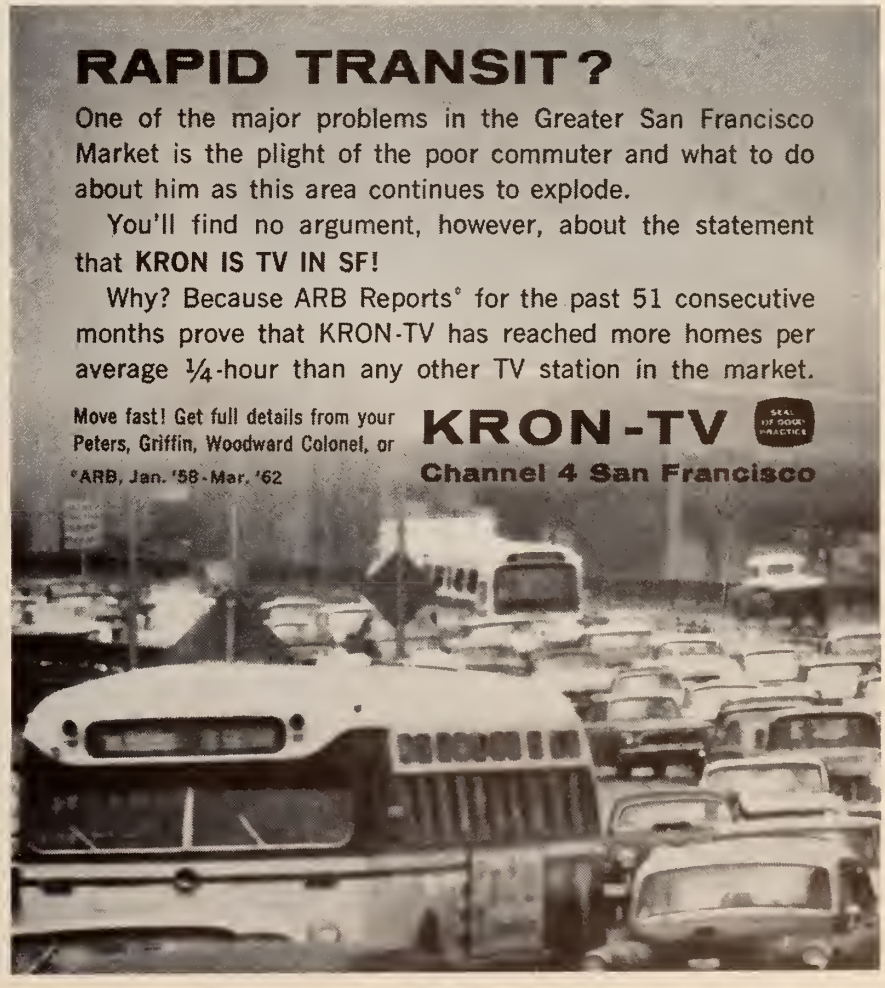
A subscribing stations pays an anual "flat fee" (based on market size). The membership fee entitles the station to use as many programs from the TAC library as he desires. He is also permitted to slot them according to his requirements.

The producer station, on the other hand, stands to reap far-reaching benefits. First, since credit is given to the producing station with each telecasting, the station is certain to gain in national prestige and stature. Second, with money earned through the station's distribution, the station is financially better equipped to produce other—and perhaps better—programs of this type. In addition, the TAC staff, growing with the needs of the fast developing membership, is able to provide professional production assistance to member stations should they so desire it.

The increasing number of submitted productions by producer stations give proof to the stimili sparked by national recognition of these locally produced shows.

While it is premature to evaluate the correct returns in revenue which a producer station can expect for the distribution of his show, estimates based on a "dry-run" covering the first three months of operation indicate that a program over a three-year period can earn as much as $8,000.

The rapid development of the TAC service has resulted in the possibility of setting up a national association of program directors. With this in mind, a meeting has been scheduled mid August in Chicago to be attended by programing representatives of both subscriber and producer stations.



SPONSOR WEEK WRAP-UP

PULSE

(Continued from Sponsor Week)

tening in 266 markets, as often as monthly in some cases.

"The out-of-home audience is reflected in each station's rating—not as a lump sum for an entire market," said Roslow.

"People don't normally or easily carry diaries, meters or telephones about with them," he stated," but when they do come home, and when they do, they can easily tell Pulse interviewers what they heard, on what kind of sets, and where."

Advertisers

Pet Milk has acquired a major producer of snack food via a cash transaction.

Company in question is Laura Scudder's, a subsidiary of Signal Oil and Gas Company in California.

The new Pet Milk subsidiary distributes throughout California, Arizona, Nevada and Utah. Headquarters and main plant are in Anaheim with other production plants in Fresno and Salt Lake City. There are also more than 40 distribution centers.

Campaigns: John H. Breck will participate during the summer in five

BELLS are ringing in KQV, Pittsburgh, Dial-A-Score for sports news. Susan Nova (D&C) won contest guessing number of calls. L-r: Frank Boyle (Eastman); Gerry Arthur (D&C); Ted Smith, sales mgr.



SIGNING WBAL, Baltimore, and WISN, Milwaukee, into membership in the NAB is Hearst Corp. broadcast v.p. and gen. mgr. D. L. Provost as NAB pres. LeRoy Collins smiles approvingly. Looking on are NAB v.p. Wm. Carlisle (l) and WBAL v.p.-mgr. Thomas Carr





BEACH CORNERS, S. F.—Scott Beach, co-host of 'Spectrum 74' on KCBS, San Francisco, has a corner on San Francisco. A street sign in the Marina section of the city reads Scott/Beach. Beach also has a corner of his own on the radio dial with his four-hour show

CBS TV nighttime shows with minutes and 10-second billboards . . . **General Mills** will introduce a 23 oz. family size brownie mix this month with a heavy NBC TV schedule, starting 11 June in daytime shows. NL&B is the agency . . . A new beer made with toasted malt is being introduced by **Storz Brewing** in the company's seven-state trade area. Campaign, via Bozell & Jacobs, includes tv and radio.

Financial report: Philip Morris declared a regular quarterly dividend of 90 cents a share on common stock payable on 16 July to stockholders of record on 19 June . . . Helene Curtis reported net sales for the year ended 28 February were $68,341,119 compared with $54,038,126 for the preceding year. Net income totaled $3,427,418 compared with $3,229,841 or $1.64 per share vs. $1.59 per share the previous year.

PEOPLE ON THE MOVE: G. J. Wachholz to the new post of division vice president of the photographic products group of Minnesota Mining and Manufacturing . . . **G. W. Sandell** to general manager of Revere Camera Co. of Chicago . . . **Stanley T. Pender** to manager of market research for B. F. Goodrich Chemical . . . **David Hanson** to assistant advertising manager at Liggett & Meyers . . . **J. Robert McMenamin** to manager of advertising and sales promotion for U. S. Rubber Tire Co.

Agencies

Leo Burnett clients will be investing more money in tv advertising in 1962 than in any previous year in agency history, according to executive v.p. Leonard S. Matthews.

He said this year's volume of tv activity, programing and commercials, will approach the $80 million mark in both network and spot business. This exceeds 60% of Burnett's total annual client billing.

FILLING in while Detroit's two dailies sat idle for 30 days, these four from WJBK-TV help in remarkable radio-tv jobs done to bridge gap. L-r: Carl Cederberg; Lou Miller; Bob Maher; and Jac LeGoff



ELEPHANTINE effort by KMOX, St. Louis, for U. S. Savings Bond campaign included two elephants in local parade. Stn. personality Bob Holt does the interview. Circus wagons brought up rear





AWARD to Storer Broadcasting for carrying Foundation for the Blind radio series is accepted by radio v.p. Grady Edney (c), James Storer, blind gen. mgr. of WJW, Cleveland, from AFB dir. Robert Barnett

HEADLINERS at the Atlanta Ad Club meeting gathered for this shot. They are (l-r): Moreland Moncrief, retiring pres. of the club; Frank Gaither, WSB, Atlanta, member of the board of RAB; Kevin Sweeney, pres. of RAB; Allen Woodall, pres. of WDAK, Columbus, Ga. and RAB board member; H. Randolph Holder, pres. of WGAU, Athens, Ga. and GAB pres.



Matthews, who is in charge of broadcasting, media and administration in Chicago, further disclosed that Burnett, Hollywood will be concerned with a record number of tv properties, supervising some $30 million worth of programing.

Agency appointments: WCKR, Miami to **Bishopric/Green/Fielden,** effective 1 June . . . Parfums Marcel Rochas to **Smith/Greenland** for a French import line of Moustache men's toiletries . . . Consumer Products division of Hedwin Corp., Baltimore, to **Norman J. J. Berger** . . . The Foundation for Commercial Banks ($1,250,000) to **Guild, Bascom & Bonfigli,** San Francisco, succeeding J. Walter Thompson, effective 15 June . . . WLS, Chicago to **Peitscher, Janda/Associates** . . . ACF Industries to **Ketchum, MacLeod & Grove** . . . Peau Sache to **Olian & Bronner** Chicago . . . WFAA Communications Center, Dallas to **Taylor-Norsworthy** . . . The Puma Corp., formerly Dura-Brite Products, to **Bermingham, Castleman & Pierce.**

Overseas merger: The biggest all-British merger in advertising history catapults two long-established agencies into the top 25 list in Great Britain. **Armstrong-Warden,** whose clients include Richard Hudnut, and Eversharp-Schick purchased 100% of the shares of **Smiths',** which handles clients like Knorr, Chivers and Scholl. Annual combined volume is estimated at $8.5 million.

New agency: Theodore L. Reimel, Jr., formerly promotion director and account executive of Weightman, Philadelphia has resigned to establish his own agency at 1617 Pennsylvania Blvd., Philadelphia.

Top brass: Robert L. Richards to manager of the Boston office of Albert Frank-Guenther Law . . . **Edward A. Gumpert, John F. Henry, Jr.,** and **Howard M. Wilson** to the executive committee at Geyer, Morey, Madden & Ballard . . . **Leo A. Kelmenson** to senior vice president of Lennen & Newell and also to the post of assistant to the president. . . . **Top brass: William J. Colihan, Jr.** to senior vice president at Young & Rubicam in charge of media merchandising and research.

New v.p.'s: James K. Richter at Storm Advertising . . . **R. Alan Gardner** at Young & Rubicam . . . **Paul Schlesinger** at Needham, Louis & Brorby Chicago . . . **Philip Meyer** at Cunningham & Walsh.

Kudos: The Assn. of Better Business Bureaus presented a tile plaque to **John P. Cunningham,** chairman of the Board of the AFA, in appreciation of the fact AFA was the founding organization of the BBB movement just 50 years ago . . . **Seymour Kagan,** manager of the international media section at Fletcher Richards, C&H, was elected president of the International Media Buyers Assn.

PEOPLE ON THE MOVE: Warren C. Rossell to tv-radio production supervisor at Ketchum MacLeod & Grove, New York. He'll be succeeded in Pittsburgh as tv-radio production group manager by **William S. Morris** . . . **Eugene Austin** to account executive at McCann-Erickson, Los Angeles . . . **Betty Williams** to tv commercial producer for F&S&R corporate tv department . . . **George Frey,** SSC&B vice president in charge of network relations, to New Merritt Enterprises as sales consultant . . . **Richard G. Sears** to account representative at N. W. Ayer, New York . . . **Charles F. Magee** to account executive at Robert Otto-Intam . . . **Mike Miller** to copy chief and manager of the copy department at Albert Frank-Guenther Law.

Associations

The advertising manager of one of Connecticut's largest department stores had some promotional tips for the state's Broadcasters Assn.

Ralph Daddio of G. Fox & Co. told the group that all media interested in getting part of the department store's ad dollar should be "aware of the prospective clients policies, needs and objectives and help him do a better selling job by submitting constructive, soul-searching recommendations."

Directory: The **Kansas Assn. of Radio Broadcasters** has just issued an updated directory of am, fm and tv stations in the state, including Kansas City Missouri stations which cover important counties in the eastern part of Kansas.

Kudos: Paul Crain, general manager of KRTV, Great Falls was elected president of the Montana Broadcasters Assn.

Tv Stations

Tv's share of tobacco advertising in measured consumer media rose from 63.9% in 1960 to 66.9% last year, according to TvB.

Gross time billings in 1961 were $114,605,184, an increase of 1.8% over 1960. Of the total $84,868,184 went to network, compared with $76,912,694 in 1960. Spot tv got $29,737,000 against $35,686,000 the year before.

Leading tv advertiser in the field was R. J. Reynolds which had measured media expenditures of $37,451,875 in 1961.

Leading brand on tv was Kent, with gross time billings of $10,738,373 in network and spot tv followed by Winston with billings of $9,277,042.

Kudos: WNAC-TV and radio, Boston got certificates of appreciation from the U. S. Coast Guard for support of boating safety . . . **George Carras** of WSOC-TV, Charlotte, was chosen Southern tv photographer of the year at the Southern Short Course in News Photography annual competition . . . **WHAS-TV,** Louisville won a 1962 Journalism Award of Sigma Delta Chi local chapter for a documentary on the wasting of Kentucky farmland.

PEOPLE ON THE MOVE: Norman Louvau, vice president of WAPA-TV, San Juan, to chairman of the board of WOLE-TV, Aguadilla-Mayaguez, P. R. . . . **James R. Hoel,** of the NBC

Chicago tv spot sales staff, to local sales manager of WNBQ (TV), Chicago.

Radio Stations

The value of farm products sold in the U. S. is about $30 billion annually and $23 billion of this is spent in areas covered by the farm network stations affiliated with Keystone Broadcasting.

This is the salient feature of the market study which Keystone is currently presenting to advertisers and agencies. The study shows KBS coverage of 78% of all U. S. farms.

In a series of 11 documented case histories, RAB is illustrating how low-margin discount operators are using radio to sell items, upgrade their image and attract traffic.

Stores covered in the report span the nation, from the Towers Marts chain along the Eastern seaboard to the White Front stores in Los Angeles.

Ideas at work:

- During Radio Month **WPGC,** Washington D. C. ran 15-second promos every two hours with salutes for the medium from leading civic leaders.
- As part of its 40th birthday celebration, **WFBR,** Baltimore is sending hundreds of Chesapeake Bay oysters with cultured pearls inside to agency buyers. Two will contain anniversary rubies, each weighing well over one carat.
- **KBOX,** Dallas, has just concluded its annual "Principal of the Year" contest. Prizes and a record dance were awarded to the top school.
- **WKBW,** held the surprise social event of the Buffalo season at its studios to introduce the newest member of the staff. A young Buffalo made his debut at the reception presenting him to the business and civic world of Buffalo. His name: Alexander Graham Bull, the new station mascot and symbol of an ever growing Buffalo.

Financial report: Rollins Broadcasting declared a regular quarterly dividend on common stock of eight cents per share payable 25 July to stockholders of record 25 June.

Happy anniversary: To **CKLW,** Detroit, celebrating its 30th anniversary during June . . . To **WBIG,** Philadelphia, on its fifth anniversary under Storer management.

Kudos: William M. McCormick, president of the WNAC stations in Boston and Yankee Network division of RKO General was presented with the standard of excellence award of the Greater Boston Chamber of Commerce . . . **WRIT,** Milwaukee won the first place for entertainment award presented by the Milwaukee County Radio and Tv Council . . . **James H. Quello,** vice president and general manager of WJR, Detroit, was elected to the Board of Directors of the Adcraft Club of Detroit.

PEOPLE ON THE MOVE: Edward B. Ingeman to account executive at WHLI, Hempstead . . . **Wells F. Bruen** to KBOX, Dallas as an account executive . . . **Hayden Young** to account executive at WIL, St. Louis . . . **James S. Morgan** to the sales staff of WWJ, Detroit . . . **M. E. "Doc" Fidler,** manager of the member development department of RAB to Rounsaville Radio Stations as a sales vice president . . . **Frank Dusenbury** to general manager and vice president of Golden Triangle Broadcasting . . . **Jack Griswold** to news and sports director at WEJL, Scranton.

Fm

The QXR network of 36 fm stations launched an expansion program and four-pronged campaign to boost fm as an advertising medium.

Instituted by Novo Industrial Corp. which recently acquired the network, the program plans to bring the network up to 50 stations by the end of the year and to add another 50 by the end of 1963.

Four steps to achieve this end are:

(1) creation of a national research program and an "fm research bank" to service advertisers.

(2) establishment of the first national spot sales organization called FM Spot Sales.

(3) development of new network programing on a major scale.

(4) development of new engineering and technical standards for stereo and monaural transmission.

Target date at WSB, Atlanta, for beginning multiplex stereo broadcasts as well as separate am and fm programing is 18 June.

The station's fm arm will now have an independent schedule of 18 hours daily, including 5½ hours of stereo music and studio-produced features.

Networks

CBS TV has made official the long-anticipated realignment of its daytime schedule.

Changes are as follows: "The

WTRF-TV STORY BOARD



"Wheeling?"

HEALTH OF A SITE? Realtor: "What do you mean you've thought up a fine healthy name for our new development?" Partner: "I'd like to call it 'Gesund Heights.'"

wtrf-tv Wheeling

SOUTHERN COMFORT! The Southern preacher was trying to get the petty racketeer to do some soul-searching. He asked, "In time of trial, what do you think can give you the most comfort?" The racketeer proudly answered, "That's easy, suh, ah'd say a hung jury!"

Wheeling wtrf-tv

BRAINSTORMING . . . producing ideas the hard way!

wtrf-tv Wheeling

COMPLEX PRONE! The patient insisted that he had an inferiority complex. After many couch sessions, his analysis reported: "I've good news for you. You don't have an inferiority complex, you are inferior!" (Thanks to Lil and Dick Tilton of Rocky River, Ohio)

Wheeling wtrf-tv

"LARGE BLANK WALL, NO BUDGET" . . . That's what the Delores Vaeth of Philadelphia's Al Paul Lefton ad agency wrote when she requested her set of WTReffigies, our adworld close-up series. Rod Smith of New York's tv Ad Rep, Inc., says, "I know all of those people." Write for your WTReffigies, you don't even need a reason.

wtrf-tv Wheeling

RETURNING FROM ABROAD, the tipsy gay blade was questioned by the customs officer; "Do you have any pornographic material in your possession?" "I should shay not," replied the traveler, "I don't even have a pornograph to play it on!"

Wheeling wtrf-tv

GET ON the Wheeling brandwagon for merchandising extras!

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

Verdict is Yours" moves to 11-11:30 a.m. from 3:30 p.m., followed at 11:30-11:55 by "The Brighter Day," expanded from its present quarter-hour 4 p.m. time slot.

The new daytime version of "To Tell the Truth" goes in at 3:30-3:55 with "The Secret Storm," now seen at 4:15-4:30 to be seen at 4 p.m. as a half-hour show.

All changes take effect 18 June.

One hundred and fifteen promotion managers from ABC TV affiliates will gather for the Fifth Annual Promotion Clinics in June.

Meetings will be held in New York on 18-19 June, in Chicago on 21-22 June and in San Francisco on 25-26 June. They are geared to an exchange of ideas between the network and affiliates and the mapping of plans to promote the new season starting in the fall.

CBS has laid the groundwork for the eventual take-over of the Republic Studios in North Hollywood.

A long-term lease arrangement between Radford Realty, a wholly-owned subsidiary of CBS-TV and Republic provides for production of "Rawhide" to start on 25 June. On 1 May 1963 the entire facilities, subject to Republic's present studio commitments, will be operated by Radford.

Diversification: AB-PT has contracted to acquire Florida's Silver Springs, the 3,900 acre resort area which includes the glass bottom boat ride over the main spring.

Kudos: ABC and the **Bell & Howell** Co., sponsor of the "Close-Up!" documentary series were awarded a double citation of merit for public service programing by the National Council of Churches.

PEOPLE ON THE MOVE: Spencer Harrison, CBS vice president and business manager, talent and contract properties, to Ashley-Steiner as a general executive in the capacity of vice president in charge of the legal and business affairs department . . . **Herbert A. Claassen** to account executive at ABC International Television . . . **Salvatore J. Iannucci, Jr.** to vice president, business affairs at CBS TV.

Representatives

An updated version of its "Spot Television Advertising Cost Summary" is being distributed by Katz.

Designed for quick estimating of spot tv costs, market-by-market rates are listed for nighttime half hours and 20's, daytime minutes and 20's and late-night minutes.

The summary is not offered as a guide to individual market rankings, but as an estimate of costs in markets of the same size where aggregate costs for a group remains approximately the same.

There are several more attache cases spotted along Madison Avenue this week, compliments of Peters, Griffin, Woodward.

Actually decorative envelopes, the cases contain a handsome pictorial account of the past 30 years of national spot broadcasting and PGW's 30th year in business.

Rep appointments: WHTN-TV, Huntington-Charleston to Select Station Representatives . . . **WMET,** Miami to Tele-Radio & Tv Sales . . . **KPLC** (AM & TV), Lake Charles, La. and **KALB** (AM & TV), Alexandria to Advertising Time Sales.

PEOPLE ON THE MOVE: Gene MacLean, Jr. and **Lynn Hall** to The Meeker Company, New York . . . **Sheldon J. Bitkower** to radio research manager at H-R . . . **Dick Williams** to sales account executive in the New York office of Select Station Representatives.

Film

A plan to stimulate the flow of young people into tv has come from Bob Banner Associates.

A series of Fellowships has been established by The Banner Foundation to offer students an opportunity for on-the-scene participation during the creating of weekly and special network tv shows.

Grants will cover transportation costs and living expenses for an eight-week period.

Official Films has decided to produce a second year of "Biography."

Done in conjunction with David L. Wolper, 26 films in the current series have been completed and 13 others are in various stages of production.

The first 39 half-hours have been sold in 78 markets.

Sales: MGM-TV's "Northwest Passage" to CBC as a summer replacement . . . **Allied Artists TV's** "Tv Cavalcade of the 60's," post 1948 features, to 22 markets . . . **Telesynd's** "The Lone Ranger" to WLBW, Miami and WTTV, Indianapolis . . . **Seven Arts'** volume 3 of post-1950 Warner Bros. features to seven more stations raising the market total to 50 and volume 2 to four more stations, upping the total to 94 . . . **Warner Bros.** tv program division sold five additional hour series to WNEW, New York and KCOP, Los Angeles.

New properties: Storer Programs is distributing a new series of 26 half hours produced in cooperation with UPI and Movietone News called "Communism: R.M.E." . . . **Heritage Productions** is marketing a series on skiing headlined by Skitch Henderson as host. The series consists of 26 videotape segments, 15 minutes each, for showing from October 1962 to April '63.

Expansion: Dolphin Productions, which specializes in tv commercial production, has established a programing division, which will concentrate initially on documentary and news-feature series and a Public Relations Film division, to service corporations and institutions. Kurt Blumberg has been named director of sales and Robert J. Kinney sales representative.

International distribution: Arthur E. Breider, former SPONSOR sales manager, has set up his own dis-

tributing company in Milan, Italy called **Cobre Distributors** to handle tv programs and commercials. He'll be following commercial developments in Europe, including The Film Festival in Venice beginning 11 June.

Kudos: Screen Gems was awarded the Presidential "E" Award in acknowledgement of its achievements in the furthering of its foreign business in line with President Kennedy's export objectives.

PEOPLE ON THE MOVE: John Maxson to sales manager of Sponsors Film Service, a division of Advertising Radio and Television Services . . . **Larry Cooper** to account executive at Cellomatic . . . **Robert W. Rawson** to vice president in charge of sales and sales development at Advertising Radio and Television Services . . . **Phillip Conway** to account executive at ABC Films.

Public Service

A water safety campaign, designed by the American Red Cross, will be carried by "Romper Room" in its 95 markets this summer.

The project kicked off last week with the showing of a one-minute animated safety film aimed at the pre-school set. The films deal with safe practices while swimming, rescue techniques and other related subjects.

Public service in action:

- **WTAE,** Pittsburgh recently played host to a group of civic and business leaders in a special seminar to determine tv's role in promoting area renewal and redevelopment.
- **WTKO,** Ithaca is awarding, for the second consecutive year, six scholarships to area high school students totaling $1,400. Area merchants and businessmen will participate in "Operation Scholarship."
- **KETV,** Omaha answered questions about the new Sabin polio vaccine on programs featuring representatives from the Omaha-Douglas County Medical Society.

Kudos: KCBS, San Francisco got the Bay Area Publicity Club's first annual Silver Spindle Award for excellence in editorial public relations during 1961 . . . **WERE,** Cleveland was awarded the Twyla M. Conway Award for coverage of the John Glenn orbital flight . . . **WNBC-TV,** and **WABC** New York got the city's public service award in recognition of campaigns in support of the "Stay in School" program . . . The Los Angeles City Council saluted the **Southern California Broadcasters Assn.** and its member radio stations for public service locally last year.

Equipment

A new and revolutionary wireless portable tv camera was used by CBS TV in its coverage of Scott Carpenter's orbital space flight.

Delivered by Ikegami Electric Co. of Kawasaki, Japan and originally developed by the Chubu Broadcasting Co. of Nagoya, the camera was adapted for CBS TV requirements jointly by Chubu and Ikegami.

The new miniature camera utilizes a 3-inch type 5820 image orthicon camera tube. It can be fitted with a zoom lens or with any of the usual tv studio camera lenses. It operates without any cables.

Financial report: The **EIA** reported that total factory sales for 1961 were $1,225,000,000, somewhat less than the $1,271,000,000 reported during 1960.

Station Transactions

The FCC has approved the purchase of KRIC (AM & FM), Beaumont by Texas Coast Broadcasters.

Buyer is a new corporation formed by five businessmen who own and operate KNUZ and KQUE (FM) in Houston.

Seller: The Enterprise Company, publisher of the Beaumont Enterprise and Journal.

Target date for the new am station in Oroville, California is 1 July.

Owner and manager James E. Walley has most recently been general manager of KAGR, Yuba City-Marysville and Al Sumbler, station manager, has been associated with KXRX, San Jose.

The new station's transmitter site is at Grand Avenue and Sixteenth Street, with studios in the Oroville Inn.

Program policy includes feature information programs and a basic middle of the road music pattern.

You see more opportunities through our eyes . . .

And you are protected from the hazards of negotiating on your own by Blackburn's penetrating knowledge of markets. We do not send out lists; every sale is handled on an individual basis. Seeing the total picture through our eyes widens opportunities and narrows the risk for both buyer and seller.

BLACKBURN *& Company, Inc.*

RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick Gerald F. Hurley RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois Financial 6-6460	Clifford B. Marshall Stanley Whitaker Robert M. Baird John G. Williams 1102 Healey Bldg. JAckson 5-1576	Colin M. Selph Calif. Bank Bldg. 9441 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-2770

Sorry, we don't cover Moscow . . .



. . but just about every other 'phone number you need is in SPONSOR'S 5-CITY TV / RADIO DIRECTORY.

Networks, groups, reps, agencies, advertisers. Film, tape, music and news services. Research and promotion. Trade associations (and even trade publications).

All in the convenient pocket-size, for only $.50 from

SPONSOR SERVICES

555 Fifth Avenue, N. Y. 17

Tv and radio NEWSMAKERS



Ted Bergmann, who has just formed Charter Producers' Corporation (See Sponsor-Week, page 7). has a long history in advertising and broadcasting. He was, until his recent resignation, a vice president of advertising for Revlon. Before joining Revlon, Bergmann was president of Parkson Advertising for three years and vice president and associate director of tv for McCann-Erickson for two years. Previously he held various executive posts at the DuMont Television Network.



Robert M. Peebles, general manager of WROW, Albany, has been named a vice president of Capital Cities Broadcasting. Peebles joined WROW as station manager in 1959 and was subsequently promoted to general manager. He is a former vice president and general manager of WKNY Radio and Television in Kingston, N. Y. Capital Cities credits Peebles with introducing WROW's "Beautiful Music" policy. inaugurated in January 1961, which began the station's trend toward better adult music.



Myron E. (Mel) Grossman is the new director of sales promotion for H-R Representatives and H-R Television. For the past six years Grossman has been associated with WBNS-TV and radio in Columbus, Ohio as a staff announcer, disc jockey, merchandising director and, more recently, as sales development director. A native of Ohio and a graduate of Kent State U. in Kent, Ohio, Grossman received his Master's degree in radio-tv programing from Ohio State U. in Columbus.



Ray M. Stanfield has been appointed director of radio promotion and research for Peters, Griffin, Woodward. Currently vice president and general manager of the Belk Radio stations, Stanfield has also served for the past five years as general manager of WIST, Charlotte. Prior, he held the positions of director of sales and programing and news-sports director of WIS, Columbia, S. C., from 1953 to 1956. Earlier he was associated with WFBC and WEJC, Greenville.

frank talk to buyers of air media facilities

The seller's viewpoint

Thomas A. Welstead, vice president and general manager of WLBW-TV, Miami, Florida, asks "Could this happen? Who knows?" as he presents a stirring drama starring three clicking, winking media machines. Welstead was vice president and national sales manager of the station prior to his present post. In 1948 he joined L. B. Wilson, Inc., owners of the Miami station, as eastern sales manager, and handled all sales for the firm's Cincinnati station, WCKY. He was named a vice president in 1954. Welstead concludes that the wise media buyer combines numbers and judgment.



Machines take over buying of air media

PLACE . . . Somewhere on Madison Avenue
DATE . . . . 1973—Fall

The scene is set in an antiseptic marble-walled room. Nothing is in view but three banks of light-blinking, clicking machines. . . . Machine 1 speaks:

Machine 1:

"Well it's fall buying time again . . . did you see the truck load of crystal ball rating books they dropped in my hopper? By the time I straighten out those human errors and guesswork, I'll probably spring a sprocket."

Machine 2:

"Huh! You've got a lot of problems! All you have to do is digest that mess of contradictory information—I've got to figure out which service is correct and buy the time. It's getting to the point where we ought to develop a machine to watch, listen and report. This would sure get the humans out of this system."

Machine 3:

"I wish you two metal monstrosities would stop griping. I get all the work of taking orders and writing them—*plus* billing and banking checks. Bah! What you two need is a Ouija board. Picking numbers out of a hat would be more accurate than depending on you."

Machine 1:

"A lot you know! All you think we do is store information and spew it out. My rheostat almost split last night when one of those wise guy station fellows tried to feed me—"in-store merchandising"—"power-packed promotional support"—"local success stories"—"local program personalities." How do we evaluate these non-mathematical entities?"

Machine 2 and 3 (together):

"Throw them out! Throw them out! (Machines start to chant and blink multicolored lights.) If they ain't got mathematics, they don't count for nought. Numbers is the thing! Numbers is the thing! Give me an old fashioned 31.3 or a rousing 12.0. Numbers! Numbers! Numbers!"

Machine 1:

"Shh! Here comes that human with another load."

(Curtain slowly down as human feeds numbers into Machine 1, and Machine 2 and 3 click gayly.)

Could this happen? Who knows? Many agencies are experimenting with machine buying. machine billing, instant numbers. Should these machines replace the commonsense buying of the experienced media man, the man who takes not only the numbers into consideration but a station's personnel; the market; the support a product is given by a station; the service and cooperation a station renders to and for a client? Are these not important!?? Which do you prefer—statistics out of a machine or service from a station? Consider the wise media buyer—the buyer who knows stations as well as numbers—who combines both for the benefit of his client.

Of course machines and mathematical models can never take the place of a good media man's judgment. He must use them to give him added information which he can temper with his own experience and understanding of media.

Mathematics can build a pathway down which the media man can travel by means of his intuition. making decisions along the way and altering the route to meet the changing demands not foreseen by the machines.

The media man will always be the keystone in media buying, no matter how many winking, blinking machines come on the scene.

SPONSOR SPEAKS

The Colonel is 30 years old

Thirty years ago the Peters, Griffin, Woodward Colonel (with Jim Free as head colonel) opened an office in Chicago.

Today the PGW Colonel is famous. He represents 37 tv stations and 27 radio stations, maintains 12 offices, provides timebuyers as well as stations with countless services that weren't dreamt of a scant 10 years ago.

The Colonel today is dynamic H. Preston Peters, he started as a very junior colonel himself and worked his way up to head of the giant national representative firms of our industry. Second in command is Lloyd Griffin, highly respected head of the tv division.

SPONSOR congratulates all the Colonels on their many outstanding contributions to the broadcast advertising industry.

1440 minutes daily in Detroit

The Detroit newspaper strike demonstrated once again that broadcast news does the job.

For 30 days the two Detroit newspapers were on strike. Instantly the radio and tv stations of that great city came to the rescue. Some, like WJBK-TV, went far beyond the call of duty. WWJ and WWJ-TV, WXYZ and WXYZ-TV, WJBK and WJBK-TV, CKLW and CKLW-TV, WJR, WKMH, W-CAR, and many other stations in the area filled the air waves with reports that kept the populus informed 1440 minutes each day.

The broadcast industry has no desire to crow over the misfortunes of another medium of communication. Every medium has its place. But there are those who, for whatever reasons, tearfully lamented that Detroit without newspapers was ignorant and totally uninformed. With survey after survey showing an increasing preference for tv and radio news, with Detroit homes almost solidly tv and radio equipped, and with the remarkable record demonstrated by Detroit's broadcast facilities during the strike, this just doesn't make sense.

Congratulations to IRTS

The Radio and Television Executives Society recently changed its name to the International Radio and Television Society. In an era of communications satellites, and advertising agencies handling Common Market accounts, IRTS sounds fine.

10 SECOND SPOTS

Music critique: Comic Jack E. Leonard said of Louis Prima's latest record release, "It sounds like the Mafia with bugles."

Sports: Frank Gifford, the New York Giants football star and sportscaster, feels that it is important that men in sports learn the art of being interviewed on tv and has worked out a simple formula for them to use. Whatever sports question is asked, all they need answer is one of the following: "Yes" or "No" 2) "It's too early to say" 3) "C'mon now!", and 4) "Well, there are two sides to every question —depending upon the circumstances."

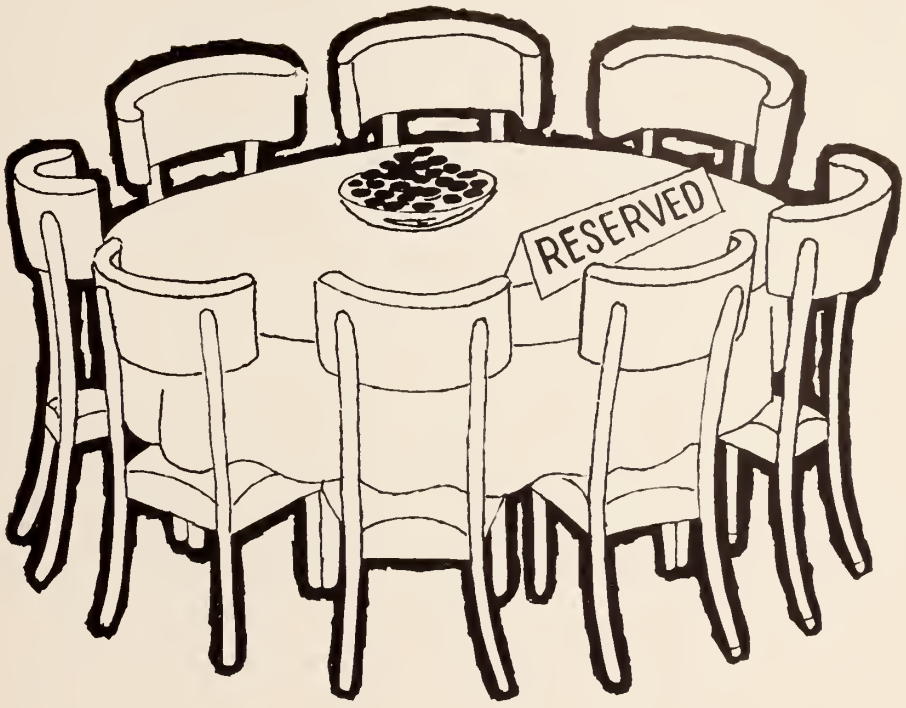
Civilization: Jimmy Dean, who hosts NBC TV's *Tonight* show the week of 9 July, recently returned from South America and told a group of advertising men about the influence of Madison Avenue on the Amazon natives. "Because of the vermouth commercials they heard on their short-wave sets," he told them, "the headhunters now stuff shrunken heads with pimentoes and put them in martini glasses."

Childhood: Comic Alan King, in Chicago for an engagement at the Living Room, appeared on a local d.j. show and was asked what kind of childhood he had. "My father was unusually mean," he said. "He made me go to bed without dinner." When the d.j. pointed out that many fathers discipline their kids this way, King said, "For nine years?"

Quiz shows: Johnny Carson asked a contestant on his ABC TV show *Who Do You Trust?*, "Who was the plumbing inspector of Ethiopia?" Replied the contestant, "What year?"

Economics: Discussing the unemployment problem in Hollywood, Broadway singing star Martha Wright commented: "The trouble with Hollywood is that it's an underdeveloped community with overdeveloped women."

Animals: Dennis Beaumont, of the Troy-Beaumont Co., recently bought a large dog to keep burglars away. "Now," he says, "I have only one problem—the dog steals."



CANDY IS DANDY BUT SPOTS ARE QUICKER

Four agency account executives, celebrating a bonus*, took their wives to dinner at a charming candle-lit restaurant.

After the meal a silver salver of thin mints was passed. Each lady, vigorously protesting rigid adherence to a dict, slipped mints into her purse under the pretext that "she was taking them home for the children." Anne took one candy, Bonnie 2, Celia 3, and Diane 4.

Each husband, unrestrained, took as many as he wanted. Robinson took the same number as his wife, Johnson twice as many as his, Gordon three times as many as his and Powell four times as many as his.

After the party left the restaurant, the hapless manager made a quick audit and discovered that he was out 32 mints.

What was each wife's last name? Correct pairings will rate a toothsome tidbit. If you have a weight problem, tell us, and we'll send a book instead.

**Each canny AE had bought a spot program on WMAL-TV; each client was delighted with results. Boss came through with bonus.*

Try it yourself. To check availabilities on WMAL-TV's 4 well-watched half-hour news programs—1:30 p.m., 6:00 p.m., 7:00 p.m. and 11:00 p.m.—contact your H-R television representative.

Puzzle adaptation courtesy Dover Publications, New York 14, N.Y.

wmal-tv abc
Washington, D. C.

An Evening Star Broadcasting Company Station, represented by H-R Television, Inc.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.



JUST ACROSS CONSTITUTION PLAZA!

Number One Hundred Constitution Plaza, a sleek onyx structure of eighteen stories, nears completion a few short paces across Constitution Plaza from Broadcast House. When completed, it will house yet another major Hartford office of the Hartford National Bank and Trust Company, an organization founded in 1792. Like Broadcast House, first of a complex of modern structures to be completed in Constitution Plaza, the Hartford National Bank and Trust Company is playing an important part in the urban rebirth of America's insurance capital by providing further stimulus to an already bustling market.

Burgeoning with Hartford is WTIC Television and Radio. Latest ARB and Nielson reports show WTIC-TV's clear leadership in southern New England. The superiority of WTIC Radio is delineated in the latest Alfred Politz Media Study of the Southern New England area.

WTIC TV 3/AM/FM

Hartford, Connecticut

WTIC-TV IS REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INCORPORATED

WTIC AM-FM IS REPRESENTED BY THE HENRY I. CHRISTAL COMPANY



IT TAKES TWO

...to cover Michigan!

Even Nancy Ann Fleming (Miss America, '61) needs a groom to complete the picture....and to complete your Michigan coverage you need WJIM-TV, covering Michigan's 2nd TV market...that rich, industrial outstate area made up of LANSING - FLINT - JACKSON and 20 populous cities...3,000,000 potential customers ...821,000 TV homes (ARB November, '61)...served exclusively by WJIM-TV for over 10 years.

WJIM-TV

BASIC CBS TELEVISION

Strategically located to exclusively serve LANSING . . FLINT . . . JACKSON
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA

Miss America's gown by Knapp's of Lansing

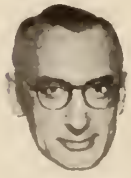


POPULAR GAL!
EVERYBODY KNOWS
HER NUMBER!

It's WKOW/1070, Madison. When Luella Mortenson, the homemaker's friend, takes to the mike, the mail pours in from all over Wisconsin, and beyond. Like the 1,937 requests Luella received for a cookie recipe. They were postmarked from 195 cities in 47 counties of Wisconsin, Illinois, Iowa and Minnesota.

Luella Mortenson is one of the EXCLUSIVES that make 10,000-watt WKOW/1070 *first* in total weekly homes—*first* in total audience.

To get your share of this EXCLUSIVE sales impact, phone H-R . . . or Ben Hovel in Madison.



Tony Moe

CBS IN MADISON

WKOW / 1070

Wisconsin's Most Powerful Full-Time Station

TONY MOE, Exec. Vice-Pres. & Gen. Mgr.
WKOW represented nationally by H-R
WKOW-TV represented by Young TV

MIDCO

Midcontinent Broadcasting Group

WKOW-AM and TV Madison • KELO-LAND TV and RADIO Sioux Falls, S. D. • WLOL-AM, FM Mpls.-St Paul • KSO Des Moines

© *Vol. 16, No. 24* • **11 JUNE 1962**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

Sponsor codes will be spiked

27 Top industry executives express varied views to SPONSOR on the controversial "do and don't codes" of major American broadcast advertisers

Why should Freberg dominate radio commercials?

30 Stan Freberg's consistent winning of radio commercial awards raises some sharp questions about the serious dearth of medium's creative talents

First quarter was a big one for tv

32 Spot and network billings marked new risers in first-quarter TvB report: spot scored a 16.7% gain with help from big spenders, networks up 11.6%

Is tape better for spots?

34 Tape commercials are a boon to advertisers who know their advantages, says tape producer; speed and economy often make tape the best buy

Tv's new late-night shows

36 Jack Paar, Mike Wallace leave late-night tv scene to Steve Allen, Johnny Carson and film competition; advertisers remain as the spot buys rise

Why Heinz hides cameras

38 Women filmed shopping in supermarkets provide low-cost testimonials for tv commercials done with "hidden camera" technique for Heinz products

Yes, even license plates!

40 Chicago association finds sales ills are more than cured by big tv spot remedies which increase license plate sales by 13.3% over three months

NEWS: Sponsor-Week **7**, Sponsor-Scope **19**, Spot-Scope **56**, Washington Week **55**, Sponsor Hears **58**, Sponsor-Week Wrap-Up **60**, Tv and Radio Newsmakers **68**

DEPARTMENTS: Sponsor Backstage **14**, 555/5th **24**, Radio Results **42**, Timebuyer's Corner **43**, Seller's Viewpoint **69**, Sponsor Speaks **70**, Ten-Second Spots **70**

Officers: *Norman R. Glenn*, president and publisher; *Bernard Platt*, executive vice president; *Elaine Couper Glenn*, secretary-treasurer.

Editorial: editor, *John E. McMillin;* news editor, *Ben Bodec;* senior editor, *Jo Ranson;* Chicago manager, *Gwen Smart;* assistant news editor, *Heyward Ehrlich;* associate editors, *Mary Lou Ponsell, Jack Lindrup, Mrs. Ruth S. Frank, Jane Pollak, Wm. J. McCuttie;* contributing editor, *Jack Ansell,* columnist, *Joe Csida;* art editor, *Maury Kurtz;* production editor, *Barbara Love;* editorial research, *Mrs. Carole Ferster;* special projects editor, *David Wisely.*

Advertising: general sales manager, *Willard L. Dougherty;* southern manager, *Herbert M. Martin, Jr.;* midwest manager, *Larry G. Spangler;* western manager, *George G. Dietrich, Jr.;* northern manager, *Ed Connor;* production manager, *Leonice K. Mertz.*

Circulation: circulation manager, *Jack Rayman; John J. Kelly, Mrs. Lydia Martinez, Sandra Abramowitz, Mrs. Lillian Berkof.*

Administrative: business manager, *C. H. Barrie;* bookkeeper, *Mrs. Syd Guttman;* secretary to the publisher, *Charles Nash; George Becker, Michael Crocco, Jo Ganci, Patricia L. Hercula, Mrs. Judith Lyons, Mrs. Manuela Santalla, Irene Sulzbach;* reader service, *Mrs. Lenore Roland.*

Member of Business Publications Audit of Circulations Inc.

BPA

© 1962 SPONSOR Publications Inc.

SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation, and Advertising Offices: 555 Fifth Av., New York 17, MUrray Hill 7-8080. Chicago Offices: 612 N. Michigan Av. (11), 664-1166. Birmingham Office: 3617 8th Ave. So., FAirfax 2-6528. Los Angeles Office: 6912 Hollywood Blvd. (28), HOllywood 4-8089. Printing Office: 3110 Elm Av., Baltimore 11, Md. Subscriptions: U. S. $8 a year. Canada $9 a year. Other countries $11 a year. Single copies 40¢. Printed U.S.A. Published weekly. Second class postage paid at Baltimore, Md.

RED CROSS LOOKS TO YOU

When you help, Red Cross can help



TV SPOTS + RADIO SPOTS

LOWELL THOMAS speaks for the Red Cross as he shows how the organization helps people in need from Puerto Montt, Chile, to the edge of the Bamboo Curtain. Zeroing in on still pictures gathered from around the world, and with dramatic drum beats and a musical score, he beats home the message "When you help . . . Red Cross can help."

60 - 20 - 10 seconds

Also COLOR SLIDES, TELOPS, FLIP CARDS
with voice over copy

AND— a recording with ID's for station breaks, voice over credits,and crawls

Recorded appeals by
- PAT BOONE
- BING CROSBY
- BOB HOPE
- THE FOUR LADS
- FRANCES LANGFORD
- ART LINKLETTER
- TED MALONE
- MITCH MILLER
- ROSALIND RUSSELL

all lengths from 05 to 60 seconds

PLUS A VARIETY OF SHORT IDs

TELEVISION FILM

EVERY PART OF TOWN

(14½ minutes—16mm—color or black and white—sound cleared for TV)

STARRING:

- PATTY CAVIN — NBC
- LEWIS SHOLLENBERGER — ABC
- SAM DONALDSON —CBS

Colorful Hurricane Carla is also the star of this newsworthy account of how Red Cross volunteers took on the momentous task of caring for the people involved in the greatest human exodus in modern history. These scenes, plus vivid demonstrations of mouth-to-mouth resuscitation, highway first aid, nursing in disaster, and services to the armed forces, dramatically show what Red Cross is doing around the world and in "every part of town."

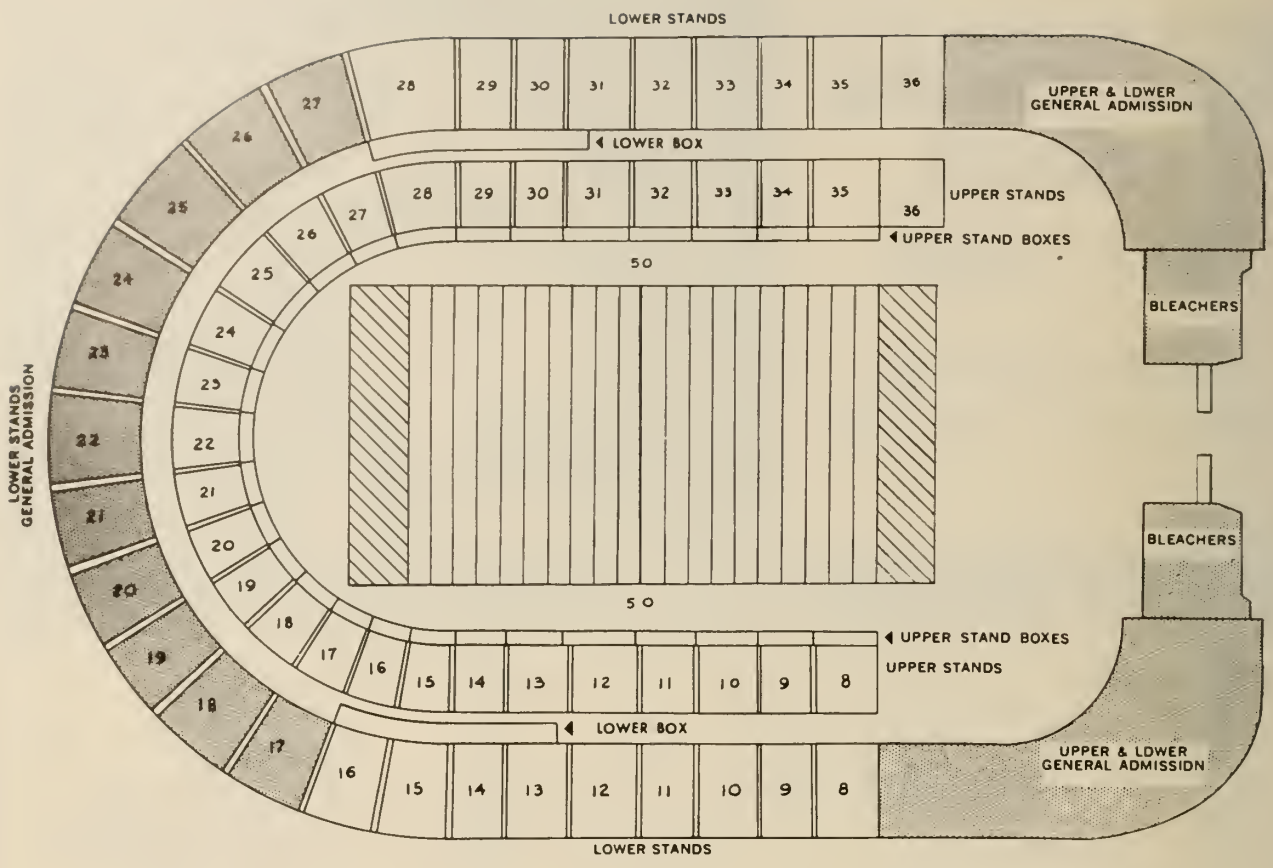
All these materials available from

YOUR LOCAL RED CROSS CHAPTER

THE AMERICAN NATIONAL RED CROSS
In New York, call MUrray Hill 9-1000
In Hollywood, call HOllywood 5-5262

THE ADVERTISING COUNCIL
New York
Chicago
Hollywood

• THIS SPACE CONTRIBUTED AS A PUBLIC SERVICE •



Seating capacity: 15,000,000.

That's a big stadium they play those AFL football games in.

Every Sunday, come September, a conservatively-estimated turnout of 15,000,000 fans will take their ABC-TV seats (on the 50-yard line) and follow the AFL's exciting brand of football.

It's the AFL's 3rd spectacularly successful season on ABC-TV.

If you're looking for reasons why AFL football is such a good buy, look at the football audience.

Football, according to a recent Nielsen survey,* leads all major sports in attracting the top of the market—the younger, larger families with higher incomes.

And AFL football, with its razzle-dazzle, wide-open style of play that is made to order for home screens, delivers these responsive families in concentrated strength.

Huddle with your ABC-TV sales representative. Get the story on the extended coverage, exceptional reach and cost efficiency your sponsoring dollar buys on a full 18-game schedule, including the Big Championship play-off.

It's quite a story.

*Source: Nielsen special analysis.

AMERICAN FOOTBALL LEAGUE...ON ABC-TV



11 June 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

B&B PROTECTION STAND

No. 2 spot agency warns it won't pay for tv spots placed unknowingly without 15 minutes of protection

Benton & Bowles has fallen in behind Ted Bates in a hold-the-line effort on 15 minutes of product protection for tv commercials.

Last week Lee Rich, B&B senior v.p. for media and tv programing, said the agency, second largest in the nation in spot placement, wouldn't pay for spots that didn't have 15 minutes of competitive separation.

Rich denied guaranteed separation would immediately become part of station and network contracts but the idea, he said, was being considered.

He insisted the agency was getting the protection it wanted in practice, but was concerned about announcements from station groups, WBC and Corinthian in particular, that they would not be bound by 15 minute protection guarantees.

Rich said B&B would occasionally buy without 15 minutes protection but wanted to be fully aware of doing so. He compared the protection situation in tv to print and outdoor, where protection is guaranteed and the agency doesn't pay for advertising that gets less than the contractual minimums.

The B&B stance has been cleared with some of its major clients including P&G, it is understood.

Network spokesmen are perplexed by the whole furore. An NBC representative, denying published reports that NBC gives less protection than the other networks, pointed out it has been following present policies for two years without complaints. In practice, all of the networks endeavor to give 15 minutes protection.

The question has come up of whether networks give stations ample warning of spot schedules. NBC, for instance, sends its affiliated stations its daytime commercial schedule Wednesdays for the following week and tentative nighttime schedules on the 15th of each month for the following two months with final schedules the day before. CBS TV has plans for keeping affiliates more closely apprised of product protection status.

SWEENEY SUCCESSOR NOW BEING PICKED

Chicago:

Midwest broadcast circles were abuzz last week with reports that a successor to Kevin Sweeney as president of RAB was about to be named in a wide open race.

The four candidates in the running, according to reports, were Ollie Treyz, now of Warner Bros., Steve Labunski of WMCA, New York, Ralf Brent of WRUL, New York, and Robert Hyland of KMOX, St. Louis.

It was learned that Joe Culligan was not interested in the post.

The selection committee consists of Frank Fogarty of Meredith Broadcasting, as chairman, Harold Krelstein of Plough, Weston C. Pullen of Time-Life, and Kevin Sweeney.

Sweeney has been president of RAB since 1954. He announced in April that he would resign in February, 1963. He had advised the RAB board of directors of his intention to resign last summer. In April, when his resignation was announced, it was expected that a successor would be named by midsummer of this year.

NBC TV'S $13 MILLION RECORD DAYTIME

NBC TV reported last week that it wrote $13.7 million in daytime network business in May, its greatest daytime volume ever achieved in a single month, topping the previous high of $11.5 million booked in June 1961.

ABC's Pauley blasts new NRI service

Last week Robert Pauley renewed the ABC Radio network's controversy with Nielsen.

He accused Nielsen of "shortchanging" the radio networks in its modified NRI, which starts in July. ABC is letting its subscription lapse.

The issue was out-of-home rating coverage of auto and battery radios. Nielsen initiated a new plan to compute out-of-home as a "plus" in sets in use based on in-home.

Said Pauley: "We want radios measured, not homes. We want program ratings, not sets-in-use."

(Continued on page 10, col. 2)

CBS RADIO REPORTS $3 MIL. IN MAY

The CBS Radio network reported last week that it wrote $3 million in business during the month of May.

Much of it, said network sales v.p. George Arkedis, was new or return business, not just renewals. He listed U. S. Steel, Sinclair Refining, General Cigar, Valiant, and AT&T.

Other new business reported in the month of May includes buys by Knox Gelatine, Kayser-Roth Hosiery, Onamia Corporation, Nestle, General Foods, General Motors, Grove Laboratories, Standard Brands, and American Motors.

Major renewals were made by Mennen, Liggett & Myers, Warner-Lambert, and General Motors.

Commercial, educational stations to cooperate

Commercial and educational broadcasters will cooperate with each other through a formal organization for the first time. The Educational-Commercial Broadcaster Liaison Committee has been appointed by NAB and the Joint Council on Educational Broadcasting.

Co-chairman of the committee are Rolland V. Tooke, WBC executive v.p., and James Robertson, NETRC v.p. for network affairs.

Mutual problems and interests will be discussed by the committee.

A subcommittee has been formed which will look into financial underwriting which would provide recognition without lapsing into commercial sponsorship. Robertson and Lee Ruwitch, executive v.p. of WTVJ, Miami, compose this committee.

(Continued on page 60, col. 1)

Mickey Mouse sales

Buena Vista, in syndication with Mickey Mouse Club re-runs, has sales for fall starts in 30 to 35 markets as of last week.

The series was formerly seen on ABC TV, and Walt Disney set up the syndication division.

Fm penetration study a first

Fm radio has an average weekly penetration of two-thirds, according to the first nation-wide study of fm, completed recently by Pulse for the Triangle stations.

In 27 metropolitan areas studied, 42.3% of families use fm service and 44% of them listen during the average day.

The study was prepared in November-December 1961 and was released last week.

An fm family characteristics study based on samples projectable to national dimensions indicated that 31.2% of families, or 14.9 million had fm, compared to 32.9 million who did not.

Families with fm earn more, spend more, own more, and expect to spend more than non-fm families. They own 21% more cars and have a 63% higher expectation of buying a new one in six months. They own 30% more major household appliances. They spend 13 to 38% more on varying household items.

Landsman named president of Channel 13, Rochester

Rochester, New York:

The board of directors of Channel 13 of Rochester, Inc. has named Richard C. Landsman as president and general manager.

Landsman has been active in broadcasting and advertising for 20 years. For more than 10 years he was a radio and tv representative for the Edward Petry Company and The Katz Agency. He has also been assistant sales manager of WBAL-TV, Baltimore, and in November of last year he organized the Six Nations Television Corporation to file an application for channel 9 in Syracuse, New York.

Most recently he was an account executive with WNEW TV New York.

ABC RADIO TO REP WESTERN NETWORK

The ABC Radio network will take over exclusive sales representation of its regional network, ABC Radio West, effective immediately.

ABC Radio West was previously represented by Avery-Knoedel.

Additional account executives will be hired in New York, Los Angeles, and Chicago, and will report to divisional sales managers.

ABC Radio West now grosses $800,000 a year, compared to $200,000 a year when the regional network was first created.

Barborka to Young as radio v.p.

Clifford J. Barborka, Jr., will join Adam Young on 15 June as v.p. in charge of radio.

Barborka was president of Better Broadcast Bureau and was v.p. for creative and marketing services at the close of a nine year affiliation with John Blair & Co., at which time he was identified with the "Blair Plan."

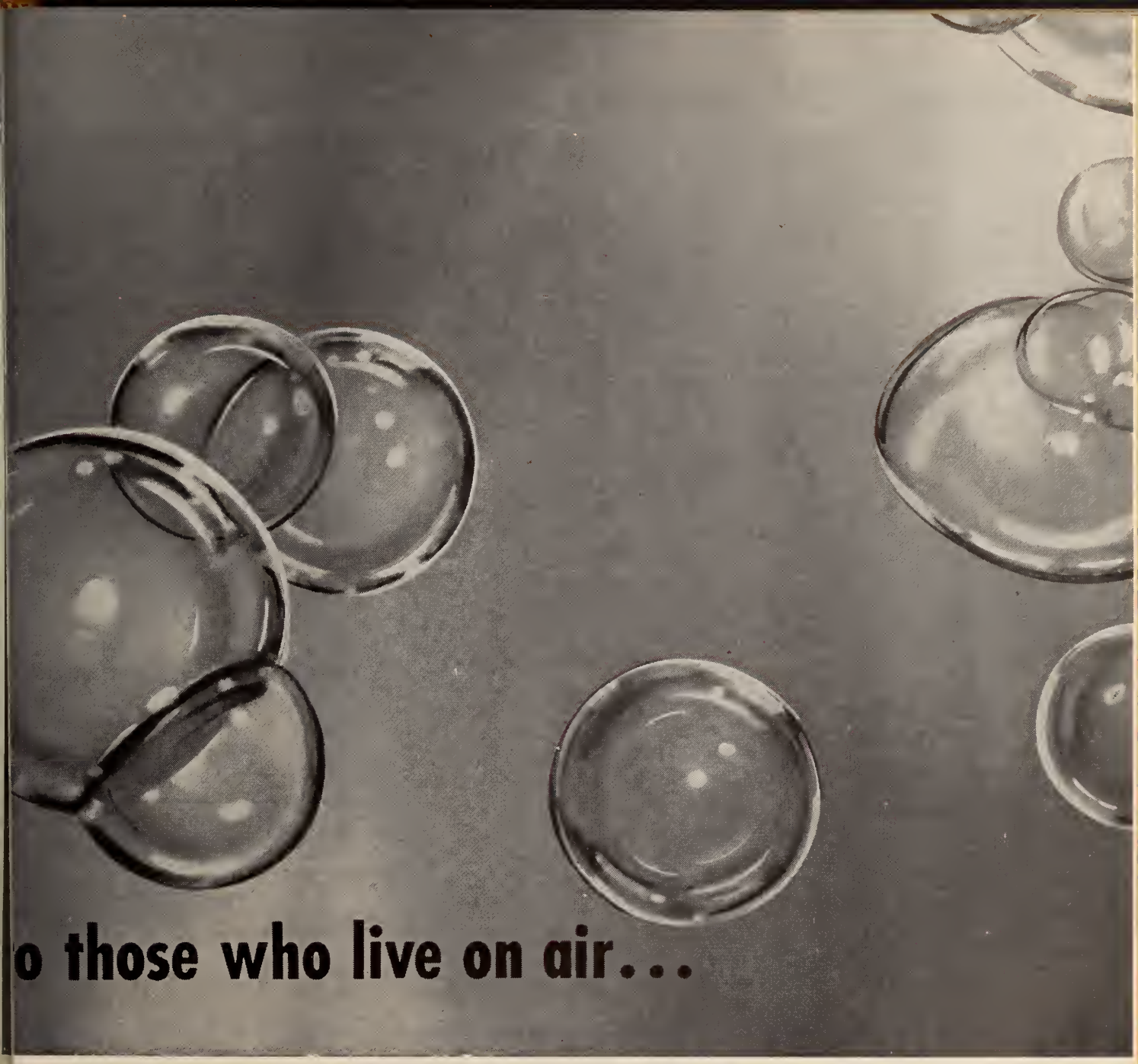


C. J. Barborka, Jr.

At the same time Esther Rauch is joining Adam Young as director of radio research sales development. She was formerly v.p. of BBB and a promotion executive at John Blair.

Adam Young stated: "When the fundamental changes based on Cliff Barborka's revolutionary radio selling ideas are put into effect, Adam Young Inc. will operate in a manner basically different from that of any other radio representative."

The difference, according to Young, is that salesmen will offer ideas designed to solve specific problems of clients and potential spot radio advertisers.



In the last three decades advertisers and their agencies have spent billions of dollars on air. A lot of people lived on it. A lot of goods were moved.

To those who live on air SPONSOR serves a function no other publication can match, for SPONSOR is the most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the progress of air—the thoughts of air—the very life of air—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR *at home*—because the very chemistry of broadcasting—the factors that make it move and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Read it on A time, B time or C time but make sure it's *free* time at home. At the price of only $8 a year you can have 52 issues of this most *useful* publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

COLGATE's WEEKLY L.A. MOVIE ON KTTV

Colgate-Palmolive will spend an estimated $350,000 for a weekly Friday night feature film in Los Angeles on KTTV.

The buy may be the largest single individual market transaction of any advertiser since it involves two hours, 8-10 p.m. Friday every week. NC&K represented Colgate on negotiations.

Program will be provided by the station out of the MGM-TV post-1948 library of 60 features, which starts on KTTV on 15 June. Neither Colgate's start date nor length of contract was announced formally, but it was believed it would begin 15 June for a year.

Colgate had a parallel arrangement for two years on the station starting in 1957.

Schaefer (BBDO) has a similar sponsorship arrangement for feature films on certain CBS stations, but it's on pre-holiday nights, not weekly.

Edgar Kobak dies

Edgar Kobak, whose career roamed a wide spectrum in advertising, sales and publishing, died last week at 67 of a cerebral hemorrhage.

Kobak achieved the status of elder statesman by a route that covered among other things NBC v.p. in charge of sales, president of the Blue Network, president of the Mutual Network and president of the Advertising Research Foundation.

In the agency field he was with Lord & Thomas and for a while operated one of his own. He spent 18 of his earlier working years with McGraw-Hill, becoming one of its biggest stockholders.

After retiring from staff work, Kobak became a consultant, with General and P&G among his clients. Lately he functioned in a similar capacity with the George Power Co., where he started his career.

Pauley

(Continued from page 7, col. 3)

The upshot is that as of 1 July ABC will have to make other arrangements for network radio ratings. Pauley also expected that doubt would be cast on the adequacy of Nielsen's network radio measurements.

Pauley charged Nielsen with inconsistency, noting one instance where local NSIs for five stations came to more than the national NRI for 178 stations. He said that Nielsen shortchanged the networks and made radio rates lower than what they should be. He gave one example of a special trendex three times the size of a comparable Nielsen.

Pauley criticized the Nielsen method of making out-of-home audiences a "plus" added to the in-home audience, noting that a program popular with auto and battery radios would lose audience credit unless it had a high in-homes base on which the "plus" was added.

He said Nielsen considered but rejected an ABC suggestion that car radio use be measured by a "spy" set along the road, automatically registering time, station, and number of vehicles listening to radio.

This is not the first time ABC Radio and Nielsen have reached a break. A rupture lasting about 18 months existed in 1957-58.

A spokesman for Nielsen replied that the three other networks were satisfied with the new ratings package, and only ABC was not renewing its subscription. Nielsen practice was defended on the basis of what was economically feasible. However, it was admitted that car and battery radio use is rising in proportion to home use. Out-of-home listening was estimated to be about 15-20% about four years ago but is now almost 40% of total use. At Nielsen it was admitted there was no solution at hand to a growing problem.

TV SPOT UP 16% NET UP 11%—TVB

Spot tv billings rose 16.7% and network tv billings rose 11.6% in the first quarter of 1962, TvB reported last week.

Spot reached $182.1 million during the first quarter and network climbed to $194.6 million during the same period.

In spot, several products types were up sharply. These included sporting goods-bicycles-toys, building material, household paper products, and gasoline and lubricants.

During the quarter, $149.5 million went into announcements, $19.1 million into programs, and $13.5 million into IDs. By time of day $56.6 million was prime night, $44.9 million was day, $42.5 million was early evening, and $38.1 million was late night.

Among advertisers with substantial spot increases were Shell, Gulf, Sinclair, Texaco, P&G, Helene Curtis, Pet Milk, Peter Paul, and General Mills.

In network, ABC was up 5.9% to $50.2 million, CBS was up 14.9% to $74.8 million, and NBC was up 12.4% to $69.6 million.

(For list of 100 leading spot advertisers, plus other details, see story, this issue, p. 32)

NBC, CBS schedule annual promotion meetings

The time of year has arrived for annual network promotion meetings of network affiliates.

Promotion manager of NBC TV affiliates will meet in New York 14-15 June with subsequent meetings 17-18 June in New Orleans, 19-20 June in Chicago, and 21-22 June in Los Angeles.

The CBS TV network's meetings start 12 June in Boston and Pittsburgh, 14 June in Chicago and Atlanta, 18 June in Omaha and New Orleans, 20 June in Denver and Dallas, and 22 June in Seattle.

More SPONSOR-WEEK continued on page 60

To: Comrade Nikita
From: Boris[1]
Subject: Attached Clipping

Respectfully urge that you check with field before uttering more Iowa-type metaphorniks. Saw your "I think Dobrudja could become a Bulgarian Iowa" quoted in capitalist press.

A "Bulgarian Iowa" my uncle's bunion! Sooner you'll get to moon in seagreen Cadillac.[2]

Here's what project would involve:

1. Raising average gross income per farm until it is 68% above the national average. (What you'll have to do to get Bulgarian average up to U.S. average I don't even mentalize.)

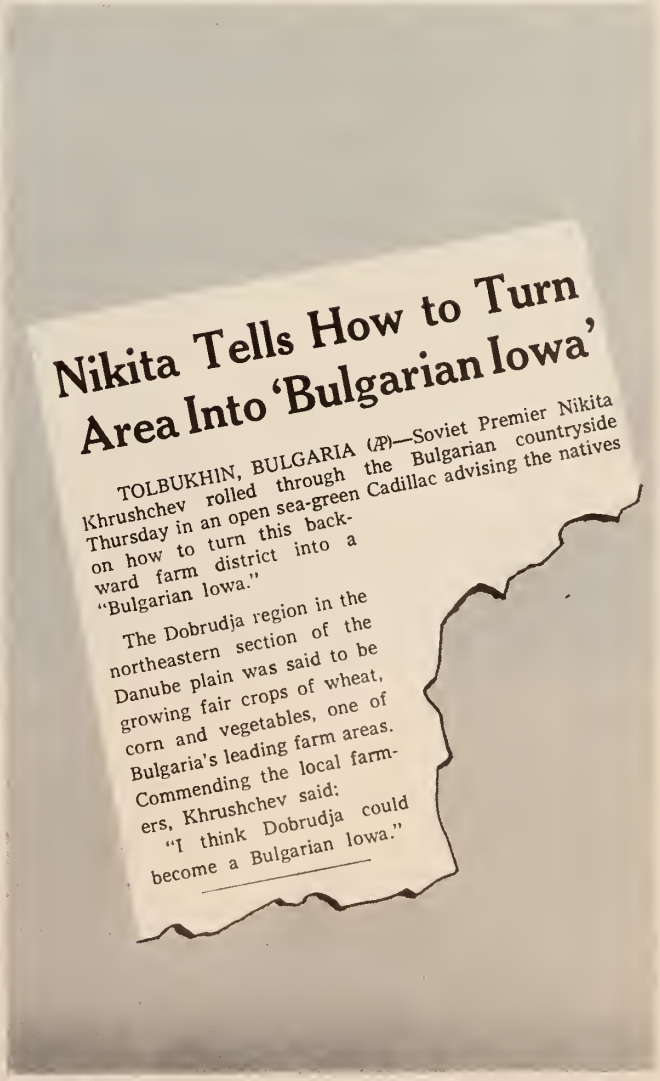
2. Producing 22% of the nation's hops, 19% of its corn, 12% of its soy beans.

3. Accumulating 25% of the nation's Grade A land.

4. Keeping Bulgars constantly hipnik on weather, markets, and new products by means of two radio stations like WMT and K-WMT (not to mention one tv station like WMT-TV because who's got receivers and besides, this is a radio station advertisement).

Next time you're making pronouncements, call me first.[3]

Collect. I've been converted to capitalism.



---

[1] *Soviet agent for Eastern Iowa.*

[2] *Nikita baby, in WMTland they use Cadillacs to spread fertilizer.*

[3] *U.S. citizens who need more information about Iowa should call the Katz Agency, WMT's national representatives.*

A COSMONAUT MEETS AN ASTRONAUT/A PERSONAGE MEETS THE PRESS/THE THUNDER OF D-DAY



THIS IS NBC■

One of a series of advertisements which reflects the balance, scope and diversity of NBC's program service.

UNCLE MILTIE/THE MULTI-TALENTED MR. POWELL/AND IT HAPPENS EVERY SPRING



LARGEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD

IN PORTLAND OREGON...

IT'S EYE-CATCHING



KOIN-TV

Women can get bored to death when all they have to look forward to every day is housework. KOIN-TV sees to it that women in Portland, and 34 Oregon and Washington surrounding counties, have something else to look forward to . . . a really eye-catching array of daytime programs. That's why, according to Nielsen, daytime's a good time to buy KOIN-TV.

Channel 6, Portland, Oregon
One of America's great influence stations

Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

Give them a call, won't you?

by Joe Csida

Sponsor backstage

Radio proves a sound citizen



We have just wound up National Radio Month, and I am delighted to see in what fine shape the old girl finds herself. It wasn't too many years ago when many broadcasters who should have known better were preparing the lady for a premature burial.

I liked the slogan the National Association of Broadcasters dreamed up for the observance; "Radio . . . The Sound Citizen" says it pretty well. All over the industry, of course, shows and promotions tying into radio's big month were conducted. I had the pleasure of getting involved personally in one of them. I served as a judge, along with Connie Francis and John David Griffin, the New York *Daily Mirror* and Hearst syndicated radio-tv columnist for radio station WNEW's Dream House Contest.

All the way back to the days of Bernice Judis and Ira Herbert this New York station has been admired for its bright operations, no small element of which has always been well conceived and executed promotions. And the Dream House Contest was an excellent example. Listeners were asked to write on a postcard in 25 words or less their answers to the question "What radio means to me."

The final selections

The contest drew 65,556 entries. A WNEW screening committee narrowed these down to 25 finalists, and Wednesday, May 23rd, Connie, John David and I assembled with WNEW station manager Jack Van Buren Sullivan; program director Mark Olds; public relations director. Frank Young at "21" to make the final selections.

It was remarkable to me how effortlessly and with what a total absence of conflict Connie, John David and I decided on the winner of the $17,000 Dream House complete with motor boat. The winner was a lady named Rose G. Conroy of 376 Mt. Prospect Avenue, Newark, New Jersey and she had written:

"To a mother of four, under five, radio is the Broadway musical she can't afford and tomorrow's newspaper that she'll have no time to read."

We also decided unanimously and with no prolonged debate on the second prize winner (this award, incidentally, was a Webcor stereo console phonograph and am/fm radio in a Danish modern cabinet) which was won by a Mr. G. M. Doyle of 118 Perry Street in New York City. I don't have Mr. Doyle's winning entry in front of me, but I remember its message quite vividly. He said that New York was a lonely place for an immigrant.

"I have nineteen friends" said Mr. Doyle. "and eighteen of them are on radio."

(*Please turn to page 49*)



THE MIGHTY HERCULES

TV's MIGHTIEST NEW CARTOON SERIES!

NOW IN PRODUCTION!

First group of the 130 exciting episodes are in animation—story boards on a dozen more are complete—scripts for a score of episodes are ready—and the word is: "'Hercules' is the BIG ONE for 1963!".

If you're looking for a major share of the children's audience look at "The Mighty Hercules"—and look before it's too late.

Ask to see the NEWEST EPISODES of the greatest cartoon series of them all! Then ask yourself—can you afford to pass up "The Mighty Hercules"?

Call or wire collect to: Richard Carlton, Vice President in Charge of Sales

TRANS-LUX TELEVISION CORP.

625 Madison Avenue, New York 22, New York • PLaza 1-3110

Chicago • Hollywood

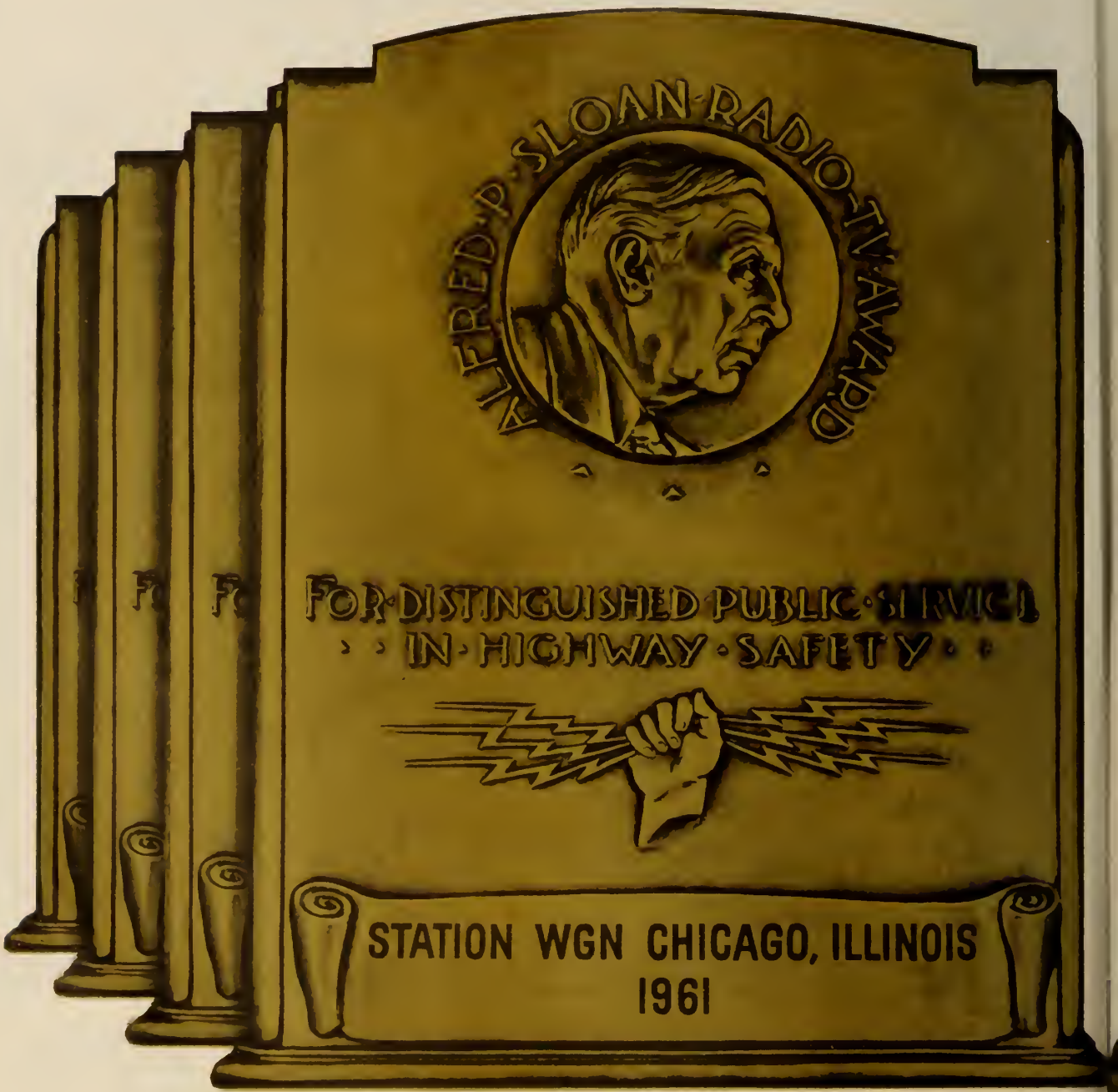
"ENTERTAINMENT FOR MILLIONS—MILLIONS FOR ENTERTAINMENT"

MOE LEFF

©1961 A.C.T. INC.

We're doubly honored...

For the first time in the distinguished history of the Sloan Awards, a single company's radio and television stations have both won this award in the same year.



WGN-Radio for the 4th consecutive year. An unsurpassed achievement!

"To WGN-Radio for a continuous, year-around safety education campaign with special reference to Northwestern University Reviewing Stand, Signal Ten and WGN Trafficopter Service."



"To WGN-TV for continuous, year-around safety education programming with special reference to the series 'The Other Guy' and 'Morality in Driving'."

WGN Radio and Television

better programming through dedicated community service—2501 Bradley Place, Chicago 18, Illinois



THEY APPRECIATE THE *QUALITY TOUCH??*

Not yet, but behind the scenes parents guide viewing habits. Programming policy that acknowledges the problems in influencing young minds earns adult respect. It's the quality touch that builds important kid audiences, and adult confidence, too. It's the quality touch that builds respect for your product as well! A call to your Petryman can put it to work for you.

WFAA-TV dallas

AT COMMUNICATIONS CENTER abc

TELEVISION SERVICE OF THE DALLAS MORNING NEWS

Represented by Edward Petry & Co., Inc. *The Original Station Representative*



Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

11 JUNE 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

Agency managements with huge stakes in tv, judging from clues picked up here and there by SPONSOR-SCOPE, seem to be in brooding mood over the medium.

In a nutshell, they're wondering what certain recent developments portend for **patterns of tv buying** and how to put these events in the **proper perspective** for their clients. In other words, the **long range view to be taken.**

Among the matters with regard to tv that loom large in their introspections are these:

1) **The action taken by the FCC and the Department of Justice against CBS TV's new incentive compensation plan.** Where, they ask, will the next move against networking, as it now exists, come from? Would it be wise to begin in the immediate future to blueprint plans for a radical shift in the program clearance structure?

2) **Mumbling heard among CBS TV affiliates that they will meet cutbacks in compensation from the network by withholding pieces of nighttime** which they'd program on their own and sell as minute participations. The ensuing query: is there any chance of this becoming a serious threat to network clearances, particularly in view of the apparent harmony between the FCC and the Justice Department on network option time?

3) **The agitation over product protection, thrown into sharp relief by the tiff between Bates and the Westinghouse stations.** Question: is the concept of product protection headed for complete erosion and will the networks and stations, should that occur, compose a more realistic rate?

(For details of FCC's blocking of CBS TV's plan see 4 June SPONSOR, page 7.)

Sellers of spot tv needn't be surprised if the fall buying timetable of 1959 is repeated this year.

What happened back there: **spot was a tight sellers' market** and many an account **scheduled their campaigns for an August start** to make sure they didn't miss out on the cream of the availability crop.

Generally speaking spot tv enjoyed the biggest spring ever and the indications are that this strength will continue in ample supply through the summer.

For the **top markets particularly** such circumstances would dispose stations toward a **strict adherence to the 30-days-before-starting-date rule.**

Key reps are confident that the potent comeback experienced this spring by national spot radio will continue through the summer.

It's been a most heartening surge for them after a slow beginning for the year.

Reps checked by SPONSOR-SCOPE last week told of stations in May chalking up increases of from 30 to 50% over billings for the like month of 1960.

The reps suspect that some of the money is being **diverted from budgets originally earmarked for tv.** Also those magazines that have elected to minimize summer issues.

Radio reps via the SRA have raised a point that has significant bearing on the role of the rep in the economics of broadcasting.

The SRA has asked the NAB to recognize the importance of this role by **appointing a rep to the committee that will, in association with the FCC, study the question of overpopulation of radio stations.**

Notes the SRA: if this is basically an economic problem, who is more conversant with the economics of the medium than reps?

About the stiffest battle for a fall piece of business now going on between the tv networks concerns American Chicle out of Bates.

The price is about **$5 million in nighttime minute participations** covering the 1962-63 season.

Spot tv has a stake in all this. American Chicle's allocation for the coming season's spot tv campaign will in a large measure depend on what sort of a buy it can make on a network. If the pickings aren't satisfactory, **the entire budget could go spot.**

If Newton Minow's looking for a hard nut to crack, he might get in on one that's become the despair of tv stations that look to national or regional advertisers for a bit of support in public service programing.

The frustration that stations keep encountering: **advertisers indicate an interest in sponsoring such fare as a one-time shot** and then find out that the current film commercial code would make this a mighty expensive project.

What the interested sponsor would like to use are a **couple of commercials already in stock,** but the **rate of repayment** required under the union code makes it prohibitive. In fact, the fees for the isolated uses could be more than the cost of the sponsorship itself.

Squibb (Donahue & Coe) will be back in the fall on the network hustings, but this time it will split the budget between ABC TV and CBS TV instead of giving it all to the former.

The buys on both networks will be minute participations, **in news on ABC TV** and in **entertainment programs at CBS TV.** Span is 20 weeks with a hiatus.

CBS TV has put a price tag of $800,000 on its November elections return package.

Time span: from 7:30 p.m. EST to the wee hours of the morning.

If the network can't find any special buyers of the package **it'll be parceled out among the regular Tuesday night accounts.**

Tv reps are casting that quizzical look with longing overtones in the direction of Compton New York.

The cause of this preoccupation: the **agency is a little off schedule in dishing out P&G schedules** for that client's new fiscal year.

The reps realize that it takes a little time to balance out the old budget by cancelling here and adding there, but as a rule **by the time 1 June rolls around the agency is enmeshed in P&G spot buying under the new budget.**

A curious paradox colors the current Michigan Avenue employment front: some key openings which have just opened up in **major rep firms are swamped with eager applicants,** but **agencies are having a hard time filling media, particularly broadcast, jobs.**

Trade observers can't make out whether this imbalance of interest is due to the difference in money or **admiration for the status and way of working life of the rep account executive.**

The fact that it had a few holdover hits and could start its fall selling early has turned out a bonanza for NBC TV in this respect: its **station nighttime clearances are far better than they were a year ago.**

However, NBC TV is still getting some **stiff competition from ABC TV on live clearances** during certain choice periods of the week, and, as often happens, an affiliate waits to see **what portion of a participation show is sold** before confirming clearance.

Looks like Ford Motor and Shell will repeat their sharing of Leonard Bernstein in specials during the 1962-63 season.

The **Ford** foursome will include a **90-minute musical drama** with possibly a repeat.

For **Shell** it'll again be **four Young Peoples** concerts.

There's no telling at this point what the bill will be for either client, since much of it depends on where the specials are scheduled—prime or B time.

All the radio networks have put their pitch in with Campbell Soup for the $1-million-plus the canner will be spending in that medium for 1962-63 and there should be a decision at the end of this month.

The budget the past season was split between **ABC** and **NBC.** The two agencies in the picture are **BBDO** and **NL&B.**

The slowdown of fall nighttime sales at two of the tv networks can be accounted for partially by the fact they've run into what has become at this time of the year a staple bugaboo: the inability to fit with impunity certain types of accounts.

Among those finding themselves blocked out because of the prevailing groundrules of sponsor protections are **cigarettes** and **drugs,** the latter mostly of the **cold remedy tribe.**

A similar tightness also applies to daytime sales.

The annual dinner of the National Football League, out of New York, has been offered to the tv networks as a special, with no strings tied, but it doesn't look as though any of them will clear for it.

The date is 4 December. Usually among the speakers is a **topflight entertainer,** for instance, **Bob Hope,** and figures in the newsprint spotlight.

A possibly interested sponsor: **Ford.**

Do you know the hour of the viewing week that's regarded as having the highest ratio in audience traffic turnover?

The period is between **6 and 7 p.m. EST Sunday,** and the phenomenon may be attributed to the **American pattern of living.**

It's anything but a fixed habit of viewing, but rather it's the time **when they drift to the set after a post-dinner nap,** from **working around the yard,** or from **errands or visits.**

Now that tv networking has embarked on its summer rerun and replacement spell the annual ritual of taking final inventory of the program series that made it or didn't make it during the latest season is in order.

In the matter of mortality the newcomer series set a new quotient high: **only 13 of the 40 entrants surviving for the 1962-63 season,** which sets the casualty ratio at **67.5%.** On the other hand, the holdovers from the 1960-61 season did pretty well.

Following is a three-season comparison of survivors vs. casualties:

	1961-62	1960-61	1959-60
Total number of series	101	114	119
Total series dropped	49	48	49
Mortality rate for all series	**48.5%**	**42%**	**41%**
Total newcomer series	40	50	47
Total newcomers dropped	27	31	29
Mortality rate for new series	**65.5%**	**62%**	**61%**

The controversy raging over product protection in the area of spot tv took another disappointing turn last week for Bates when a second station group following the steps of WBC advised the agency it was limiting protection to 10 minutes.

Bates' media chief raised at the same time what he deemed a significant point at issue. It was this: by circumscribing or eliminating product protection **what extra benefits would stations be willing to accord advertisers?**

Small said he had already received pledges to abide by the 15-minute protection rote **from 320 stations.**

As a rule you can't tell which agency is the agency of record for a nighttime tv network show in the General Foods empire without a scorecard.

Here are the GF program supervisory assignments for the fall:

Benton & Bowles: Danny Thomas, Andy Griffith, Gunsmoke, Bugs Bunny.

Young & Rubicam: I've Got a Secret, Lucille Ball, Jack Benny.

ARB has lately had quite a pickup of subscribers for its local tv ratings reports.

The agency newcomers to the list are **Kenyon & Eckhardt, Doyle-Dane-Bernbach, Kudner, Norman, Craig & Kummel** and **Mogul.**

A possible contributing spur: the fact that the service will offer **demographic audience data starting with the September reports.**

Nielsen is still cogitating whether to adopt that wrinkle.

NBC TV admits that a number of its important affiliates have yet to be heard from in regard to the network's move to cut their compensation by 10% for July and August.

However, adds the network, the vast majority of its stations have acknowledged acceptance of the slash.

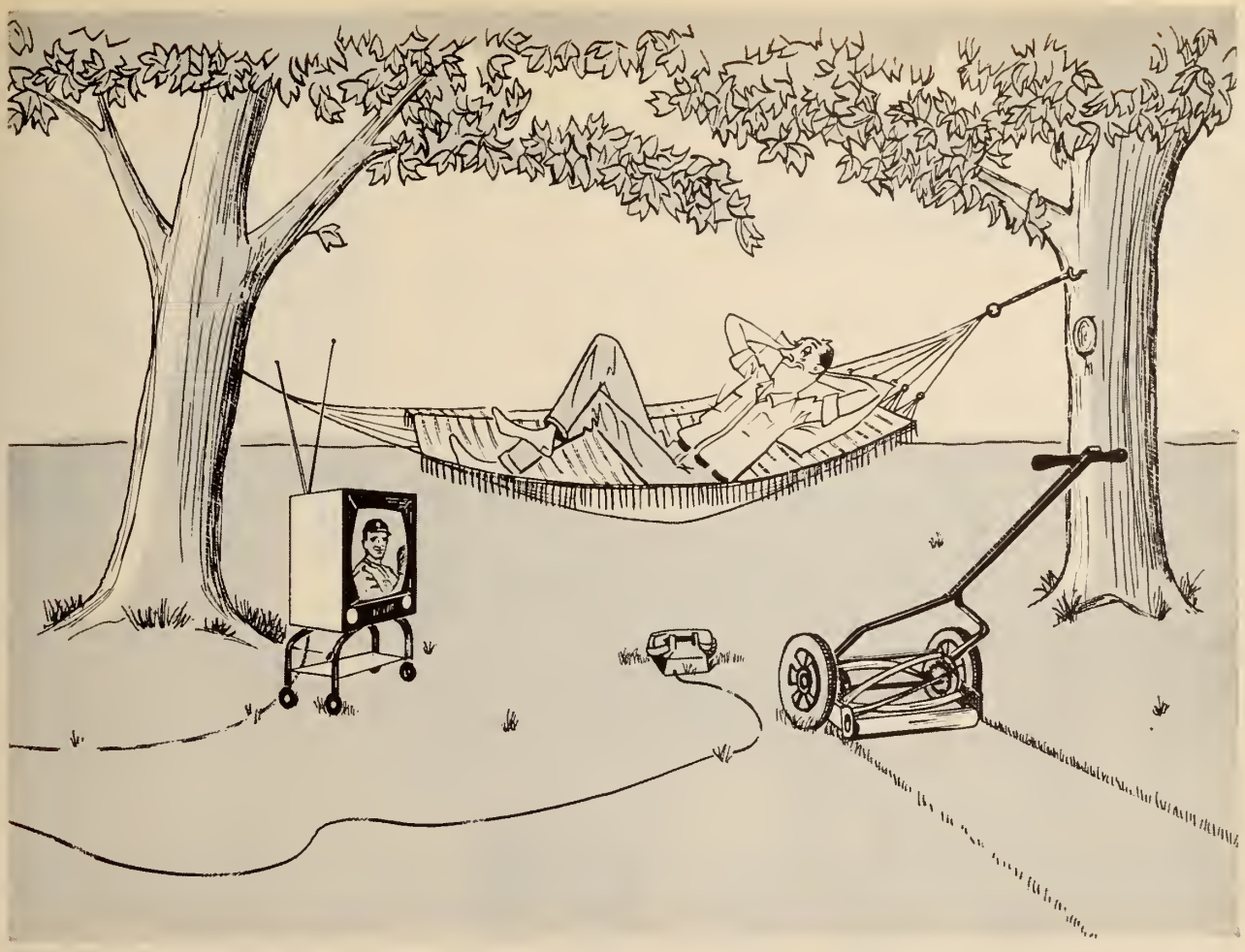
Notes the network also: **even with the 10% cut the individual affiliates will get more network revenue this summer than the summer of 1962.** To put this assurance in the right perspective, last year's was not a particularly gratifying billing summer for NBC.

Network tv (night and day) had more individual accounts this April than the like month of the year before, according to respective first April NTI reports.

Of the six top categories the lone drop was in the confectionery and soft drinks field. The comparison for the two periods:

CATEGORY	1962	1961
Food & food products	43	41
Toiletries & toilet goods	22	19
Drugs & remedies	19	17
Soaps, cleansers & polishers	13	12
Automotive, auto excessories, equipment	12	11
Confectionery & soft drinks	10	14
Smoking materials	8	9
Beer & wine	8	4
Insurance	8	6
Chemicals	6	6
Gasoline, lubricants, other fuel	5	4
Miscellaneous	64	58

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Spot Scope, page 56.



SUMMER TV VIEWING IS DIFFERENT!

Summertime is an 'easy living' time for television viewers . . . more daylight hours, more outside activity and vacations. *But the viewers are there* . . . to baseball games, to new summer programs, to specials, even to re-runs.

Audience size and reaction undergo some significant shifts. There are secondary effects too, on competitive programming and station shares . . . all varying from market to market. This is a time when broadcasters and advertisers need fast and accurate audience information to uncover these new patterns of TV viewing.

ARB's Overnight Coincidental Survey staff, well experienced in tracking down elusive audiences, is on constant standby to handle just such jobs. For example, they have devised a special 'baseball package' to help evaluate relative strengths and weaknesses of a given line-up. But, whether it's a single half-hour time period or a full week's hour-by-hour reporting of station shares, ARB's Telephone Coincidental Department is equipped and ready to provide the facts.

For complete details on pricing and delivery, call or write your nearest ARB office today. Be sure to request a copy of the new brochure *ARB Overnight Surveys*.

Preparing today for the television industry of tomorrow.

AMERICAN RESEARCH BUREAU

DIVISION OF C-E-I-R INC.

For further information—Washington WE 5-2600 • New York JU 6-7733 • Chicago 467-5750 • Los Angeles RA 3-8536

555/5th



It's enlightening to know

If printing became invisible from reading, then the pages that held the excellent, factual report of "Radio's Changing Sound" in SPONSOR (30 April, 7 May) would now be blank! The entire staff has read the article and we are thinking of making reprints for the entire Hartford advertising fraternity.

Why all the excitement from us? It's simple—For the past sixteen years WRYM was WKNB! On March 12, we became WRYM ("Rhyme" Radio. to rhyme with our new sound of good music). On that date, we told our audience that "we had had it with rock 'n roll, record popularity polls, idle chatter and frantic station personalities." We are the only station in the area to program uninterrupted music with spots grouped into a quarter hour.

Promotionally, we have been very active in all of the local newspapers, one of the television stations, transportation advertising, and, through the use of models who carried the word on the newest radio station in Greater Hartford to the downtown shopping sections and all through the suburbs. (See photograph.)

So, you can see why we at WRYM are interested in this two-part story. It's enlightening to know what other stations are doing when they reach the same point that we did. And, should there be some other broadcaster about to make the same decision, we wish them the best of luck. It's hard work, but well worth the change to good sound radio.

Michael E. Drechsler
station manager-operations
WRYM
Newington, Conn.

An excellent story

Your May 28 issue carried an excellent story on Sol Polk's views of color television ("Color Tv Makes Local Hit").

Mr. Polk was so impressed with the story and its handling that he would like to circulate 2,000 copies to all of his suppliers. He would undertake to mail the reprint to each of the companies and agencies with whom he deals.

Donald Young
Donald Young Assoc.
Chicago

Portland, Maine or Oregon?

Thank you for your article on the growth of fm in the Greater Portland, Ore., market (*Sponsor-Week Wrap-Up*, 21 May, page 69). However, the call letters came out KPRM instead of KPFM. Since about two thirds of the population east of the Mississippi thinks of Portland as being in Maine anyhow—instead of the beautiful state of Oregon—perhaps the incorrect call letters will only add to the confusion.

Del Leeson
general manager
KPFM
Portland, Ore.

SPEAK UP

KFMB RADIO is your big voice in the better part of Southern California. According to Pulse and Nielsen **KFMB** delivers more adult audience morning and evening than any other station!

KFMB RADIO
SAN DIEGO

TTC
Symbol of Service

Transcontinent Television Corporation

In Television: WGR-TV Buffalo • WDAF-TV Kansas City • KFMB-TV San Diego • KERO-TV Bakersfield • WNEP-TV Scranton-Wilkes Barre

Represented by Edward Petry & Co., Inc. the Original Station Representative

In Radio: KFMB & KFMB-FM San Diego • WDAF & WDAF-FM Kansas City • WGR & WGR-FM Buffalo

380 MADISON AVENUE • NEW YORK 17, NEW YORK

*Yes Virginia,**

there really is an

ALEXANDER GRAHAM BULL...



and Radio WKBW, Buffalo, has him. He's our own live baby Buffalo and he will serve as a symbol of the vitality of the city of Buffalo. Speaking of vitality, WKBW has more bounce to the ounce than any other station in the East. If you want to sell Buffalo, you've got to buy WKBW RADIO...the number one station in Buffalo.

WKBW RADIO BUFFALO

1520 / 50,000 WATTS

A CAPITAL CITIES STATION

* *WKBW asked its listeners to name its Buffalo. Of the 6,543 responses, the winning entry . . . Alexander Graham Bull... came from a man in Cumberland, Virginia. Thousands of listeners from Maine to Virginia . . . and from Canada, too, provide important fringe benefits for our national advertisers.*

OTHER CAPITAL CITIES STATIONS: WKBW-TV, Buffalo, N. Y.; WPAT, N. Y. C.-(Patterson, N. J.); WPRO and WPRO-TV, Providence, R. I.; WROW, Albany, N. Y.; WTEN-TV, Albany, N. Y.; WTVD-TV, Raleigh–Durham, N. C.

JOHN BLAIR & COMPANY
National Representative

WKBW IS A MEMBER OF THE **BLAIR GROUP PLAN**



YOU MAY NEVER RIDE THE LONGEST BICYCLE*—

BUT... WKZO-TV Will Help You "Pedal" Throughout Kalamazoo-Grand Rapids And Greater Western Michigan!

WKZO-TV MARKET
COVERAGE AREA • NCS '61



Daily, nightly, weekly—WKZO-TV reaches more homes than any other Michigan station outside Detroit.

The facts are in NCS '61. WKZO-TV has weekly circulation in 456,320 homes in 30 Western Michigan and Northern Indiana counties. SRDS credits this prosperous area with retail sales of *over two and one-half billion dollars annually* ($2,537,725,000, to be exact).

There's plenty of free-wheeling buying in Kalamazoo-Grand Rapids and Greater Western Michigan! *And if you want all the rest of outstate Michigan worth having, add WWTV, Cadillac/WWUP-TV, Sault Ste. Marie to your WKZO-TV schedule.*

**The Oriten bicycle, a ten-seater, was built in 1898 in Waltham, Mass.*

AM – TV – FM

The Fetzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJEF-FM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

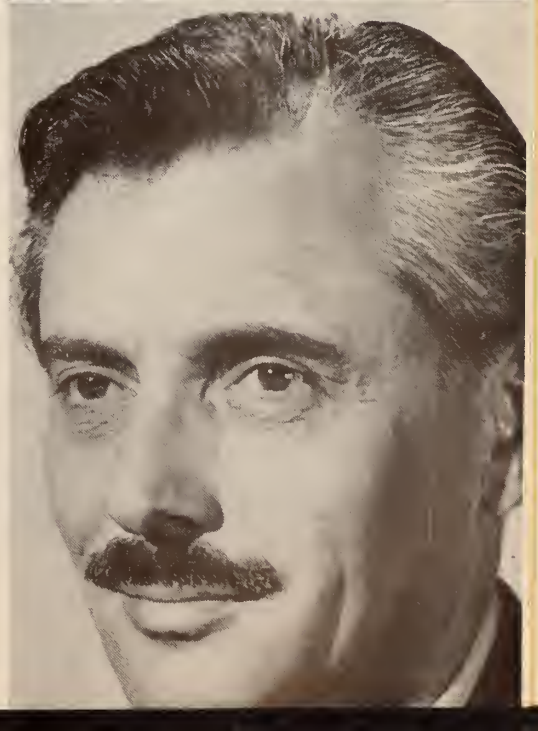
TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV/ CADILLAC-TRAVERSE CITY
/WWUP-TV SAULT STE. MARIE
KOLN-TV/ LINCOLN, NEBRASKA
/KGIN-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives







Broadcast program men predict—

SPONSOR CODES WILL BE SPIKED

Knowledgeable figures in the broadcast industry say sponsor codes are beginning to be spiked and that in the foreseeable future there's apt to be less and less client interference with program content.

SPONSOR last week spoke with experts in the field and they were, as one put it, "unabashedly optimistic" regarding the waning influence of sponsor control in programing. Ultimately, they predicted, broadcasters would resume their rightful place as sole custodians of what should and should not be seen on the 21-inch screen. Broadcasters and agency men, too, felt that it was no longer a case of "the bland leading the bland."

What were some of the signposts that led industry folk to believe that more mature, thought-provoking, less-inhibiting, less hum-drum program matter would be seen in the near future? For one, they cited the recent CBS TV abortion program, "The Benefactor," which was presented in *The Defenders* series with Speidel as sponsor, after a

THEY dislike sponsor codes. (From top) Dr. Everett Parker, dir. of communications, United Church of Christ; Dr. Max Geller, pres., Weiss & Geller; Ed Morgan, ABC

number of other advertisers had hurriedly bowed out. Nobody bombed the Speidel plant after the broadcast, it was pointed out, and the client was seriously thinking of appearing as a regular sponsor of "The Defenders" next season.

Point 2: Industry figures, including Stockton Helffrich, manager of the New York Code Office of The Code Authority, NAB, read scripts slated for the '62-'63 season and were impressed with the quality of writing and mature handling of subject matter. While not all of it glitters with intellectual acumen, much of it, however, is definitely not "chewing gum for the eyes," as the late Frank Lloyd Wright once described television.

Meatier material, much of it with a frank approach and with depth of character analysis is on tap for the new season, according to Ross Donaldson, director, creative services, NBC TV. "There is a perceptible breaking down of barriers on the part of sponsors," Donaldson observed. "Sponsors are going in for hard-hitting themes. Donaldson also thought tv was getting a better brand of writer and that audiences were becoming more sophisticated and, consequently, demanding finer material.

It was at the FCC hearings in Foley Square last fall that sponsors first spelled out their "do's and don'ts," their "editorial policies," their "guides to good taste." Among the advertisers who testified were Procter & Gamble, General Motors, Chrysler, Prudential Life, Armstrong Cork, Lever Bros., General Mills, American Tobacco, Brown & Williamson and du Pont, to mention a few.

Today, many broadcast individuals are saying that FCC Chairman Newton Minow's arrival on the scene is also responsible for an uplifting of program standards and for a display of more editorial courage on the part of numerous broadcasters. Said one broadcaster: "We'd be very sorry, if Minow didn't come around."

"My own feelings after three decades in the broadcasting business are unabashedly optimistic," Hellfrich told SPONSOR. "I have no patience at all with that segment of the cultural elite that downs its nose towards the developing popular culture largely because it whittles away at their snobbish exclusivity. I am tired of those who deplore the more obvious of tv's built-in contradictions as justification for their claim that one cannot beat the system and 'the masses' won't support anything but the status quo. Popular response to that 28 April *Defenders* script more than suggests progress where audience tolerances towards serious controversial matter in popular formats pertain. Both professionally and personally, as a broadcaster and as a reasonably mature adult and parent, I feel broadcasts in this genre on all networks comprise sure proof of tv's potential."

Clearly, the situation resulting from the broadcast of "The Benefactor" has given many hesitant broadcasters courage to tackle subject matter above and beyond the inoffensive. The auspices are indeed dandy, they think, for richer, more meaningful drama.

It is programing such as seen on *The Defenders* that will do much to cut down on the "mesmoronizing" (a Pat Weaver word) of the American viewer, according to serious students of broadcasting. They cite the encouraging response from those who viewed the "controversial" program. As of last week, CBS in New York received about 996 favorable telephone calls from viewers and some 132 unfavorable calls. On Saturday night, 28 April, after the broadcast, 85% of the calls to New York and to Chicago, Philadelphia, St. Louis and Los Angeles were favorable. The only difference was in St. Louis, where one-third of the calls were favorable and about two-thirds unfavorable."

As of last week, audience mail on

ARE SPONSOR CODES BAD?

"So long as the threat of sponsor interference with programs exists anywhere, a very real threat to honest news reporting exists everywhere."

BILL SHADEL, ABC newsman

"A client who tries to rule program content is working in his own worst interest. It is like telling Danny Kaye what jokes to say or Pablo Casals what music to play."

QUINCY HOWE, ABC commentator

"The key to any effective code is in its degree of reasonableness. Certainly an exaggerated list of do's and don'ts is bound to have an inhibiting influence on creative programing."

LESLIE L. DUNIER, v.p. in charge of radio/tv, Mogul Williams & Saylor



STATION rep and agency executive maintain advertiser codes constrict creative processes. Ollie Blackwell (l), dir., audience dev., Katz Agency; Dan Whitney, v.p., Riedl & Freede

"The Benefactor" was just about a two-to-one favorable versus unfavorable. An examination of the columns of some 46 tv critics from newspapers across the nation, showed 33 were favorable, 11 unfavorable and two mixed. As of 28 May, some 88 affiliate stations had indicated 2,104 items received by them (calls and mail) were considered favorable, and 314 items (calls and mail) were described as unfavorable. Thirty of the stations did not keep count but reported an average of eight-to-one favorable to the broadcast. Also, Herbert Brodkin, the producer, received some 840 letters praising the show and some 144 criticizing it.

With the advent of more participating programs, the extent of sponsor involvement in program content grows less and less—and this is regarded as a plus rather than a demerit among some agency and broadcast executives. Av Weston, CBS news producer-director for Europe, told SPONSOR that overseas broadcasters have set up techniques which protect them from sponsor abuses.

In England, for example, on ITV, the advertiser has no say on scheduling his spots and so the question of his controlling program content never arises, Weston pointed out. "Determination of what constitutes good taste rests with the broadcasters alone," Weston said. "They are entirely without obligation to consider the injunctions of sponsors who would undoubtedly furnish a list of instructions comparable to that which many stateside procedures must live with."



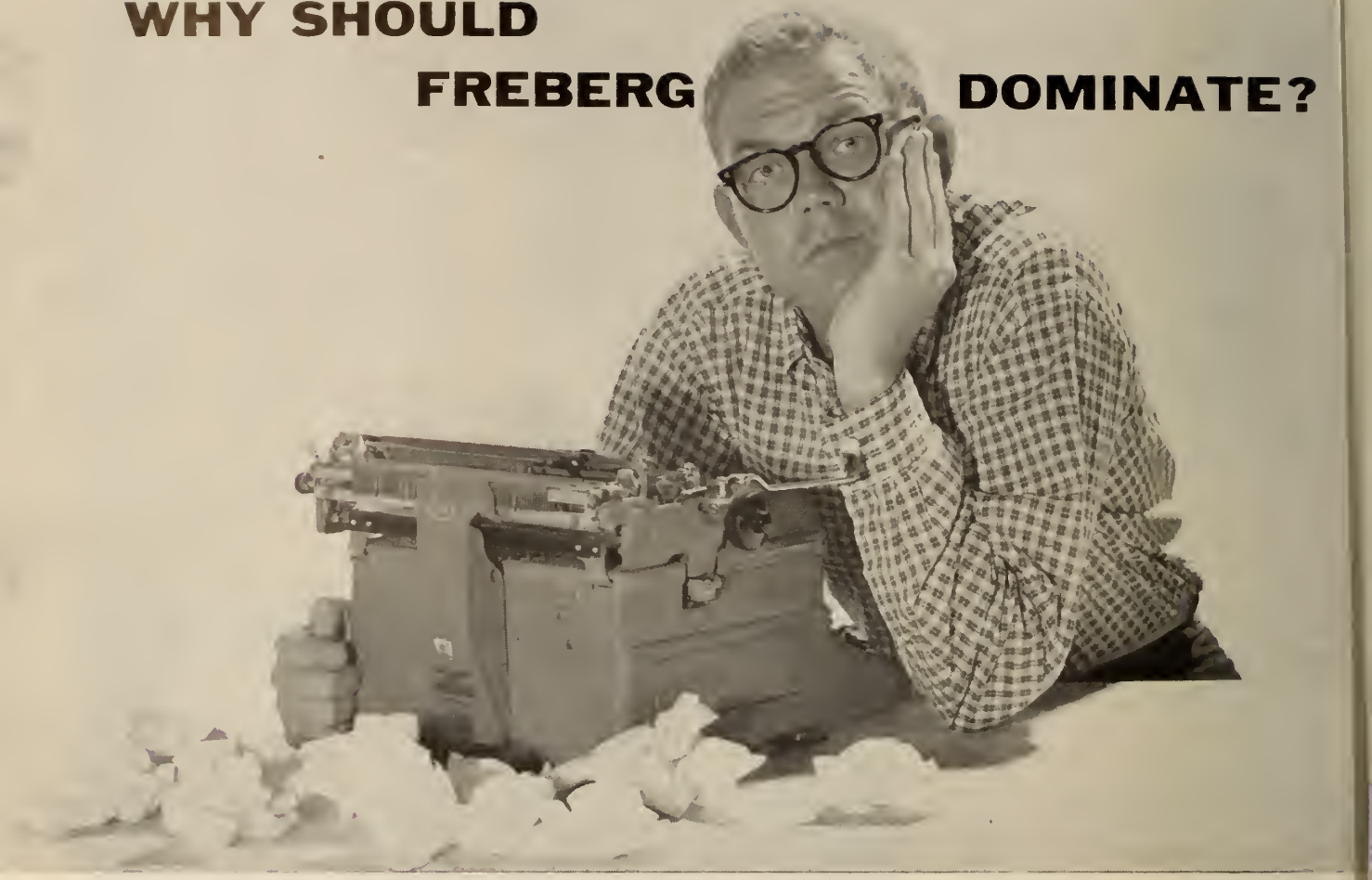
MEATIER material is on horizon, say code authority manager and net official. Stockton Helffrich (l), mgr., N. Y., Code Authority, NAB; Ross Donaldson, dir., creative services, NBC TV

More and more, leaders in the industry are urging broadcasters and advertisers to heed the advice "live dangerously and you live right" (a Goethe quotation). Urging them to avoid mediocrity, Robert D. Swezey, director of code authority, NAB, said recently: "It must not content itself with being a competent salesman and purveyor of news and casual entertainment. It must continue, and in increasing measure, to come to grips with the vital economic issues and significant thought trends of our time and to devise means of exposing them fairly, understandably and persuasively to its tremendous audience." Swezey said it would take courage "to ignore the shibboleths, the bigotry, false sensibilities and prudishness which have so often muted or stilled the voice of truth."

There is an abundance of evidence that most radio/tv commentators, in many instances former newspapermen accustomed to correcting indignities, look upon sponsor codes as a decidely untidy and immoral affair. Many commentators in broadcast row waxed indignantly on the subject. ABC newsman Bill Shadel pointed to dangers suggested by the extension of the practice to news broadcasts: "Fortunately, news programs have been largely exempted from this sort of copy control all through the history of electronic journalism," Shadel told SPONSOR. "The subject matter of news reports would be just as suitable for judicious editing as any dramatic script, but with one major difference. The result would be much more significant than interference with a half-hour of tv entertainment. It would mean the start of erosion of our time-honored freedom to issue unbiased bulletins of the day's news

(*Please turn to page* 46)

WHY SHOULD FREBERG DOMINATE?



TAKING the $1,000 first prize in RAB competition for his Meadow Gold commercials, Stan Freberg unwittingly unleashes a 'Stop Freberg' appeal

One writer's winning of most major radio commercial awards causes RAB, others, to question agencies' fairness in approach to the medium's creative potential

To its announcement last month of cash awards for creative excellence in commercials first heard on radio during 1961, the Radio Advertising Bureau penned an unusual footnote. With Stan Freberg copping a $1,000 first prize in the nationwide competition (for Meadow Gold dairy products, through Hill, Rogers, Mason & Scott, Inc., Chicago), RAB's vice president for administration, Miles David, said:

"Stan Freberg's Meadow Gold commercials are great and we're happy a commercial series this good won. But we hope next year's competition will develop into a 'Stop Freberg' movement among other creators of commercials. The fact that Freberg wins commercial competitions so consistently is a tribute to his creativity. It also indicates there aren't enough great creative commercial writers working in radio."

This revealing appraisal points up a situation of increasing concern to many radio leaders. The David statement, they say, is both succinct and timely, and not without considerable evidence to back it up. Among the composite observations of those with whom SPONSOR spoke last week:

1. A radio writing assignment, in many agencies, is considered a "one-way ticket to Nowheresville." Lack of glamor (as compared with television), fear of "no career advancement," and general apathy toward radio itself are the most frequently cited problems.

2. A tendency not to gamble on new people, new talents—or, as one jingle producer put it, "a closed corporation" — seems to underlie the philosophies of a number of agency copy departments.

3. There has developed in some agencies a "sort of ultra-sophistication" on the part of many creative people—"a tendency," as David sees it, "not to expose themselves to media outside of business hours, thus cutting themselves off from the mainstream. In this way, the very versatility of radio escapes them, and although this situation is far from universal, it is—unfortunately—substantial enough to cause serious concern."

Agency reaction to these charges

varies. SPONSOR queried a number of agency copy chiefs, and while some felt that singling out radio as a creative stepchild was both prejudicial and exaggerated ("There aren't enough good creative people doing *anything* in advertising, not just radio," said one), the majority were notably "without comment." Most did agree, however, that the RAB awards are an important and positive step toward stimulating more interest in radio commercials among advertising's creative people.

The awards—made on the basis of "originality, creative approach and imagination in the use of radio techniques"—are believed to be the largest ever given in an advertising creative competition. Selected from more than 300 new commercials submitted by agencies, advertisers and, jingle producers ("And the word 'great' aside, there were dozens of entries so good that it took listening over and over again to make the final choices," says David), the winning commercials, in addition to Meadow Gold, were Gibbs beans and Schaefer beer, netting their creators $500 and $250 respectively.

Freberg's Meadow Gold commercials, produced by Freberg, Ltd., for the Beatrice Food Co. of Chicago, parent company of the dairy products, were aired in a 12-month campaign in 87 markets. Designed chiefly to sell dairy products "with fun, humor, and familiar music situations," the one-minute spots used bases ranging from "My Fair Lady" and "The King and I" to Gilbert and Sullivan and Tennessee Williams. "They reflect," says David, "both the growing sophistication of radio commercials and the potential possible for radio creators in parody and satire."

Second prize was taken by Edward A. Trahan, vice president, radio and tv, W. B. Doner & Co., Baltimore, and Ralph W. Cummings, Cummings Productions, Inc., New York, for their Gibbs pork and beans radio jingle. Sung by Georgia Gibbs, it was cited for "bright lyrics and a bouncy, catchy tune, sung by someone whose name and warm southern singing style made her a logical choice." Gibbs pork

Prize Meadow Gold spots based on 'My Fair Lady,' 'King and I' themes

She: (cockney) Ow, I can't do it, Mr. 'awkins. I'll drink me milk, but I can't say the jingle.
HE: You ungrateful little wretch, you can if you try. Meadow Gold. Meadow Gold.
She: Meadow Gold.
HE: Milk
She: Milk
HE: Quickly now, it takes
She: It tykes
HE: It takes
She: (singing) It takes a very dedicated dairy
To produce the finest milk found anywhere
HE: Splendid!
She: It's a special milk you may be sure
HE: So good it's almost too much to endure
Together And the reason it's so creamy and so pure
She: Is the folks at Gold Meadow
HE: The folks at Meadow Gold
Together The folks at Meadow Gold care.
HE: She sang it. By jove, she sang it!
She: (in perfect English) Not only that, but I drank all my Meadow Gold milk with these six vitamins in it, too.
HE: Good for you.
She: (reverting to cockney) Ow, I know it is, ducks.

Her: Well, it's been wonderful getting to know you kids. Now before the bald-headed guy gets here, I want to teach you a brand new song about a wonderful milk I've discovered here in Siam. Can you say Meadow Gold Milk?
Chorus: (kids) Uuh-uuh.
Her: Now, cut that out. . . . It has six vitamins in it and,
(fanfare) furthermore . . .
King: What has six vitamins in it?
Her: O, hello your majesty. Meadow Gold—it's fresh-tasting and full of energy, too.
King: But will it grow hair?
Her: Well, you never know. . . . . Here we go, kids!
Her: It takes a very . . .:
Chorus: It takes a very dedicated dairy to produce the finest milk found anywhere. It's a very special milk you may be sure; so good it's almost too much to endure. And the reason it's so creamy and so pure is that the people up at Meadow Gold care.
King: I didn't know you could buy Meadow Gold Milk in Siam.
Her: You can't, we have it flown in from Malaya.

and beans, a product of Coastal Foods Co., has distribution from Baltimore south into the Carolinas. The award-winning lyrics are:

This is Georgia Gibbs.
I want to tell a little story of a right kind of bean,
In the sauciest sauce I've ever seen.
Take the pick of the pork,
Here's what it means,
You've got Georgia's favorite pork and beans.
You've got Gibbs—tastes like homemade,
Gibbs pork and beans,
You've got G-I-double-B-S,
Yes, Gibbs pork and beans.
So firm on the outside, tender on the inside,
That's the beans I mean,
Tastes like homemade—Gibbs pork and beans.

Third prize was shared by four BBDO executives—Tom Anderson, head of radio production; Jim Jordan, vice president and creative supervisor; Joe Hornsby, tv and radio music director; and Ted German, tv and radio jingle writer, for their marching song commercial for the F. & M. Schaefer Brewing Co. This commercial, on the air since December 1961, and aired from 400 to 600 times weekly in some 22 markets, was created and produced expressly for radio, although it has since become almost a staple on eastern television. It was also created, says Anderson, to "capture the small percentage of people who consume the highest percentage of beer—primarily a male target."

The words are:

Schaefer is the one beer to have,
When you're having more than one.
Schaefer pleasure doesn't fade,
Even when your thirst is done.
The most rewarding flavor in this man's world,
For people who are having fun;
Schaefer is the one beer to have,
When you're having more than one.

Worth noting, says one observer, is the fact that Meadow Gold, Gibbs and Schaefer are all regional products, that no product with national distribution took top honors for new

(Please turn to page 48)

FIRST QUARTER WAS A BIG ONE FOR TV

✔ Spot tv billings scored a 16.7% edge over 1961; big spenders loosened up budgets in 1st quarter rise

✔ Networks share the fortune with billings up 11.6%; spot hit $182 million and network reached $194 million

Spot tv figures out today (11 June) from Television Bureau of Advertising put plenty of substance behind the expectation that the first quarter 1962 was a big one.

Gross time billings jumped 16.7% above those for the same, but slower, period last year. Total for the quarter hit $182,098,000, according to the TvB report of figures compiled by N. C. Rorabaugh & Co. Billings for the equivalent period in 1961 totaled $151,328,000.

At the same time, TvB-released figures show that network television gross time billings were up 11.6% in the first quarter. The combined gross billings of the three tv networks reached $194,594,333, slightly more than $20 million above the comparable 1961 total, $174,436,398. CBS TV led the rise with a 14.9% increase above last year. NBC TV billings were up 12.4% and ABC TV rose 5.9%. Network figures were compiled for TvB by Leading National Advertisers-Broadcast Advertiser Reports.

Spot tv's first-quarter health was backed by bigger outlays from blue-chip advertisers than in 1961's first period, with a ruffle of activity from newer tv users helping to force billings up.

Among the big spenders who increased expenditures, the biggest, Procter & Gamble, went from $12,167,300 a year ago to $16,528,700 in the recent first quarter. General Mills upped its spending from $533,000 to $1,911,500, while Helene Curtis Industries jumped from $133,300 to $1,188,700.

Major oil companies added to their spot investments during the first quarter. Shell Oil emerged the largest advertiser in this group with gross time billings in the first quarter of $1,214,000. In the same quarter last year, Shell billings were a mere $11,300.

Three other petroleum companies also added substantially to their spot tv use during the first quarter. Gulf Oil spending rose from $73,700 to $970,900, Sinclair Refining went up from $11,000 to $549,400, and Texaco increased from $3,400 to $467,000.

Other important gains were shown by: Campbell Soup, from $914,100 to $1,906,800; Gillette, from $570,500 to $2,006,000; Jos. Schlitz Brewing, from $567,700 to $1,142,100.

Two advertisers which allocated no money to spot in the first quarter 1961 spent more than a half-million this year. They were Menley & James Labs, $954,200, and the Florida Citrus Commission, $505,800.

Sporting goods, bicycles, toys continued this quarter as a steady gainer among the product categories. Spending from this classification rose 141% over last year, from $734,000 to $1,767,000. Building materials spending was up 108% from $240,000 to $498,000; household paper products, up 85% from $11,035,000 to $15,748,000; and gasoline and lubricants, up 66% from $4,066,000 to $6,731,000.

Other categories showing wide increases over last year were: confections and soft drinks, from $9,191,000 to $12,597,000 (up 37%); cosmetics and toiletries, from $12,222,000 to $16,932,000 (up 39%); household laundry products, from $11,035,000 to $15,748,000 (up 43%); and pet

products, from $1,860,000 to $3,028,000 (up 63%).

In spot tv spending by time of day, prime night took 31.1% of the total, or $56,615,000; daytime received $44,850,000 in billings (24.6%); early evening captured $42,542,000 (23.4%), and late night, $38,091,000 (20.9%).

Contrary to the expected continuation of a trend that showed fringe time periods getting a larger share, a comparison of 1960 and 1961 first quarters reveals that early evening was the only period with a significant gain, from 18.1% to 23.4%. Late night remained steady rising 0.1% to 20.9%. Daytime took a dive from 30.2% to 24.6%, while prime night edged up 0.2% from 30.9%.

Breakdown of spending for type of activity went like this: announcements, $149,519,000 (82.1% of the total); I.D.'s, $13,501,000 (7.4%), and programs, $19,078,000 (10.5%).

First-quarter network billings, comparing 1961 and 1962, were up for all three television networks. ABC TV rose 5.9%, from $47,414,630 last year to $50,194,007 this year. CBS TV was up 14.9%, from $65,086,016 to $74,781,996. NBC TV hiked its billings 12.4%, from $61,935,732 to $69,618,330.

All three networks showed a similar curve in billings during the first three months. Each registered a drop in February from January figures, and each gained enough in billings during March to top January totals. Totals for the networks by month were: January, $65,780,759; February, $61,242,551; March, $67,571,023.

Daytime billings for the first quarter showed a larger increase than nighttime as compared with 1961. Daytime was up 15.1% from $54,290,891 in 1961 to $62,469,633 in 1962.

Nighttime billings rose 10%, from $120,145,507 last year to $132,124,700 this year.

Weekday spending showed a strong gain, up 16.4% over last year's first quarter, from $44,272,970 to $51,528,715. Weekend expenditures were up 9.2%, from $10,017,921 to $10,940,918.

Top 100 in spot tv, 1st quarter 1962

1.	Procter & Gamble	$16,528,800
2.	Lever Brothers	6,599,300
3.	Colgate Palmolive	5,244,200
4.	General Foods	4,762,800
5.	Bristol Myers	3,324,600
6.	William Wrigley	3,282,100
7.	P. Lorillard	3,069,800
8.	Coca Cola Co./bottlers	2,975,500
9.	Standard Brands	2,807,700
10.	American Home Prod.	2,491,200
11.	Miles Laboratories	2,295,100
12.	Warner-Lambert	2,257,800
13.	Continental Baking	2,114,500
14.	Philip Morris	2,080,200
15.	Corn Products	2,054,500
16.	Gillette	2,006,900
17.	Alberto-Culver	1,998,400
18.	Liggett & Myers	1,940,700
19.	General Mills	1,911,500
20.	Campbell Soup	1,906,800
21.	Richardson-Merrell	1,808,600
22.	Kellogg	1,722,200
23.	Avon Products	1,700,900
24.	J. A. Folger	1,624,300
25.	Pepsi Cola Co./bottlers	1,339,600
26.	Food Manufacturers	1,323,100
27.	Nestle	1,224,700
28.	Shell Oil	1,214,000
29.	Helene Curtis Indus.	1,188,700
30.	Scott Paper	1,174,700
31.	Schlitz Brewing	1,142,100
32.	Anheuser-Busch	1,111,900
33.	International latex	1,111,200
34.	Carnation	1,061,600
35.	Gen. Motors (dealers)	1,039,900
36.	Carter Products	976,400
37.	Gulf Oil	970,900
38.	Menley & James	954,200
39.	Canadian Breweries	944,900
40.	Pet Milk	941,700
41.	Ford Motor (dealers)	915,300
42.	Pabst Brewing	915,200
43.	Ralston-Purina	857,400
44.	A&P	852,900
45.	Peter Paul	839,800
46.	American Chicle	814,600
47.	General Electric	767,300
48.	Simoniz	755,800
49.	Helena Rubinstein	750,800
50.	Andrew Jergens	740,700
51.	Falstaff Brewing	735,500
52.	Wander	723,800
53.	Van Camp Sea Food	721,900
54.	Chesebrough-Ponds	711,000
55.	U. S. Borax & Chem.	695,300
56.	Humble Oil & Refining	678,800
57.	Sterling Drug	656,700
58.	Johnson & Johnson	655,600
59.	Chrysler (dealers)	638,800
60.	National Dairy Prod.	622,400
61.	R. J. Reynolds	615,900
62.	Hills Bros. Coffee	614,400
63.	Norwich Pharmacal	597,400
64.	Plough	582,700
65.	J. Nelson Prewitt	578,500
66.	Schaefer Brewing	570,800
67.	Sinclair Refining	549,400
68.	Lanolin Plus	548,800
69.	Pillsbury	545,600
70.	United Vintners	536,900
71.	Pharmacraft	535,300
72.	American Bakeries	531,800
73.	Phillips Petroleum	529,900
74.	Chock-Full O' Nuts	522,300
75.	Florida Citrus Comm.	505,800
76.	Kayser-Roth Hosiery	496,700
77.	Lestoil Products	494,300
78.	Pacific Tel. & Tel.	486,800
79.	Hudson Pulp & Paper	479,800
80.	Welch Grape Juice	478,400
81.	American Oil	475,800
82.	Green Giant	469,100
83.	Texaco	467,000
84.	Greyhound	461,600
85.	Sardeau	459,400
86.	Coffee Growers of Col.	458,000
87.	Ward Baking	445,400
88.	Beech-Nut Life Savers	433,200
89.	La Lanne	421,600
90.	Swift	416,600
91.	Maybelline	401,400
92.	Safeway Stores	400,600
93.	M. J. B.	394,700
94.	Aerosol	386,600
95.	Amer. Motors (dealers)	385,100
96.	John Morrell	382,400
97.	New Eng. Confectionery	374,200
98.	S. C. Johnson	373,200
99.	National Biscuit	371,800
100.	E. & J. Gallo Winery	370,900

Source: TvB-Rorabaugh

IS TAPE BETTER FOR SPOTS?

Tape commercials are a boon to advertisers who know their advantages, says tape producer. Flexibility, speed, and economy can often make tape sponsors' best buy

By JOHN B. LANIGAN
Vice president, Videotape Productions

A few weeks ago I was talking with the tv production head of a major agency. He complained that he didn't see enough "interesting and imaginative" commercials on tape. "Most of them," he said, "seem pretty much like better-written, better-produced, better-performed 'live' commercials."

One week later we got a frantic call from this same agency. Production and lab delays on a group of film commercials already in the works would mean missing important air dates in ten markets. The account was in jeopardy. Could we do some hurry-up simplified tape commercials to make do temporarily until the film commercials were ready?

Our production people huddled with the agency all that day. At first the agency group roughed out very simple commercials. Then Chuck Holden, our production chief, and a tape special effects wizard of the first rank, kept asking the writers and art directors what they'd *really* like to do if they weren't working against the supposed "limitations" of tape. Again and again Chuck's answer was the same—"Sure, we can do that."

That night we went on camera and turned out an outstanding commercial. It was "interesting and imaginative," and they also had the picture-sell impact that only tape can offer. Agency and client were delighted.

This story demonstrates not only the great flexibility and creativity of today's video tape technique, but perhaps more importantly, demonstrates a lack of understanding of how video tape can and should be used. Certainly, a great asset has been, and always will be, that the video tape recording process has a speed advantage over film.

But this exclusive advantage should only be used when absolutely necessary in deadline situations. Certainly, video tape can turn out a quantity of simple, live tv-type commercials with great speed and real economies. But video tape should only be used in this fashion when the creative concept, combined with a necessity for economy, demands it.

As far as economy is concerned, many top-flight video tape commercials have been, and can still be, turned out for a production cost of from $300 to $600. How? By using stock scenery and props, a top-notch director, thorough pre-planning and creating a basically simple commercial that will permit production of two commercials per hour. This has been done for a dozen out-of-town customers in the past year and several network advertisers have so conceived their commercials that they fall into this production category. Obviously, such a production, though professionally produced, does not permit lavish sets, special editing and mixing or detailed lighting. The fact remains, however, that this capability of tape is available, and one such commercial for Occident Flour produced through the John W. Forney agency in Minneapolis, won second prize in the recent American TV Commercials Festival for baked goods and got a special citation as the best commercial produced for under $2000.

If there is any truth in the statement that there are not enough "interesting and imaginative" commercials on tape, it is only for two rea-



OGLING a lump of orbiting dough in the air, Pat Carroll appears in spot for Occident Flour that won first prize for "Best Commercial budgeted under $2,000" at TV Commercials Festival

sons. First, there are too many creative people at advertising agencies who look upon tape only as an answer to an immediate problem with a simple straightforward approach. Second, there are far too few creative people who are knowledgeable enough to realize the extraordinary flexibility and creative opportuniites that are now possible only on video tape. We at Videotape Center are concerned that this exciting new medium is not being used enough with fullest imagination and creativity. There have been exceptions. They usually occur when a thoroughly knowledgeable producer and/or creative person bring their problems to us, and we jointly exchange creative ideas in order to develop something different and unusual.

Are there limitations in video tape? Certainly. Slow motion is in the technical development stage. Full animation is in the technical development stage. One or two well-known film opticals are not yet possible on tape. And it is not particularly practical when an establishing shot is required from 3000 feet in the air over Manhattan to consider using a tv camera. By and large, however, with these few exceptions, there are no production limitations in tape, for the medium has grown by agencies offering a challenge to a tape house.

In the earlier days of video tape something "interesting and imaginative" might have been a special effect or something which we proudly demonstrated as a duplication of an effect which seemed to be an exclusive film technique. We have long since passed this stage, for not only has video tape demonstrated its optical and special effects capabilities but we, like the film industry, have developed a unique art form, backed by the experience of a highly skilled technical staff and many creative people who have been through hundreds of video tape production sessions.

How to get better commercials on video tape? I think if every copywriter, art director, producer and supervisory executive were to follow a few ground rules, then they would soon find many new horizons for their tv commercials. Here are some.

1. Except for full animation, never conceive a commercial only for live tv, or film or video tape. Develop a commercial idea on its own merits. Then take the film or video tape producer into your complete confidence in the early stages of the commercial's development. The cumulative years of experience of these film and tape people can do nothing but con-

(*Please turn to page* 48)



EXTREME closeup was used for Videotape's Chesterfield commercial. Commercial was originally for film, but proved good for tape, won second in under $2,000-budgeted spot class

ACCOUNT man for Rheingold at JWT, Storrs Haynes; Leon Janney, spokesman, and Bob Kronenberg make revisions on script. Rheingold plans 300 tape commercials this summer





WESTINGHOUSE Broadcasting Company president Donald McGannon (l) and WBC programing vice president Dick Pack work out details of a set with Steve Allen for latter's new late-night show which premieres 25 June. The series, to be syndicated, will start in approximately 25 markets

TV's NEW LATE-NIGHT SHOWS

Jack Paar, Mike Wallace leave late-night scene, but advertisers remain with Johnny Carson and Steve Allen

Program changes increase spot sales, especially in WBC's syndicated Allen show; film competition unruffled

The changes in late-hour tv programing for 1962-63, pitting *The Steve Allen Show, Tonight* with Johnny Carson, and *The Late Show* against each other in many markets throughout the country, has not only increased spot sales in those areas, but has dramatically pointed up advertiser steadfastness through change.

To be more specific, Carson, who bows 8 October on the NBC TV show, has not only inherited contracts which went into effect when Jack Paar had the show, but he has acquired a few more. The same applies to Steve Allen on Westinghouse Broadcasting Company's syndicated show which will premiere 25 June. He inherits contracts still running from *PM*. The show also has stimulated spot sales.

The Carson show already has been reported 99% SRO for the fourth quarter. The Allen show—which will be seen in at least 25 markets—was declared "well on the way to being SRO" on WPIX, New York, nine days after the independent station announced the program had been signed.

As for the live shows' competition, the late-hour movies, a spokesman for CBS TV o&o's said "We do very well rating-wise and business-wise with *The Late Show*." He pointed out that the five stations program individually and have always been free to schedule any kind of programing they want, but "they are extremely happy with the set-up."

A spokesman at WNEW TV, New York, which had been in on the early bidding for the Allen show, said the MetroMedia station replaced *PM* starring Mike Wallace 4 June with "movies—varied packages from various distributors.

"We had movies before *PM* and

they always did very well," he said. "That program slot always has been successful." The ratings were about the same for *PM* and the movies, but, he added, "you don't spend so much money on films, and you have tested programing, and big stars and directors."

A spokesman for WCBS TV, New York, said that "*The Late Show* through the years did pretty well against Paar. We had our ups and downs and he had his." He offered the opinion that not only the audience, which has a wide variety of tastes, but everyone concerned benefits from the choice between live and film programing.

The film library is "very large," he said, and has been furnishing 24 films a week for over 11 years. Included are Columbia Screen Gems post-'48s and a Seven Arts post-'50 package.

Similarly, in the "much depends on dinner" vein, here is what the live shows are cooking up.

The Steve Allen Show, an entertainment series, will feature comedy, jazz, new talent and interviews. Allen said he will "avoid controversy for controversy's sake." The show will be taped two weeks in advance in Los Angeles.

The Monday through Friday, 90-minute series will be carried on the five Westinghouse stations and in at least 20 other markets via syndication. The series costs $10,000 a week, it has been reported. The contract is for 52 weeks, plus option.

The late-hour, live-show format began at Westinghouse in 1960 when Richard M. Pack, WBC programing vice president, in consultation with the five tv stations, concluded that "rapidly diminishing feature film product dictated a change in late night programs before the actual bottom of the barrel was reached."

Thus *PM East PM West* was born 12 June 1961. *PM West* faded 2 February 1962, and the title was shortened to *PM* starring Mike Wallace. It folded 1 June. The Allen show will now fill this slot.

As for Wallace, he is narrating Intertel documentaries for WBC, and has a South America project in the works for tv. Intertel is a group composed of WBC and companies in Australia, Canada, and Great Britain.

In New York, the Allen show will be broadcast by WPIX beginning at 11 p.m., following *The Best of Groucho.* The on-the-hour start will enable the station to break into the network news programs and will afford a 15-minute jump on Carson.

"The news of the Allen deal has been received with tremendous enthusiasm along the Madison Avenue sales front," according to John A. Patterson, WPIX vice president in charge of sales.

On NBC TV, Johnny Carson takes over the *Tonight* show following his current afternoon emcee-host role on ABC TV's *Who Do You Trust?* contestant show. The show will be casual. There is no format. There will be guests, conversation and entertainment, although "no big productions." The program will be taped earlier in the evening and shown from 11:15 p.m. to 1 a.m. Monday through Friday (NYT). Contract is "long term."

The Jack Paar Show, which debuts on NBC TV 21 September, will be seen weekly from 10-11 p.m. (NYT). Band leader Jose Melis will be on the show. Robert Goulet tentatively is set as first guest. Paar also plans to show films of trips to Guadalcanal and the Far East.

The parallel careers of Allen and Paar may briefly be noted here. The former premiered *Tonight* 27 September 1954 on approximately 40 stations. When he left 25 January 1957, it was carried by 59 stations. (Note: many stations were being

(*Please turn to page* 50)

Tv's musical chairs game: Wallace out; Paar, Carson shift







WITH *PM* but a recent memory, Mike Wallace now is narrating WBC documentaries. Jack Paar, having left the hectic *Tonight* time slot, is set for a Friday prime-time show. Johnny Carson takes over Paar's old spot 8 October, following his long, daytime run on ABC TV's *Who Do You Trust?*

WHY HEINZ HIDES CAMERAS

Supermarket shoppers filmed on-the-scene through a "hidden camera" technique provided low-cost and credible testimonial-type tv commercials for Heinz products

While many agencies shelled out husky portions of their clients' ad budgets to baseball players to shave, smoke, or eat Wheaties, and movie stars to shampoo tresses or scrub sinks in testimonial-type tv commercials, Maxon, Inc., decided to let the housewife herself "pitch" for its Heinz products.

Via a "hidden camera" method, supervised by Vic Kenyon, Maxon's v.p. of radio and tv, supermarket shoppers gave candid comments on why they buy Heinz products. Their faces and remarks were captured on film by 28 concealed cameras. Slotted several times a week on some 15 or 20 shows, including *The Price Is Right, Concentration, Truth or Consequences, It Could Be You, Treasure Hunt,* and *Play Your Hunch,* both Maxon and its client, Heinz, found the "homey" approach convincing.



AGAINST displays of Heinz products, hidden cameras worked silently as announcer Joel Aldred solicited candid comments from women shoppers about Heinz soups, baby foods, and ketchup

Several factors swayed the decision to this approach.

1) Cost per-one-minute commercial averaged $2,000—less than half the cost of most tv commercials filmed at that time.

2) Since there were no residuals to pay the "live" actors, the films ran over a two-year period with no "hidden costs."

3) It was believed that the next-door-neighbor appearance of the testifying speaker would lend credibility to the Heinz commercial.

According to Kenyon, "the films came out packed with human interest—full of the way people are and the unexpected things they say, and the way they say it." Some of the candid comments, referring, in this instance, to Heinz ketchup:

"My daughter prefers it. If I buy any other kind, she questions my purchase."

"Well, I like Heinz Ketchup because it's nice and thick—it makes it much easier to cook with."

"Primarily for the flavor—I think, and because my husband likes it especially."

"It has good flavor and I've used it for years and years."

"Well, I think possibly one reason is that it is a good and reliable name to start with. All Heinz products are good."

The execution of the production was not, however, as simple as one might suspect. It was not all smooth sailing—at least not in the beginning. On the first day of production, the Maxon agency came on a cropper because it believed that attaining such consumer candor depended on the element of complete surprise. Heinz announcer, Joel Aldred, was unleashed on shoppers in a Detroit supermarket with nothing more than a pencil and a pad of paper, and the brief statement that he wanted to "talk about food for the purposes of research."

Apprehended point-blank as they rounded a supermarket aisle-end, normally cordial women froze up, became tongue-tied, mumbled unintelligibly, and generally spoke up in a voice that failed to record through Maxon's concealed directional microphone.

Therefore, a certain amount of "staging" was needed. Maxon decided simply to set the scene psychologically for the interviews. The concealed mike was removed from its hiding place in an overhead lighting fixture and placed in the announcer's hand. Women were screened in front of the supermarket, and given time to prepare themselves mentally as they were led to Aldred's position beside a Heinz display in the back of the store. This 30-second private "rehearsal," added to Aldred's pointed reference to his microphone and the fact that the interview would be recorded, opened the gates for a flood of consumer comments from then on.

An old-line company with a quali-

ty image and stature, and conservative in what it claims for its products, Heinz doesn't care to "blast" or appear to be overly "hawking" its wares. Hence, the hidden camera interview idea was bought as a new technique for conveying the company's quality image and widespread consumer acceptance with credibility. This technique of presenting honest opinion, it was felt, fitted right in with Heinz consumer image.

From this initial go-ahead, Maxon, and Group Productions of Detroit, the production company, approached the technical hurdles involved in catching the candid comments of consumers with all the spirited deviousness normally associated with FBI agents in a late-hour spy movie.

A survey of supermarkets in the Detroit area revealed a number of stores with refrigerated meat rooms at the back of the store. The windows in the meat compartment doors fronting these refrigerated rooms proved to be ideal vantage points from which to film interviews.

Four stores in leading Detroit food chains were selected to achieve a spread of economic classes.

A camera and crew were hidden behind one of the meat compartment windows across from an aisle-end display of Heinz products. This camera picked up Heinz announcer Aldred and his interviewees, but failed to provide a different angle for close-ups of the shoppers. Some close-up footage was deemed desirable for inter-cutting with the long-shot footage, because it added dramatic impact in projection.



"PACKED with human interest" is enthusiastic description of Heinz consumers commercials by Vic Kenyon, Maxon v.p. for radio/tv

These shoppers willingly testified for Heinz



DESPITE early timidity about appearing on national tv shows, women shoppers like these shown above soon overcame their reluctance and consented to speak their opinions of Heinz products. Heinz reports only two out of 150 interviewees refused to sign releases for filmed tv commercials

Another camera was therefore set up on top of a row of shelves one aisle over, and several feet in from the end of the aisle. To conceal the camera and the head of the cameraman, both of which loomed over the top of the shelf, a large corrugated shipping case with cut-outs was positioned on the shelf top. The cameraman worked from within the box.

This second camera provided an important angle at more than 90 degrees to the first camera's direction of view. It provided a close-up of shoppers' faces, looking over Aldred's left shoulder. Two 35mm Mitchell cameras were run in synchronization with slave motors controlled by the same master motor. This made it possible to shift scenes from camera to camera with sound synchronization.

Any sort of staged lighting, of course, would have been an immediate tip-off to interviewees. This would have killed the "candidness" of the interviews. However, fast sensitive film was used to allow pictures to be taken under available supermarket lighting conditions, while still providing commercially acceptable footage.

The first inkling interviewees received that they were being filmed occurred when a production man disguised in a white supermarket coat snapped a clapboard at the end of each interview. Films were identified at the end of a segment in order to avoid tipping-off interviewees.

Some 150 interviews were filmed over a four-day period. From 30 to 40 interviews were shot a day. Two days were devoted to Heinz soups, and one day each to ketchup and baby foods.

Only two of the 150 interviewees objected to signing a photo release

(*Please turn to page* 50)



CROWDS gather at outlying branch of Ill. Secretary of State's office for license plates. Service can be obtained locally via currency exchange

YES, EVEN FOR LICENSE PLATES!

Chicago Currency Exchange Assn. found tv spots ended decline in license plate sales, upped them 13.3%

Executives show "delight" over 6-to-1 return on each dollar invested in the campaign and suggest renewal

CHICAGO

To stem a serious decrease in sales of license plates through the Chicago Currency Exchange Association, a tv advertising campaign was recommended as the best medicine. Not only did the short doses of tv spots curb the illness, but increased sales a healthy 13.3% during a three month period.

Last fall as the peak auto license buying season approached, the Chicago Currency Exchange Assn. was analyzing the problem of decreased share-of-market on license sales via its 600 outlets throughout Chicagoland. Since 1959, sale of Illinois plates through currency exchanges had been an a steady decline, and in 1961, had decreased 13% under the previous year sales.

Officials directly attributed the decrease to the three outlying branch offices opened in 1959, by the Illinois Secretary of State's office, the department that issues plates direct. Prior to 1959, the Secretary of State maintained only one office in Chicago, a west-of-the loop, inconveniently located branch, characterized by endless waiting-in-line during the license issuing period.

The currency exchanges, however, offer the same license plate service for a charge ranging from $1.00 to $1.25, including notary fee: and since most exchanges operate in neighborhood locations, waiting in line is seldom a problem.

With the severity of declining sales, the association, and its agency, Chicago-based Gourfain-Loeff, Inc., realized that a spectacular promotion for this service was necessary—an advertising campaign to attract a wide, adult audience, the entire auto-owning population of Chicago.

Gourfain-Loeff recommended television as the medium for a 10-week push scheduled during December, January, and February, the major license buying months.

Alan Surgal, Gourfain-Loeff account executive for the Currency Exchange Association, told SPONSOR that initially, the tv campaign was designed with one purpose in mind: to stem the decrease.

"If the downward sales trend ceased," he said," we would have felt that television had done its job."

But this first-time crack at television for the currency exchanges did more

than stem the decrease. Surgal reports, "To our delight, final tabulations for the three-month prime auto license sales period (when tv advertising was used) show a 13.3% increase in sales."

Here's how it happened. WBBM-TV (CBS) was selected by the agency because, according to Surgal, this station's potential for an adult audience seemed highest. An ROS schedule was purchased for 10 weeks, with the agency expressing the times it preferred (on a pre-emptible basis) for adult viewing. An average of 14 10-second spots per week were scheduled—slide with voice over—generally in the late afternoon and evening times. Time charges for the campaign totaled $10,000.

Spots were scheduled in such feature film vehicles as the *Early Show*, the *Late Show*, and *The Best of CBS* (the Saturday night feature). Spots were also scheduled in the 6:00 p.m. news, and in *At Random*, the station's adult discussion show beginning at midnight on Saturday.

Currency exchanges are big business in Chicago. Sometimes called the "little peoples' banks," the bulk of their revenue is derived from graduated check-cashing fees. Last year, it has been estimated, Chicago's currency exchanges cashed checks totaling $1½ billion.

In addition to auto license sales, the currency exchanges perform many functions not available at a bank. Licensed by the State of Illinois, and operating according to statutes set up by the state, currency exchanges also perform these functions: complete auto service, including sale of city stickers, title transfers, drivers' license renewals, payment of traffic fines, payment of telephone and utility bills, notary public, income tax service, issuance of travelers checks, and making change. And aside from the Post Office, the currency exchange is about the only place where a 4¢ stamp can still be purchased for 4¢.

But in its recent three-month campaign, the only service plugged by the Chicago Currency Exchange Association was the auto license sale.

What did the 13.3% increase mean

(*Please turn to page* 50)

HOW STATELY MR. BULL CHARGED BUFFALO, N. Y.

Ask almost any broadcaster and he'll tell you that creating a community station image takes time, toil, and a heap of telling—not to mention a substantial amount of manpower. In Buffalo, N.Y., however, that chore is being handled for WKBW by a four-legged animal—a baby buffalo.

When Capital Cities Broadcasting assumed the ownership of WKBW, the new management took stock of the city's assets and concluded that the only thing visibly wrong was that all the buffaloes were on nickels. Perhaps, they reasoned, a city named Buffalo would derive a certain amount of civic drive through a real living symbol.

It was felt that a young buffalo, once he had buckled down to the business of eating and growing, would be a natural to symbolize the health, strength, and vitality resting in his namesake, the city of Buffalo. And with WKBW as purchaser of the animal, what better way to cement a strong relationship between the citizens of Buffalo and the station as "Buffalo's own radio station."

As the station soon discovered, purchasing a baby buffalo was not as simple a procedure as picking up a pizza—or even oysters out of season. WKBW's program director, saddled with the task of shopping for a baby buffalo, managed to locate one on a rare animal farm. After the necessary maneuvers—like being cleared by the New York Animagration Authorities, and rope-broken on a dairy farm, the not-overly-joyed buffalo arrived at his destination at the unlikely hour of 3 a.m.

Having suffered a long bumpy ride from North Carolina, the infant buffalo wasn't quite ready to settle into harness and prepare for his public debut. After a month, however, Alexander Graham Bull, as he had been named by the listeners via a station contest which drew thousands of name suggestions, was ready to be introduced to the public at a special champagne reception held by the station.

Introduced as a member of an old American family, the young buffalo was presented to members of the business and civic world of Buffalo.

A new song and dance in his honor, "Doin' The Buffalo" was introduced, and Sheraton Hotels concocted an Alexander Graham Bull cocktail (with a special kick).



CHAMPAGNE may have had something to do with it, but Alexander Graham Bull, being introduced to Buffalo citizenry at champagne party, seems to enjoy role of WKBW, Buffalo, mascot



Capsule case histories of successful local and regional radio campaigns

RADIO RESULTS

FOOD

SPONSOR: Holly Poultry Company AGENCY: Direct

Capsule case history: A survey recently conducted in Winston-Salem, North Carolina, proved that old adages are not always true, for the Holly Poultry Co. found that their advertising campaign fared much better when they put "all of their eggs in one basket"—or rather, all of their advertising in radio. Holly Poultry is the only company distributing United States Government inspected chickens in the area. They began their advertising in Winston-Salem by placaing a schedule of 25 one-minute announcements on WSJS. Charles Peterson, distributor and owner of the Winston-Salem outlet conducted a survey of his retail dealers and found that their customers were asking for Holly Poultry by name and were telling the dealers that they had heard the commercials on WSJS radio. After completing the personal survey, Peterson increased his schedules and is now using this station exclusively for all his advertising. "No other medium has been produced these kind of results." he said.

WSJS, Winston-Salem Announcemnts

BANK

SPONSOR: Security Trust AGENCY: Hart-Conway Co., Inc.

Capsule case history: During the week of 5 February, 169,314 people in the Rochester, N. Y., area picked up their telephones and dialed to obtain Security Trust's time and temperature service. These telephone users, better than 24,000 per day, had heard about the Security Trust service on WHEC, Rochester. A typical telephone message might be "Security Trust offers every banking service. It's a full service bank. The time is 2:15, the temperature 48°." The bank is continuing its radio campaign of 25 thirty-second spots per week, run of schedule, on a long range basis, to advertise the telephone service. During the first week of the campaign, late summer 1961, the specal bank phone lines received an average of 2,960 calls per day; 8 months later the per day average had jumped to 24,187 calls. The total number of calls to date is 3,900,785. With a new uptown Security building now planned, and expectation of future growth during 1962, the bank is well satisfied with its WHEC campaign.

WHEC, Rochester, New York Announcements

SAVINGS & LOAN ASSN.

SPONSOR: Rock River Savings & Loan Assn. AGENCY: Direct

Capsule case history: Since their first day of business, the Rock River Savings and Loan Association has had a schedule on WROK, Rockford. They sponsor three remotes each day for six days a week, plus four 60-second spots each day from the first to the fifteenth of every month to proclaim interest for savings. In addition, they have sponsored the Community Club Awards for two years, co-sponsored community sports, and co-sponsored the basketball tournament for two years. They order special packages throughout the year to complement their regular schedule. Rock River Savings has recently moved to larger quarters to accommodate their growing business. Says president James I. Toy, Jr., "Since we do a lot of our commercials live, we hear a bit more quickly and directly about the results. With so many people saying they hear us, we know people of influence listen to WROK. Your station has helped us grow from opening in September 1959, to $18,000,000 in assets now."

WROK, Rockford, Illinois Announcements

AUTOMOBILES

SPONSOR: Tysinger Motor Company AGENCY: Direct

Capsule case history: J. L. Tysinger, Sr., president of the Tysinger Motor Company, in Hampton, Va., has been advertising on WVEC since its inception in 1948. "We firmly believe that our success has been in large part due to our consistency in advertising on WVEC." says Tysinger. He says radio has been the Tysinger Motor Company's primary media of advertising, and he feels that his sales record has borne out his choice. "When we run heavy saturation schedules." Tysinger says. "our sales climbed in direct proportion to our radio advertising on WVEC." Tysinger's budget was directed at saturation radio spots. He adopted the voice of "Colonel Beauregard." who announces each new model, special sales, the prestige aspects, and ultimately heralds the motoring public through the doors of the Tysinger Motor Company. Many customers seriously expected to meet the colonel, and it wasn't long before Tysinger, Sr., became known as Beauregard, and his fame and sales soared.

WVEC, Hampton, Virginia Announcemnnts

Media people: what they are doing and saying

TIMEBUYER'S CORNER

Stan Newman has been named v.p. and media director of Hicks & Greist. He was formerly with Richard K. Manoff as media director. . . . At K&E, Los Angeles, Martin Schwager was named director of marketing services, responsible for both media and research. . . . Robert Heckenkamp, who was with MJ&A, was made media director of Page, Winchester & Connelly, Inc., Birmingham, Mich. . . . Alvin Schur of Robert E. Wilson Adv. and the former Enid Cohn, who was a McCann-Erickson buyer, recently had their first child, Leslie Arlene. . . .



ADAM Young dinner, San Francisco: (clockwise, from upper l) Dell Simpson, Young; Doris Williams, FRC&H; Sherwood Gordon, Gordon B'ctg.; Fran Lindh, Garfield, Hoffman & Conner; D. Case, KSDO, San Diego; Jan Brown, Johnson & Lewis; Ann Rule, D-F-S; L. Gross, Gross & Roberts; Kathie De Haven, GB&B; Grace Galioto, Young; Edith Curtiss, Botsford, Constantine & Gardner; Rula Wilkie, BBDO; Elenore Nelson, JWT

Things you should know about Mogul, Williams & Saylor: Its air media department is directly involved in close to 50% of the agency's annual billing of more than $19 million. Leslie Dunier, a vice president, is the director of programing and media. Joyce Peters is air media supervisor and head timebuyer. Dunier is primarily concerned with network and Miss Peters with spot, although he has the ultimate responsibility in both areas.

The agency's personnel policy is to promote from within and Miss Peters, who was recently appointed to her position, spent a number of years as a MW&S timebuyer. In addition to her supervisory capacity, she handles the buying on several ac-

(*Please turn to page* 44)



For a while, back in my college days, I dated an arts-and-craft type who was forever making beaded belts and ceramic ash trays and things. I didn't know a kiln from a bee hive, but this girl had the longest eyelashes, so when she announced she was making a lampshade, I offered to help. The thing was to have a montage of cancelled postage stamps all over it, and I volunteered to collect the stamps. My mail at the time consisted of a weekly letter from my mother, but my roommate had a lively correspondence going with three girls simultaneously, and he said I could have the stamps from all his letters.

I set to work with a pile of them, laboriously removing each stamp without tearing it, and before I'd got a dozen unhinged, I'd made a rather startling discovery. Every single letter from one of the girls (her name was Serina something-or-other) had a message written under the stamp. Romantic messages, too. Real eye-openers. Of course I showed my roommate what he'd been missing, and the next thing you knew the two of us were working on Serina's envelopes like a couple of gold prospectors working a new lode.

I don't suppose the letters we get at WEZE have anything written under the stamps, but I must admit that I occasionally wonder about it when I see the stacks of mail we get from all over New England. No time to peek of course — too busy reading and answering the letters — but they're all so enthusiastic about our Wonderful World of Music that it's possible. And you can bet your life I'll lift the stamp if a letter ever comes in signed "Serina"!

Sincerely,

1260 WEZE BOSTON

Arthur E. Haley
General Manager

P. S. Stacks of enthusiastic letters can only be written by stacks of enthusiastic listeners, so why not find out how profitable it can be to advertise on WEZE? Just write or phone me at the Statler Office Building in Boston, LIberty 2-1717, or contact your nearest Robert E. Eastman representative for all the details.

BIG
BEAT
RADIO

—Now in
St. Louis, too!

Big Beat Radio made WOBS tops in Jacksonville. Now it's taking St. Louis by storm. Take advantage of this powerful selling force in both markets.

WOBS | WBBR

Jacksonville Fla. | E. St. Louis Ill.

Gill-Perna, Inc. Nat. Rep.

Dora-Clayton Southern Rep.

TIMEBUYER'S CORNER

(Continued from page 43)

counts, including Transogram, Howard Clothes, Breakstone Foods, and Bonomo Turkish Taffy.

MW&S' air media department is traditionally structured, with personnel functioning as timebuyers, assistant buyers, estimators, and media researchers. Others in the department are David Rapaport, timebuyer; Diana Adam and Pat Hunt, assistant timebuyers; Athena Foroglou, Steve Levinson, and Lydia Blumenthal, estimators. Richard Audrieth is supervisor of air media research.



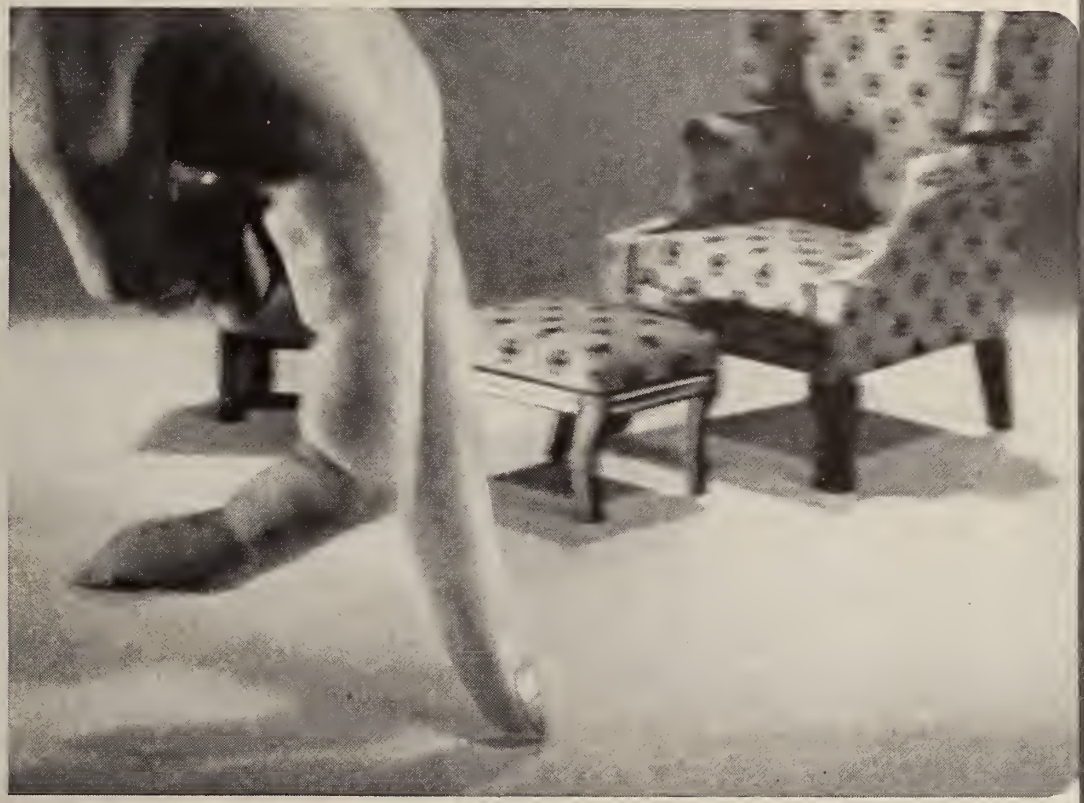
MEETING at BBDO with Hope Martinez (c) are (l-r) Tom Gilchrist of WESH-TV, Orlando-Daytona, Fla., Tom Campbell and Bill Davidson of Advertising Times Sales

Speaking of reps, Dunier says, "Salesmen are given a thorough indoctrination on the agency's client roster on their first visits. We thoroughly familiarize them with media objectives and general distribution patterns of individual clients, and thus save time for ourselves and reps in future dealings."

He also points out that any rep or salesmen with new or unusual ideas for programing and methods of utilizing programs are especially welcomed by him. In connection with new test market plans for spot, Miss Peters is the person to see. She notes that the agency has just completed the first phase of a new test market campaign for an undisclosed product, in Kentucky, Ohio, West Va., and South Carolina. A second phase is now underway upstate New York and in Georgia. "Based on the results so far," she says, "the bulk of the budget will go into tv."

Some other MW&S broadcast accounts are Griffin Shoe Polishes, Rayco Mfg. Co., Lite Diet Bread, and National Shoes.

"Film does the unusual!"



"LET YOUR FINGERS DO YOUR WALKING," says the AT&T commercial for its Yellow Pages. Proposition is excitingly executed through meticulously selected fingers and live camera work involving miniatures on a moving platform. Done to perfection on Eastman high-speed film with prints on Eastman print stock to bring all the inherent brilliance of the negative to the TV screen. Two steps—negative, positive—each of vital importance to sponsor, network, local station and viewer! *For further information,* write

Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division, 342 Madisan Avenue, New Yark 17, N. Y.
Midwest Division, 130 East Randalph Dr., Chicaga 14, Ill.
West Coast Division, 6706 Santa Monica Blvd., Hollywaod, Calif.

For the purchase of film, **W. J. German, Inc.** Agents far the sale and distribution of Eastman Prafessianal Films for mation pictures and television, Fort Lee, N. J., Chicaga, Ill., Hollywaad, Calif.

ADVERTISER: AT&T (Yellow Pages)
AGENCY: Cunningham & Walsh, Inc. **PRODUCER: Farkas Films, Inc.**

SPONSOR CODES

(Continued from page 29)

without consultation with whomever is picking up the time tab."

Shadel said this would be the inevitable outgrowth of such controls as applied to news or public affairs programing. A sponsor, he said, would soon have complete control of all the program's content—not only the areas sensitive to his commercial enterprise—and this would suggest the possibility of colored or slanted news reports to suit his particular political, social or economic theory. All news personnel know examples of editorial control by newspaper advertisers, he said.

"We have been fortunate so far," Shadel continued. "Due to network strength and the character of sponsors in these vital areas of programing, few such problems have arisen. So long as the question exists on the dramatic programing front, however, newsmen must be vigilant. So long as the threat of sponsor interference with programs exists anywhere, a very real threat to honest news reporting exists everywhere."

Joining Shadel in denouncing sponsor codes were two other commentators noted for their perceptive and crackling appraisals of the contemporary scene. They were Edward Morgan and Quincy Howe, also ABC radio commentators. Morgan told SPONSOR that there was no reason why a sponsor should assume responsibility of judgment in a matter of dramatic quality.

"The sponsor's job is to sell products," Morgan insisted. "For a sponsor to be an over-the-shoulder producer is a disgrace." The commentator emphasized that in the news and public affairs area he doesn't encounter such interference. His own sponsor, AFL-CIO, leaves the newsman alone, never interfering with the program content.

Sponsor taboos were described as an evil by Howe, who added that a client who tries to rule program content is working in his own worst interest. "It is like telling Danny Kaye what jokes to say or Pablo Casals what music to play. The sponsor has no business doing this."

Nor do advertiser program code restrictions sit too well with Morris Novik, radio/tv consultant and recent President Kennedy appointee to the United States Advisory Commission on Information. "When a code challenges or lowers the standards of a program in order to protect a product, such a restriction is bad," Novik told SPONSOR. "It imposes abnormal limitations on the writer, the director, the producer—in fact it affects the entire broadcasting system. By and large, these codes are designed to protect the sponsor, but few others. In most instances, when these codes are enforced, the broadcast media suffer immeasurably. Certainly, the artistic standards of the people are lowered and debased."

Observers in the station rep category also viewed the sponsor lists of do's and don'ts with apprehension. Among those were Ollie Blackwell, director of audience development for The Katz Agency. He pointed out that an advertiser who is bringing a tv show to millions of people "understandably wants to protect his company's interests by setting up some ground rules to guide the creators of that show."

The trouble comes, however, from trying to hedge against every conceivable viewer complaint, whether it be from intelligent, informed citizens, from special-interest groups, or from a few fanatics." Blackwell observed. "When that kind of thinking prevails, it doesn't 'guide' the creators—it stifles them."

On the issue of sponsor codes, some advertising agency executives saw a justification for them, providing they were not carried to extremes. A code promulgated by an advertiser makes sense so long as tv remains a commercial medium in which the agncy's primary responsibility is to the client footing the bills, Leslie L. Dunier, vice president in charge of radio/tv, Mogul Williams & Saylor told SPONSOR.

"This, however, is a conditional affirmative," Dunier said. "The key to any effective code is in its degree of reasonableness. Certainly an exaggerated list of do's and dont's is bound to have an inhibiting influence on creative programing. In this category I would place an unequivocal ban that might be placed on a program by a manufacturer of razor blades or electric shavers . . . a ban that disallows the hero to be seen with a beard. This is an unreasonable ban because the plot might well hinge on the character's refusal to remove his beard. On the other hand, an advertiser's rule prohibiting dialogue that is detrimental to his product is a valid one.

Censorship in the form of sponsor codes is contrary to the spirit of American democratic principles in the Jeffersonian tradition which defends the individual's freedom and right to state his opinion, Dr. Max Geller, president of Weiss and Geller told a SPONSOR editor. "These criteria make it un-American for an individual or group to predetermine what the American public sees and hears through the mass media. This is in effect what sponsor codes are doing."

Dr. Geller observed that if the basic philosophy of the advertiser is to present more interesting programs, he must give the station, the program director and the writer the freedom to determine program content. "Censorship in the form of sponsor codes unquestionably stifles program creativity," he commented. "If the aim is to make all programs offensive to no one, tv and radio will truly become a 'wasteland' of ideas."

"On the other hand, programs with depth, significance and meaning of content challenge an audience to think," Dr. Geller continued. "And provocative subjects handled in good taste can in fact represent commercially sound ventures since programs that define problems and stimulate controversy on the audience are talked about, watched and listened to. Only a minority of 'quacks' would actually transfer dislike of program content or point of view to the sponsoring product."

Similar views were expressed by Dan Whitney, vice president of Riedl & Freede. "How can there be any question that the rigid 'do and don't codes' of major advertisers constrict the creative process in programing?" Whitney said. "The fact that tv devours material at a furious rate should cause any objective observer to conclude that tv needs to work with the full variety of human endeavor and emotion without artificial restrictions. A corollary of this is the fact that the viewing public devours tv programing at a tremendous rate too, so that the public's willingness to accept the inane and the cliche becomes less and less, and its

level of boredom keeps climbing higher and higher."

According to Whitney, the result is a lessening of the impact of tv as an advertising medium. He told SPONSOR that honest controversy has always been the keystone of exciting contents, whether in broadcast or print media. How can networks be expected to work within the very narrow limitations imposed by some advertisers and yet fully execute their responsibility to the viewing public and at the same time produce ratings which are meaningful in both quality and quantity, Whitney observed.

"It seems that program producers are more and more leaning on the talent that is experienced in staying within the advertisers' codes so that the producer 'stays out of trouble' rather than present fresh and powerful ideas." Whitney continued. "There is no longer the same eager search for the bright fresh talent that made tv such an exciting medium a few years ago. Perhaps more important than anything it is much more difficult to place responsibility and correct abuses when that responsibility is diffused between network, producer, agency and advertiser. If the total responsibility were placed in the laps of the broadcasters, it is obvious that programing would be in good taste and in the public interest more consistently than it is today. And the advertisers would have less reason to object to particular programing than they do now. The 'do and don't code' would be unnecessary."

The Rev. Dr. Everett C. Parker, director of the Office of Communication of the United Church of Christ and vice-chairman of the Broadcasting and Film Commission of the National Council of the Churches of Christ in the USA, also took sponsors to task for poking their noses into program content. Dr. Parker, author of a number of books on mass media, notably broadcasting, and a former assistant public service manager of NBC, told SPONSOR that the excellence of tv programs depends upon the maturity, the artistry, the ability and the integrity of the producer, the writer and the director.

"I think the artist should be left alone to conduct the artistic elements of television," Dr. Parker asserted.

ktal ☆ tv

1ST IN THE

ARK-LA-TEX

both ARB & NSI!

After only six months of operation from **The Tallest Tower in The South** (1,580' A.A.T.), both surveys* confirm that KTAL-TV is FIRST in the booming Ark-La-Tex market in average-homes-delivered!

*Mon.-Sun., 6:30-10:00 PM, 49,200 homes. ARB & NSI, March, 1962.

ktal ☆ tv

CHANNEL 6 — NBC FOR

SHREVEPORT

WALTER M. WINDSOR
Gen. Mgr.

JAMES S. DUGAN
Sales Dir.

BLAIR TELEVISION ASSOCIATES
National Representatives

"I think any censorship from any source is inexcusable and should not be tolerated. I think the worst possible censor is the scared little representative of some commercial enterprise that is trying to exploit the audience for its own good through advertising. The role of the sponsor should be that of the advertiser in the magazine or newspaper—that is, he should not be a sponsor at all. The advertiser should be able to buy time without dictating the program content around his commercial."

If the broadcast medium is to rise up from its "mess of plottage" according to serious industry observers and strike a blow for better programing, more and more sponsors will have to walk in the footsteps of a commercial institution such as the Standard Oil Company (New Jersey). This big corporation has maintained a decided "hand's off" policy in program content. David A. Shepard, executive vice president of the huge oil company observed last week, "A chemical engineer in the oil business shouldn't dictate policy in areas where he has little competence."

There are sure signs that point to an uplift, to a measure of broadcasting that is more than mere pablum. The Jersey Standard executive hinted what was on the horizon when he said: "'When officials of other companies talk to me about our institutional advertising, there's a tinge of friendly envy in their manner. They think we're either lucky or smart, depending on their attitude."

Recent events certainly appear to have changed the program content picture considerably. The consensus is that a number of advertisers, having seen their rivals backing worthy adult video fare, are no longer hell-bent on having the last word in shaping program material.

Broadly viewed, video appears to be heading into far less orthodoxy and conformity than in the past, according to knowing ones in the industry. A number of advertisers, it is pointed out, are taking heart from their more courageous brethren and as a result hope to punctuate their programs with more mature offerings in the seasons to come. The omens, they insist, are indeed good for less "melted mental cheese" and more perceptive fare coping with the problems of today.

FREBERG

(*Continued from page 32*)

commercials in 1961. (The definition of "new" in this particular competition excluded any commercials which were similar to those used in previous years, thus automatically excluding many of the quality national commercials used continuously for several years.)

"It's from the regional, and even local, efforts, however, that national advertisers can learn the most," this observer points out.

In addition to these annual nationwide awards, RAB also makes a number of other awards for distinction in the field of the radio commercial. Gold record plaques are presented every year to the agencies and advertisers rsponsible for the 10 "most effective" radio commercials of the year, whether new that year or not. In addition, periodic awards for outstanding regional commercials are presented. Selections of the Meadow Gold, Gibbs, and Schaefer commercials were made by the executive committee of the board of directors and members of the RAB staff.

RAB is concentrating, as well, on its "Road Show" presentations, says David. These presentations, involving both cartridge-type recorders and graphic displays, are given to agencies so that "creative people can get exposure to what's being done in the field outside their own shops." Outstanding radio commercials are also played for various advertising groups.

"One of the great problems in this whole area," says David, "is that radio commercials are not as easily circulated as advertisements in other media. Through our awards and circulation programs we hope to remedy this deterrent. Good commercials often are more important than any other factor in selling radio to advertisers."

And the creative freedom of writers, say observers, is the lifeblood of radio's commercial continuance. One singing commercial producer, Adele M. Purcell, owner of Ad-image, Inc., New York, sums it up this way:

"My own experience with writers, many of them in agencies, is that their lot is a hard one. The writer generally is pegged to a single account. He is interfered with. His writing is subjected to many points of view, many fingers in the pie. His main function is to get the embryo started—for the experts to take over. Without a beginning, experts cannot make their efforts felt. At agencies, seldom is a writer in a position to see his copy actually make the finals. He is not considered important, or important enough. The restrictions imposed upon him are unfair, too. Writers are often assigned to all media, on one account. They say the same thing in many different ways. Writers can get stale. They need room for their talents. Too, agencies do not deem it important to staff specialized writers for print, television, radio. Each has its own scope of possibilities. But the most potent is the writing.

"Radio can be the most effective and efficient medium for any good piece of copy. Any exciting, lasting, selling program must, first, come from the copy. What is done around this in production, for tv or print, is merely gilding the lily; the copy is the persuader, while the music, voice, face and drama are simply the glamor. When the writer captures the means, through slogan or clever saying, which makes it possible for advertisers to move products, then to the writer belongs the spoils. He should not be confined to closed budgets, closed opportunities, closed competition."

As David himself sums it up: "We hope that tapes of the winners and some of the other outstanding entries—which we'll make available to agencies and advertisers—will be played and re-played by creative people interested in hearing what radio can do. And by next year, we think there should be dozens of great creative selling approaches that 'stop Freberg.'"

TAPE COMMERCIALS

(*Continued from page 35*)

tribute many ideas to supplement your own. You may not accept all of them, but you unquestionably will be sparked into further considerations that will contribute towards a better end result.

2. Always get a bid from both a film and a tape house, even when segments are animation. By so doing, you will immediately find out wheth-

er the storyboard presents any problems for tape, whether tape offers more or less flexibility than film, and you will also have a comparative price. Tape houses have grown by accepting the challenge of difficult storyboards. The challenge will cost you nothing and may serve you unexpectedly well.

3. Invite intellectual partnership with the video tape house. A television commercial, however sacred in its concept, will always benefit by having a production house feel they are not being used merely as a facility, but are a vital and integral part in developing the production with you.

Actually, there should be a familiar ring to these ground rules, for this suggested approach with the tape house is no different than what's been going on for years with film production houses. The difference is that only a few producers and their clients have approached the tape facility in the same fashion as the film facility. With due deference to the hundreds of fine commercials which have been produced at Videotape Productions of New York, most of the more "interesting and imaginative" commercials we have produced have been with agency producers who have invited us to join in a creative partnership. This is not to blow our own horn, but rather to point out our cumulative experience and talents can add meaningful ingredients above and beyond merely being retained to perform our normal professional technical or production routines.

Perhaps an example is in order. Two years ago an insurance company from out of town came to us to use tape for the first time. Lacking complete knowledge of video tape, we analyzed their storyboards prior to their final renderings. We made creative suggestions frame by frame and sentence by sentence. We designed the sets, did the casting and took over the complete production. Client and agency and ourselves were in complete agreement as to what we were going to accomplish. As a result of this thorough planning and exchange of ideas, we produced twelve excellent commercials, involving plush sets in a period of ten hours and did another ten 30-second commercials in a two-hour period. (These ten commercials were identical except that

Sponsor backstage (*Continued from page 14*)

The third prize, which was a Zenith all-transistor nine band transoceanic portable radio, was won by a Mr. Bill Braunstein of 166 Second Avenue in New York City. This was the only winner in which two out of the three judges voted for and one against. Mr. Braunstein attributed his happy marriage to radio because his mother-in-law had listened to the Orson Welles' broadcast many years ago, had hastened in panic to the cellar where she remains to this day.

It is true that Connie Francis comes from Newark, New Jersey, but I don't believe that Mrs. Conroy is a relative. Neither are my suspicions aroused by the fact that the first place winner and the runner-up are both obviously Irish, and that Mr. Sullivan wears his green with great pride. My own secretary's name is Lois Braunstein, but I don't believe that the man with the mother-in-law is related to her.

Every contest, of course, develops its own measure of odd coincidences and comic entries.

One that didn't win said that what radio meant to him was "to dial WABC and wait for William B. I can have news, current events, music, comedy and hints on shopping sales. Who could ask for anything more without spending a dime?"

Claibon & Finck

Klavin and Finch were not moved to WABC by any of the listeners, but one of the entries came in addressed as follows:

"Green House
c/o Claibon & Finck
WNEW
New York 17, New York."

Another listener wrote:

"Radio means a hell of a lot,
Without it I would go to pot.
Is there a car or house without it?
I doubt it."

There were, of course, that little handful of somewhat beligerent and blunt contestants. One said "Are you kidding? I'm a tv repairman."

Another said: "Radio means offensive commercials, irritating disk jockeys, loud noises in the morning, vacillating new commentators, and static. In short, all the finer things in life."

And another said: "Question should be, 'What do I mean to radio?' If it weren't for me and the countless millions WNEW reaches, where would you boys be?"

Then there are as always the romantic and sexy entries. One said.

"I couldn't possibly dress or undress to tv!
I couldn't.
Or smooch on the porch with a gent!
I wouldn't.
Radio? Oh well, that's different!"

There was one entry that expanded radio's audience potential in a most interesting manner. It said "I have a radio in my cow barn and get a lot of pleasure from it; my cows seem to enjoy the music."

The Sound Citizen is obviously many things to many men and some cows.

each one was localized for spot markets.) The total cost, excluding star talent, was $15,000, and the customer, who used his tapes for spot markets, is now a repeat user of video tape.

It is difficult for most people to realize that the early live tv limitations of video tape have long since disappeared. Editing, A and B roll mixes, location shooting all over the country, optical effects, pop-ons, creative lighting and mood and atmosphere are all professionally and skillfully utilized every day in today's video tape medium.

Editing and A & B Roll mixes combined into a new technique called Intersync, ready films quickly for broadcast use. This electronic device has now been in use for eighteen months and permits scene-by-scene shooting in the same fashion as film with one or more cameras. It is probable that 50% of all video tape production utilizes this technique in one form or another, not only for studio work, but in order to optically mix location shooting on its own or with studio work. The greatest advantage of Intersync from the creative viewpoint is that these optical mixes are made in a period of hours following final shooting in the studio. As a result, a complicated commercial shot on video tape can be ready for broadcast immediately, whereas similar optical work on film would take a period of weeks. One particularly outstanding use of Intersync recently was a commercial produced for the Beech-Nut Gum Co., wherein all scenes were shot as "wild" footage without relationship to sound track, and this "wild" footage was then edited and mixed to audio tracks for the final commercial.

We have stopped trying to prove we can do what film can do—rather we are demonstrating what video tape can do that film cannot. Indeed, in recent months exhaustive experimental production sessions have been done on a partnership basis with several major clients and agencies. The purpose of these tests has been not only to confirm the inherent superior picture quality of video tape as compared to film when shown through the television system, but to demonstrate in what situations that picture quality, combined with creative lighting, mood and atmosphere, could better show off a sponsor's product, application and use of his product.

Among the many advantages of video tape is the ability to see as you create. Many creative people feel this is an asset that far outweighs any other asset of film or tape. More than one copywriter has said that rather than consider there are limitations in writing for tape, there is actually more flexibility in creating for tape than there is for film. It is this flexibility of seeing what you are doing, improving as you go along and changing as necessary that makes video tape a dramatic new opportunity in the whole field of up-grading tv commercials. As more and more creative people realize this and approach tape with completely open minds there not only will be more "interesting and imaginative" commercials on video tape, but there will be more "interesting and imaginative" sales messages on the television screen.

LATE-NIGHT TV

(*Continued from page* 37)

built and licensed during the '50s.)

For a few months the show continued with various hosts including Paar. *America after Dark* followed, with Jack Lescoulie as host. The program featured night life throughout the country and columnists who covered the beats. It flopped.

Paar took over *Tonight* 29 July 1957 when it was being carried by 70 stations. When he left 29 March, it was on 131 stations. Carson will begin with about 185.

Just as Paar now begins a weekly nighttime show, so did Allen after he left *Tonight*. He was with NBC TV Sunday, then Monday nights, and ABC TV Wednesday nights.

HIDDEN CAMERAS

(*Continued from page* 39)

form once they had learned that the interview had been filmed as well as audio taped. In addition, more white-coated stake-outs were planted flanking the end-aisle Heinz display. These men tailed shoppers who were "on-camera" while interviews were in progress. They obtained photo releases once they were out of sight of Aldred and the interviewees.

Following the interviews, Maxon capitalized on the pictures' publicity value and absolved its feeling of debt to interviewees by posting photographs of all interview respondents eventually selected for use in commercials on a large board in each supermarket.

Under a sign entitled "Do you see yourself?" the offer of $25 worth of free groceries was made to each interviewee whose picture was shown. Food stores reported liking the excitement engendered by the promotion, as well as by the original interviews.

Out of the 150 interviews, 28 one-minute commercials were developed and used. Some commercials remained with the same interviewee for the whole minute, some gave two interviewees 30 seconds each, and others "flipped" between three or more interviewees within the minute. The maximum number of interviews used in one commercial was eight. In this case, it was important to end with an interview that effectively capped the preceding interviews.

Without purporting to give a final answer on the effectiveness of "hidden cameras" testimonial-type commercials, Heinz reports that it still seems safe to say that they represent an economical marketing technique with significant advantages to the television advertiser who believes it will be to his gain to "let the consumer speak."

LICENSE PLATES

(*Continued from page* 41)

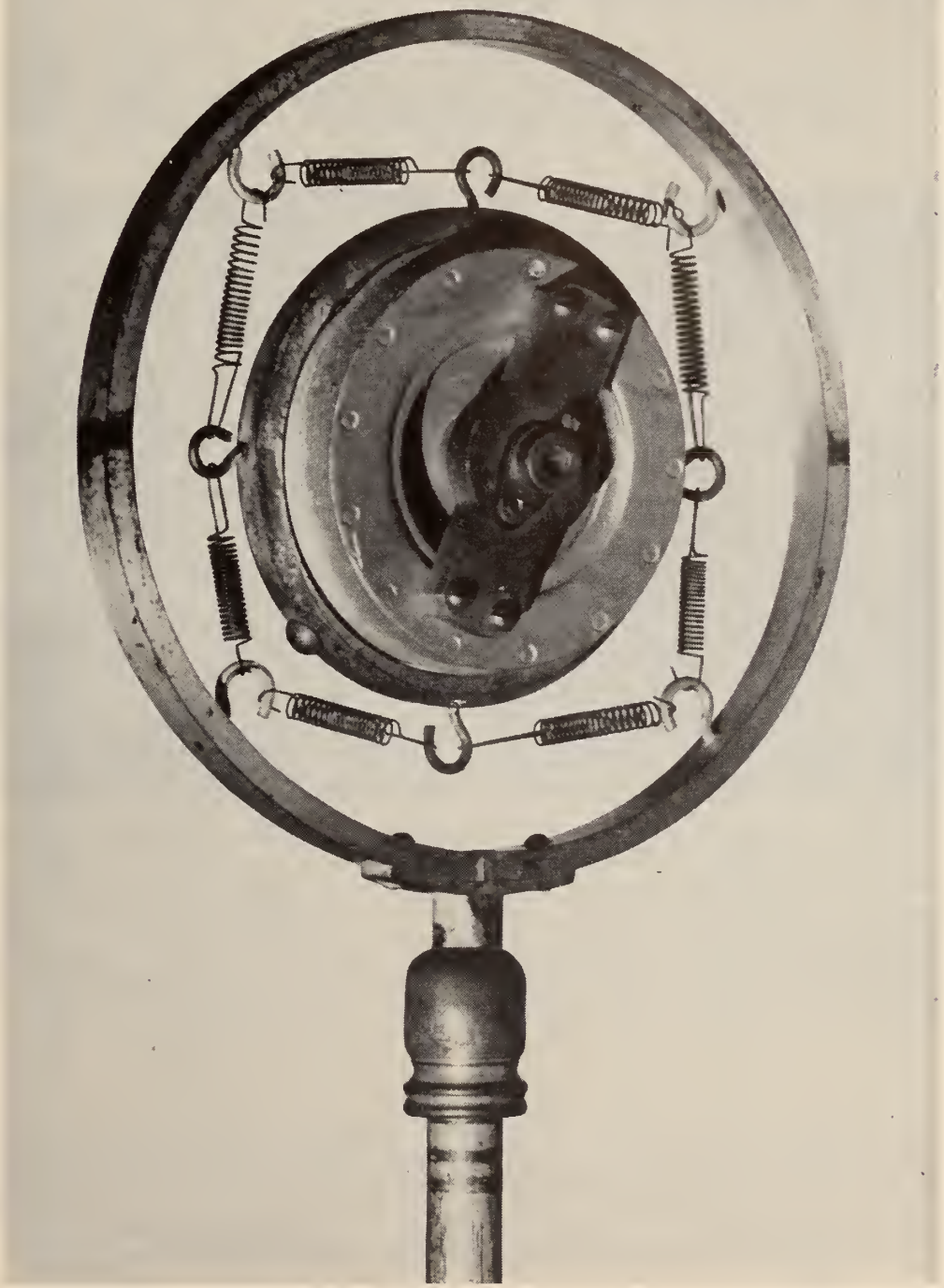
to the individual currency exchange? "On the average," says Surgal, "each sold 100 more plates than the previous year. This figures out to about a six-to-one return on each exchange's dollar investment in the campaign."

And Surgal points out a residual benefit of the campaign: "Since sales actually continue throughout the year, they are still ahead of last year."

As a result of the success in their first television venture, the advertising committee of the Chicago Currency Exchange Association has approached its membership about a year-round advertising budget to promote the many other services performed by exchanges.

And right now, Surgal feels that it is the Association's inclination to stick with television, if such a budget were approved.

SPONSOR /*40-YEAR ALBUM of PIONEER RADIO STATIONS*



Our editors have selected the 275 pictures and story captions that make up a remarkable record of radio. It reveals a great advertising medium as it was born and as it grew.

The 40-year Album will be, we believe, your book of the year. We're anticipating a heavy demand with thousands of extra copies beyond normal press-run. Order extra copies at $5 for hard cover edition, $1 for soft cover. The ALBUM will arrive in same envelope with our 18 June edition.

Address SPONSOR, 555 Fifth Avenue, New York 17

5 men

and what they have said about



JOHN F. KENNEDY: "I congratulate and commend The Advertising Council for its two decades of public service to the U.S. Government in bringing important public messages to the American people. The Council can well be proud of its record in war and in peace. We shall continue to look to the Council for help in communicating a variety of essential public messages in these critical times."



DWIGHT D. EISENHOWER: "The results of your work are obvious. The various Government departments whose programs you have done so much to forward have reason to be grateful to you. Your combined efforts have been worth many millions of dollars to our Government. When I spoke to your group on March twenty-fourth, I said I thought it one of the most important agencies in the country."

The voluntary, unpaid work of The Advertising Council—*for Government and for private causes*—is simple to explain: Let the American people know about things that need doing and let them know how to go about it. The people pick it up from there.

Take a moment to look at the campaign symbols at the right. You may have worked in your own community in behalf of some of them. You may have bought Bonds, solicited funds or helped get out the vote. Whatever you did, you did freely by your own choice simply because the need was there.

The power behind all of these campaigns was supplied through The Advertising Council by advertising donated by American business—by companies, magazines, newspapers, broadcasting stations, networks, motion picture producers, outdoor and transit companies. Advertising agencies prepared the advertising campaigns free of charge.

In 1960 alone, the advertising donated to the Council's public service campaigns added up to 226 million dollars. Not a penny of tax money was spent for it.

The work is not finished. In today's cold war the need is as great as in yesterday's hot war. On the occasion of its twentieth anniversary, The Advertising Council reconfirms its pledge of support. How about you?

The Advertising Council . . . for Public Service

If you would like to know more about The Advertising Council, this magazine suggests you write to it for a free booklet: 25 West 45th Street, New York 36, N.Y.

ADVERTISING COUNCIL · PUBLIC SERVICE ·

The Advertising Council



HARRY S. TRUMAN: "The dissemination of wartime information through advertising played a vital part in bringing to the people the story of what had to be done to speed victory. Our problems did not end with the war, and there will be many which cannot be solved without the cooperation of the people."



FRANKLIN D. ROOSEVELT: "The voluntary contribution made by advertising men and women under the Council's leadership has been of notable assistance to the Government's wartime information programs. I am gratified to learn that the Council plans to continue its public service."



HERBERT HOOVER: "I congratulate the Council on twenty years' service. I have had occasion to witness (your) effectiveness in raising funds to relieve the famines in Europe and in giving wide publication to the reports of the Commissions on Organization of the Executive Branch of Government."

The Advertising Council, supporting these and many other public service causes with men, materials and money contributed by American business, helps solve more problems and serve more people than any other single private institution.



Forest Fire Prevention



U.S. Savings Bonds



Stop Accidents



Confidence in a Growing America



Aid to Higher Education



Radio Free Europe Fund



American Red Cross



Keep America Beautiful



United Community Campaigns



Mental Health



Religion in American Life



Contribute—Work—Vote



United Nations



Goals for Americans

WSB-TV GOES TO EUROPE



To prepare a series of documentaries contrasting Europe in World War II with today, WSB-TV sent two of its veteran newsmen – Hal Suit and Joe Fain – directly to the scene. From over a mile and a half of WSB-TV film, plus historical war film, has emerged a truly great series. "Return," this series, is another example of programming originality by Atlanta's traditional leader . . . WSB-TV.

CHANNEL 2
wsb-tv
ATLANTA

Represented by
Edward Petry & Co., Inc.

Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

11 JUNE 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

FCC action on the CBS affiliate incentive compensation plan could cast some light on eventual Commission handling of the network option time proceedings.

This became clear after commissioner Frederick Ford issued his dissent in the 6-1 decision holding the CBS plan in violation of FCC rules.

Ford first hit out at the decision at the very time the Justice Department is challenging the practice in the courts on antitrust grounds. Then he added that the Commission action might very well stop the suit in its tracks and he argued that it would **"be most helpful to have a ruling by the courts on the legality from an antitrust standpoint of this kind of network compensation plan and its impact on the Commission's consideration of option time."**

There has as yet been no word from the Justice Department as to whether the antitrust action against the CBS plan will now be dropped as moot. There probably will be no word until and unless something is done.

Ford has been reported pretty much on the fence about option time. It may be noted also that, where he called for illumination from the courts which might be applied to the option time practice, the fact is that **FCC proceedings specifically exclude the antitrust question.**

For this reason, the antitrust question need only be considered if the FCC **fails to find the practice contrary to the public interest on other grounds.** Ford was one of those voting against option time when the proceedings did include the antitrust question.

In the present proceedings, if he votes against option time, the court will be at least 4-3 to ban it—and there is the probability that another commissioner will switch from his previous position to make the ban carry by 5-2. If Ford votes for option time this go-round, however, option time will be saved by a 4-3 vote. The other commissioner would be unlikely to switch.

Another unusual aspect of the situation, and one which could be important, lies in the fact that the FCC **did move against a practice which the Justice Department had already challenged.** The two agencies in the past have followed an Alphonse-Gaston procedure.

Thus the Justice Department has held off action on network option time for years because the FCC had the matter under consideration. There is now a question as to whether Justice will continue to hold off, if the final FCC decision on this matter continues to be delayed.

Along with the freeze on most new radio stations, the FCC is simmering in a very hot "economic protection" pot.

The freeze arose from the fact that the majority of commissioners became convinced there are too many stations for the amount of financial support available. However, the search will be **for a means of turning down new bids for stations on engineering grounds rather than financial ones.**

Neither the FCC nor the broadcasting industry wants the situation to be such that existing stations become a protected monopoly which would thereafter have to be regulated rigidly as such.

The commission is bending over backwards so far that in a recent case involving alleged injury to a local station by a community antenna system, the decision tried to tell

(*Please turn to page* 57)



Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

11 JUNE 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

It may too soon to tell, but Mohr & Eicoff has an account that could break really big in television, both spot and network: it's Horizon Land Development Corp., an organization seeking investors in homesite acres and half-acres in the Southwest.

The firm has already spent over $2 million in major market newspaper supplements and a **sizable budget in radio.** Now Horizon is investigating tv, chiefly spot, with an eye toward adult audiences.

If tv gets the nod, and the decision is expected any day now, **the amount invested would probably top $2 million** because, according to agency sources, newsprint will be continued but merely as a supplementary medium to tv.

While the country eyed with relief the stock market rally on Wall Street, national spot radio was having a rally all its own these past few weeks.

Tobacco, automotives and summer beverages sparked the upswing and one **newcomer to the national radio ranks unloading a chunk of money** in the selective station medium is **Equitable Life Assurance Society (FC&B),** buying 115 markets.

The insurance firm, by the way, has had network tv under surveillance for some time but the decision to go with a major spot radio drive means a postponement of any such plan until at least the end of this year.

For details of this and other spot activity of last week see items below.

SPOT TV BUYS

Lipton is buying for Good Humor. The campaign starts 8 or 15 July, depending on the market and runs for 14 weeks. Time segments: live minutes in kids shows and some women-appeal shows. Agency: MacManus, John & Adams. Buyer: John Martinez.

California & Hawaiian Sugar Refining Co. is using prime and fringe night minutes in its latest campaign which started 9 June. Schedules will continue from six-11 weeks, depending on the market. Agency: Honig-Cooper & Harrington, San Francisco.

Laddie Boy Dog Food starts today 11 June in a limited number of markets with schedules of I.D.'s in non-prime time set to continue for eight weeks. Agency: Manoff. Buyer: Len Ziegel.

Simoniz is buying for its Vista kitchen floor cleaner. The campaign, which will run for six weeks, kicks off on 18 June. Time segments: minutes and breaks, both prime and fringe night. Agency: Dancer-Fitzgerald-Sample. Buyer: Al Bonomolo.

Knorr Soups is in for six weeks with prime and fringe I.D.'s and prime breaks, with schedules running on Wednesday, Thursday and Friday only. Agency: Dancer-Fitzgerald-Sample. Buyer: Walter Adler.

Ex-Lax schedules are starting today in several markets. Campaign is of seven-week duration using daytime, fringe minutes and I.D.'s and prime breaks. Agency is Warwick & Legler and the buyer is Jime Kearns.

Procter & Gamble kicks off today on behalf of Lilt home permanent, with schedules through the P&G year. Time segments: nighttime minutes. Agency: Grey. Buyer: Hank Hudson.

B. T. Babbitt will promote its Vano Liquid Starch in selected markets starting 18 June. Schedules of daytime, nighttime fringe minutes and breaks and I.D.'s are set for four-five

weeks, depending on the market. Agency: Garfield, Hoffman & Conner, San Francisco. Buyer is Frances Lindh.

Knox Gelatine is lining up markets for a 2 July start. The campaign is planned on a limited-market basis for 26 weeks. Time segments: daytime and fringe I.D.'s. Agency: Charles W. Hoyt. Buyer: Doug Humm.

Procter & Gamble kicks off on 4 July for its old standby Oxydol. Schedules run through the P&G year in several markets. Time segments: nighttime minutes. Agency: Dancer-Fitzgerald-Sample. Buyer: Bob Eagan.

R. J. Reynolds will promote various products starting 22 June through the end of the summer with nighttime minutes, breaks and I.D.'s. Agency: William Esty. Buyer: John Phelan.

Lever Brothers is kicking off new schedules in early July for six weeks. Day and night minutes will be placed in 25-30 markets, three to five spots per week per market. Agency: SSC&B, New York. Buyer: Chuck Woodruff.

SPOT RADIO BUYS

Equitable Life Assurance Society will launch a 16-week campaign in approximately 115 markets beginning 19 August. The drive is an extension of a spot radio test conducted in 24 markets last November. Agency: Foote, Cone & Belding New York.

Fisher Body Div. of General Motors is placing two-week runs to start 9 July, in about 40 markets. Morning and afternoon drive and afternoon minutes and 30's are being bought. Agency: Kudner, New York. Buyer: Maria Carayas.

Dual Filter Tareyton is buying schedules in markets where it has sports shows. Morning and afternoon rotating traffic minutes are being placed 16 July through 9 September. Agency: Lawrence C. Gumbinner. Buyer: George Blinn.

Best Foods is going into west coast markets with schedules for its mayonnaise. Day and traffic minutes start 11 June for 12 weeks. Agency: Dancer-Fitzgerald-Sample, New York. Buyer: Joe Campion.

Gulf Oil is going in as soon as possible for a five week run. About the top 10 will get daytime minutes. Agency: Young & Rubicam, New York. Buyer: Chris Russell.

New York Central System begins a campaign 11 June in the top 10-12 markets. Schedules are for two weeks with an adult male audience the target. Agency: Robert Conahay, Inc., New York. Buyer: Marie Hughes.

WASHINGTON WEEK (*Continued from page* 55)

which came first, the chicken or the egg. The question was **not whether the local, live station could make money so much as it was whether it would lose money,** be forced off the air, and whether that would be in the public interest.

The House Commerce Committee appears to be faced with a decision as to whether to report out a bill forbidding new stations on the clear channels for at least a year and permitting higher power, or whether to compromise on a sense-of-the-committee resolution to that effect.

This late in a horribly jammed-up election year session, a bill would probably fail, while the FCC would likely honor a resolution.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

11 JUNE 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

The advent of a third tv station in Syracuse, Rochester and Grand Rapids has given the rep business a competitive hypo the like of which it hasn't experienced in several years.

Station pitches have been few and far between, with representation changes largely attributable in recent years to **changes of ownership,** the networks getting out of **non-o&o station representation** or **groups setting up their own spot sales organizations.**

As a source of revenue any one of the three stations makes a nice plum for a rep.

Things are not exactly honeysuckles and roses between one of the soap giants and a member of its agency stable.

The displeasure has been bilateral. The agency's is an oft heard one: the **services keep piling up** and the **margin of profit** gets **narrower.**

They just don't give up trying to test the over-all obstinancy of stations to hold to the rate card.

You might include among the softside seekers a **kingpin among spenders like Colgate.**

It had a couple fellows roaming the tv field to determine whether **personal contact could entice a cheaper cost-per-thousand. The explorers returned empty handed.**

K&E had an unusual idea for the institutional side of the Shell account that died aborning.

It was to repeat in selected markets, starting in July, **10 of the past season's hour films of the Wonderful World of Golf.** Suggested spotting was D time.

The client wouldn't go for it.

One way in which reps are certainly earning their money is getting stations out of jams caused by disputes over violations of product protection.

There's where the rep's flair for **diplomacy** and **negotiation** comes into play. His job, in case of an actual faux paux, is to see that the station gets the **most lenient treatment,** and, what is more important, **that the schedule isn't switched to a competitive station.**

You will have had to be around the business a very long time, if you can recall when:

- The **exclusive reps** financed their overhead by inducing stations to **guarantee them so many dollars a week or month.**
- **Deteckatives Black & Blue** (Iodent-Folger), **Chandu the Magician** (White King Soap-A&P) and **Skippy** (General Mills) as five-a-week transcribed strips gave **spot radio** a massive shot in the arm.
- **The networks** referred to some of their daytime operas as **"love interest"** drama, a la **Careless Love, Gloria Gay's Affairs, Polly Preston's Adventures** and **Moonshine and Honeysuckle.** None, incidentally, had sponsors.
- **Smith Bros.** put on a comedy team and called them **Trade & Mark; Jones and Hare** were billed as the **Happiness Boys;** the **Two Black Crows** sold **Majestic** radios; hymn sings like **Seth Parker's** highlighted Sunday night schedules.



Advertising helped it happen

. . . for the benefit of everyone in business, including manufacturers and distributors of electric light bulbs. Advertising helps businessmen sell new and better products to other businessmen. By broadening markets for both consumer and industrial products, it helps business bring costs and selling prices down . . . to the mutual benefit of businessmen, their companies, their families.

Prepared by the Advertising Federation of America and the Advertising Association of the West / Published through the courtesy of this publication.

SPONSOR WEEK WRAP-UP

Educational tv

(Continued from Sponsor Week)

Other surveys will look into ways commercial stations can assist educational outlets, and ways in which a larger pool of professional broadcasting personnel can be developed.

Other members of the committee are D. L. Provost, Hearst Corporation, Baltimore; Harold P. See, KRON, San Francisco; Dr. Lawrence Derthick, NEA; Dr. J. W. Edgar, Texas State Commission of Education; and Dr. Clifford M. Hardin, chancellor, University of Nebraska.

Advertisers

Ideal Toy's finalized fall ad program throws the entire network budget of about $750,000 to CBS TV.

Beginning 15 September and continuing to Christmas, Ideal will cosponsor four programs in the network's Saturday morning lineup.

The schedule will be supplemented in 55 markets with heavy spot campaigns.

The FCC has signaled a red light on the matter of "teaser" or "come-on" campaigns.

In a public notice sent to stations, the commission warned that spots

---

NEVER UNDERESTIMATE the power of a woman is an old saw proved true at KRLA, Los Angeles when new female d.j. Shirley (Sie) Holliday pulled big bundle of fanmail



STREET SCENE—WBFM was on hand for the formal dedication of New York's new Park Ave. South. Staffers flank guest Chief Lone Bear of the Pawnee Tribe of Oklahoma





TOP DADS in the broadcasting industry flank Alvin Austin, chairman of the National Father's Day Committee as they receive the Committee's George Washington Medal. Honored as broadcasting's representatives were CBS Radio's Arthur Godfrey and CBS TV's E. G. Marshall



MAY QUEEN at WGH, Norfolk, was Faye Elliott (c), chosen as the most typical. The runners up stand by with the two station personalities who helped crown the queen, Bob Calvert (l) and Gene Creasy (r). Station found the contest to be the biggest promotional plus

which don't identify the sponsor or his product are serious violations of the Communications Act.

Campaigns: Campbell Soup will use three nighttime network tv shows and radio to promote its June-August "Soup 'N Sandwich" promotion . . . What's an "umlaut?" The answer is "The two little dots over the 'u' in **Wurzberger Hofbrau"** which is the theme of the radio campaign in New York planned by new agency Rose-Martin . . . **Equitable Life Assurance Society of the U.S.** (FC& B) will launch a 16-week spot radio campaign in some 115 markets beginning the week of 19 August.

PEOPLE ON THE MOVE: Edward J. Kelly to the newly-created position of assistant to the vice president in charge of future planning at Borden Foods . . . **Arthur John Hocking** to manager of advertising and sales promotion for the newly created consumer and industrial products division of United States Rubber.

Agencies

R. T. French has consolidated its brand allocation into two agencies, one old and one new.

Move number one was the shift of its instant potato line ($1.5 million) from JWT to K&E.

The second step in the consolidation process came when French moved all the brands based at Compton (mustard, spaghetti sauce, Chileo) and Richard A. Foley, Philadelphia (pet food, silver and brass polish) to JWT, giving that agency total French brand billings of $4-5 million.

A new study which will probably serve as a handy guidebook in the evaluation of drive-time buying is off the press.

It's the 1962 edition of Automobile Facts and Figures, statistical yearbook published by the Automobile Manufacturers Assn.

THE TWAIN met when tv stations in the Norfolk-Newport News area bought a schedule on WPAT, New York, to promote the market. Halsey Barrett (WVEC-TV), Ed Hennessy (WAVY-TV), and Bob Lambe (WTAR-TV) firm deal with WPAT mgr. Dan Weinig



BETTY Award winner WFAA, Dallas gen. mgr. Mike Shapiro (second from r) accepts trophy from ABET pres. Robert Keefe. On hand were Dallas Mayor Earle Cabell (l) and Jack Rogers of WBAP, Ft. Worth (r). Award is for contributions to broadcasting





STATION'S STORY is told by WIND, Chicago, gen. mgr. Ed Wallis (l) at the Westinghouse stations' hospitality suite during Super Market Institute Convention. Listening (l-r): Robert Marriott (Climalene), Michael Disney (D'Arcy), Fred Vosse (WIND)



SEMINAR to discuss tv's role in promoting area redevelopment was held for civic and business leaders by WTAE, Pittsburgh. (L-r) Edward Magee and John Grove of the Allegheny Conference on Community Development talk with stn. exec. v.p. Leonard Kapner

One of the highlights of the new edition is a detailed breakdown by states and regions of household automobile ownership.

Agency appointments: Boyer International Laboratories ($1 million) to **John W. Shaw** from R. Jack Scott . . . The Book division of Time Inc. to **Young & Rubicam** . . . Quaker City Chocolate and Confectionery to **Donahue & Coe**, from Bauer-Tripp . . . Sterling Drug's Glenbrook Laboratories division (Instantini) to **Benton & Bowles**, from Compton.

Celebration: Broadcast Clearing House treated the trade to splits of champagne to mark its recent forward strides: (1) moving to expanded New York headquarters, (2) opening and staffing a new Chicago office, (3) launching central billing operations.

Top brass: Budd Hemmick, L. D. Griffith and **W. Lee Abbott** to the board of directors at Kenyon & Eckhardt . . . **Lee King** to president and creative director of Edward H. Weiss.

New v.p.'s: Lyle Blahna, Carl B. Wheeler and **John A. Masterson** at MacManus, John & Adams . . . **Charles E. Anderson** and **Norman R. Grusby** at Schwerin Research.

PEOPLE ON THE MOVE: Joseph Kelley and **Michael Keenan** to associate media directors at Lennen & Newell . . . **Ferrill T. Robinson** to the staff of the media-radio-tv department at Ayer . . . **Robert N. Wold** to account representative at Ayer, San Francisco . . . **Laurence F. Donino** to group supervisor in the New York office of Ketchum, MacLeod & Grove . . . **Edward A. Fleig** to media analyst at Earle Ludgin . . . **Earle M. Levine** to account executive at Fuller & Smith & Ross, Boston . . . **Norma Lindikoff** to media director at Universal Advertising . . . **H. Grady Chandler, Jr.** to marketing group head at Kenyon & Eckhardt . . . **Dirk Content** to tv producer at Lawrence C. Gumbinner . . . **Robert D. Belden, John H. Hatheway** and **Richard J. Keegan** to account supervisors at Y&R . . . **Rollins Smith** to tv-radio producer at D'Arcy . . . **Herbert Yager** to Nides-Cini as account executive.

Associations

Broadcasters in Connecticut contributed more than $10,500,000 of radio and tv time during 1961 for public service causes.

The state's Broadcasters Assn. released the figure tabulated on the results of a survey on reports of 33 stations.

William K. McDaniel (NBC Radio executive v.p.) has made his first appointments as president of the International Radio and Television Society (formerly RTES).

Martin L. Nierman (Petry) will head the Round Table Committee; Cris Rashbaum (Harrington, Righter & Parsons) will chairman the Time Buying and Selling Seminar; Tony Faillace (Faillace Productions) will take charge of the third annual Broadcasting Follies and the Admissions Committee will be helmed by Ed Benedict (radio and tv division of Triangle Publications).

PEOPLE ON THE MOVE: John L. Perry, assistant to the president of the NAB, is resigning his regular staff engagement to establish his own Washington consulting service in the fields of broadcasting, education, publishing and federal and state government . . . **William R. Wyatt** (A. C. Nielsen) to president for a second term, **Cy Wagner** (NBC TV) to executive v.p., **Alan Axtell** (Katz Chicago) to treasurer and **Warren Middleton** (Broadcasting Magazine) to secretary of the Broadcast Advertising Club of Chicago . . . **Kenneth F. Small,** director of WRUF (AM & FM), Gainesville to executive secretary of the Florida Assn. of Broadcasters. . . . **Jay Lewis,** member of Variety's Washington bureau, to publications editor of the NAB, effective 18 June.

Tv Stations

Wax advertisers continued to expand their ad budgets in 1961 with an increasingly greater share going to tv, according to TvB.

Total gross time and space expenditures in consumer measured media totalled $26.8 million last year with 89.4% for network and spot tv. This compares with $19.6 million in 1960.

Floor and furniture polishes and waxes had billings of $18,837,974 in 1961, up 11.5% from 1960 while shoe polish billings were $5,057,842 in 1961, an increase of 85%.

S. C. Johnson was the leader again in 1961 with total billings of $8,767,387 for its floor and furniture products, with 97.4% in tv, followed by Simoniz with billings of $5,795,384, 95.4% in tv.

Measured consumer media expenditures for candy and gum companies also showed gains according to TvB, rising 5.4% to hit $38.8 million for 1961.

Tv got 84% of the total with gross time billings $32,645,278 again $29,265.803 in 1960. Spot billings last year accounted for $19,270,100.

RKO General Inc. reports a 23.2% increase in national advertising volume on its radio and tv stations for the first four months of the year.

Radio billings were up 18% and tv rose 24%.

Ideas at work:

- **WISN-TV,** Milwaukee's latest pitch to advertisers is accompanied by a spinning top to dramatize the station's claim to number one position in the market.
- **WKBW-TV,** Buffalo pokes some high brow fun to promote its upcoming network programs with a "classical art" exhibit. Old masterpieces are captioned to coincide with the fall tv fare as (for instance) Whistler's Mother rocks over the tag line "The Lawrence Welk Show" and the Mona Lisa smiles knowingly at "Guess Who's Getting Wagon Train This Fall."

Sales: American Savings and Loan Assn. (Anderson McConnell) has purchased full sponsorship of two hour-long specials entitled "For

Which We Stand" on **KNXT,** Los Angeles later this Spring.

PEOPLE ON THE MOVE: Herbert Resnick to director of sales and programing at Promotional Services Inc. . . . **Wayne F. McNulty** to general manager of KXLY (TV & AM), Spokane . . . **Zachary W. Land** to assistant general manager and **James A. Kontoleon** to program director at WHYN (TV & AM), Springfield . . . **Robert G. Fincannon** to vice president and general manager of WTAF (TV), Marion, Ind. . . . **Jack Hauser** to commercial manager for WFAA-TV, Dallas.

Radio Stations

The local radio stations in the Tidewater area have banded together to form their own local ad bureau.

Branded The Tidewater Assn. of Radio Broadcasters, the organization's purpose is "the factual dissemination of information about the radio medium."

Participating members: WBOF, WCMS, WGH, WHIH, WNOR, WRAP, WYFI, WTID.

There's an interesting example of cooperation among the radio stations in Washington.

In connection with the Seattle World's Fair, 28 stations in the state and one Idaho station have formed a network to carry the Fair news. The stations are paying the line charges themselves.

There are a minimum of four announcements per day, each 4½ minutes. They carry the latest attendance figures, weather, performing arts, special events, interviews with visiting dignitaries, etc.

Three radio timebuyers and three copywriters won free advertising schedules for their clients and fm stereo equipment for themselves in the first annual "Stereo Spectacular Awards" contest conducted by WTFM, New York.

The contest invited buyers to submit one-minute commercials, styled for stereo on behalf of their present accounts. First prize of two $500 stereo consoles went to Edna S. Cathcart and James Adams (Mathes) for Canada Dry, which won three weeks of 15 spots per week. Two weeks of 10 spots per week went to Paul Fitzgerald and Norman Herwood (Gumbinner) for Sacramento Tomato Juice. Each got fm stereo radios.

Third place commercial was submitted by Zee Guerra and George Gilbert (Wexton) for Pinex (five spots in one week and fm multiplex radios).

Ideas at work:

- **WNEW,** New York awarded one of the richest first prizes ever to the winner of its "What Radio Means to Me" contest. It was a three-room, split level home in Berkeley Shores on Barnegat Bay, N. J., and a motor boat. Prize was valued at some $17,000.
- **KGBS,** Los Angeles is running a sweepstakes promotion. Some $100,000 in cash and merchandise prizes will be awarded to listeners over a 12-month period.
- To celebrate its new affiliation with ABC Radio, **KRAK,** Sacramento asked listeners whose initials were A.B.C. to send in their names and addresses. An even two dozen responses were received at the station and they were all saluted on the air and awarded prizes for their efforts.
- **WSB,** Atlanta ran a contest in connection with its "Lights on and Live" safety campaign for the best use of a state-wide traffic slogan. Winner got an auto tune-up, battery and sparkplugs valued at $75.
- **WOLF,** Syracuse ran a 13-week promotion in which 38 high schools competed to see which could collect the most empty Schuler's potato chip bags and boxes.
- **WVMC,** Mt. Carmel, broadcast the first of what it will make an annual series—a "Talking Yearbook" for the graduating class of the local high school. Greetings from various businesses took the place of hard-sell commercials during the 60-minute special.

Sports note: KFMB, San Diego has signed a three-year contract with the San Diego Chargers, Western division champs in the AFL, and formed a regional radio network.

Kudos: William M. Savitt, president of WCCC (AM & FM), Hartford, was recipient of The Charter Oak Medal, highest award of the Greater Hartford Chamber of Commerce . . . **KFAB** won nine of the 18 awards for programing excellence distributed among six Omaha stations by the local Radio-Tv Council . . . The San Antonio Real Estate Board's annual award went to **KAPE.**

PEOPLE ON THE MOVE: Roger N. Creaden to WJJD, Chicago as an account executive . . . **Howard A. Kalmenson** to owner-manager of KWKW, Pasadena/Los Angeles . . . **Buxton L. (Buck) Johnson** to New York sales manager, **John F. Sloan** to director of client relations and **Donald F. Maguire** to account executive WPAT, New York . . . **Gary E. Willson** to sales manager of KROY, Sacramento . . .



Thomas C. Crosnoe to vice president and director of engineering of Golden West Broadcasters . . . **Benton Paschall** to general manager of KSON, San Diego . . . **Riley R. Gibson** to general manager of KXOA, Sacramento, replacing **Howard Haman** who has resigned, and **Maurice Hill** to station manager . . . **Irving Smith Kogan** to vice president of CCI . . . **Ed Busse, Jr.** to advertising and promotion director of KEX, Portland, Ore. . . . **Nick Bolton** to general manager of WKRC, Cincinnati, replacing **Hubbard Hood** who is retiring.

Networks

Mattel, the toy maker, will continue its nighttime sponsorship on ABC TV through the 1962-63 season.

It'll be the Beanie and Cecil cartoons.

Borden (Y&R), absent from network tv for two years, returns to the medium in October with an average of 12 minutes a week in eight NBC TV daytimers.

Commitment covers the remainder of 1962.

It's a corporate campaign and budget is in addition to the money normally spent by various Borden divisions in all media.

The firmed-up Saturday morning line-up at NBC will lead off with "The Ruff and Reddy Show," a color cartoon series previously on the network for three years.

Sponsors of the 9:30-10 a.m. series: Quaker Oats, Marx Toys, Horsman Dolls, Selchow & Righter Games.

An hour more of color follows, with "Shari Lewis" at 10 (Lever, Colgate, Remco and American Doll) and "King Leonardo" at 10:30 (General Mills, Sawyer's Inc., Perkins division of General Foods).

Next in line-up is "Fury" (Hassenfeld Bros., Kraft, Perkins division), followed at 11:30 by Marx Toys' "Marx Magic Midway." Saturday morning winds up with "Make Room for Daddy" (Hassenfeld).

NBC TV is peddling its 21 October special colorcast of the National Automobile Show to sponsors with a total time and talent tag of $285,-075.

The costs break down as follows: $110,850 for time; $150,000 for net program; $22,500 for agency commission; and $1,725 for networking charges.

The network sales force is soliciting sponsors who's pitch would be directed at the automobile-buying public.

PEOPLE ON THE MOVE: Nicholas C. Gilles to vice president, business affairs, **Herbert S. Schlosser** to vice president, talent and program administration, at NBC TV . . . **Bernard Krause,** currently manager of contracts, talent and rights, to director of business affairs-administration and **Robert A. Jelinek,** currently a member of the business affairs staff, to director of contracts, talent and rights at CBS TV.

Film

Ziv-UA's "Ripcord" has racked up the average audience share of 38.7% in 108 Nielsen-measured markets for the seven months its been on the air.

The figure came from the film firm's research department which analyzed the Nielsen findings.

One instance of the show's ability to compete favorable with network fare was demonstrated in a three-station market like Philadelphia. WRCV, with "Ripcord," garnered a 49% share of audience, with the same figure prevailing in Oklahoma City (KWTV).

Sales: Seven Arts sold 82 post-1950 Warners features to WNAC-TV, Boston and 120 features to KOAT-TV, Albuquerque and WALA-TV Mobile . . . **Jayark Films** has signed another five-year non-cancellable contract with WPIX-TV, New York for "Bozo the Clown." . . . **Allied Artists Tv's** package of 13 "Bomba, the Jungle Boy" features to 15 more stations . . . **Seven Arts** made five additional sales of the 13 one-hour tv concert specials, raising the total markets to 15.

PEOPLE ON THE MOVE: Henrietta Jordon to vice president of Format Films in charge of western sales . . . **Lewis J. Rachmil** has resigned as Ziv-UA vice president in charge of production operations . . . **E. Jonny Graff,** former president of WNTA, New York and director of NTA, to executive vice president of Moss, Graff Associates . . . **Harold J. Klein,** ABC Films' world-wide sales manager, to the board of directors and **Raymond C. Fox** to administrative vice president at the network film arm.

Public Service

The three Storer tv stations which carried CBS TV's controversial "Defenders" show on abortion have complied with an "equal time" pledge made to viewers at the time of the show.

WJBK-TV, Detroit, WAGA-TV, Atlanta and WJW-TV, Cleveland presented a half-hour show entitled "Reply to the Benefactors" originated and videotaped at WJBK-TV and moderated by the station's news and public affairs director Carl Cederberg. Whereas the original network show campaigned for liberalization of abortion laws, the Storer half hour brought together a group of medical, religious and legal people who took an anti-abortion stand.

Public service in action:

- In response to a request from the Library of Congress, **WCAU-TV,** Philadelphia has presented a film print of its documentary, "Demons in the Streets," to the Library in Washington, D. C. On another front, this station held its first Community Service Seminar attended by more than 100 representatives of charitable, civic and educational institutions to discuss ways in which the organizations could use the station for more effective campaigns.
- **WTOP,** Washington, D. C. is conducting a series in the form of a

telephone forum to give the radio audience opportunities to ask questions about the government of the district, the Metropolitan Washington Council of Governments and city and county governments in the metropolitan region.

• A special 45-minute documentary on drug addiction featuring some of New York's leading physicians and social workers was broadcast on **WLIB** yesterday.

• **WCAU**, Philadelphia announcer **Doug Arthur** has been campaigning on behalf of the Eye Foundation of Delaware Valley which credits Arthur with sparking 3,410 inquiries of which 2,086 resulted in eye pledges.

Kudos: Intermountain Network news director **Bruce Miller** and flagship station **KALL**, Salt Lake City were sighted by the Utah State Bar Assn. for contributions to justice and law in the state.

PEOPLE ON THE MOVE: Alan Newcomb to director of public affairs for the Jefferson Standard Broadcasting Company.

Trade Dates

Top corporate management will address the 45th National Conference of the American Marketing Assn. 20-22 June.

Among the distinguished list of speakers is Norman Strouse, president of J. Walter Thompson who will discuss "Measuring Advertising's Value to the Economy."

Place: The Netherland Hilton Hotel in Cincinnati.

The New York State Broadcasters Assn. will conduct its first Management Conference at the Gideon Putnam Hotel in Saratoga Springs from 6-9 September.

This is the first meeting of its kind ever scheduled by the group since its establishment in 1955.

Calendar: The fifth annual conference of the **European Market Assn. of Advertising Agencies** will be held this year in London on 13-14 September at headquarters of member agency Rex Publicity . . . **Maryland-D. C. Broadcasters' Assn.** will hold its annual convention in Ocean City on 21-23 June . . . **The Mutual Advertising Agency Network** will hold its second national meeting for 1962 at the Palmer House, Chicago on 21-23 June.

Equipment

McMartin Industries has just developed a stereo filter kit which can be added to all its multiplex receivers ever built.

The filtering circuit is designed to eliminate the interference which occurs when fm stereo and SCA- multiplex programing are transmitted simultaneously.

It sells for $5 and has been tested in 10 different markets under 10 different sets of field conditions.

A new microphone signal pre-amplifier has been developed by ABC engineers and manufactured by Tarc Electronics.

Completely transistorized, the "in-line" pre-amplifier plugs into the socket end of any standard microphone and overcomes the loss of signal and increase of noise normally experienced with the use of long microphone cables.

The device got its first "on-air" test during ABC's coverage of John Glenn's orbital flight and was used extensively for coverage of Scott Carpenter's space trip in May.

Station Transactions

To expedite a speedier on-air date for channel 13 in Rochester, eight of the major applicants for the third local channel have banded together to form Channel 13 of Rochester and file an application with the FCC for a Special Temporary Authorization.

Officers of the corporation are Harper Sibley, Jr. (chairman); Leon Halperin (vice president); Dennis J. Livadas (secretary); and William N. Posner (treasurer).

These offices will be permanent for the duration of the interim operation, with the exception of those of chairman and v.p., which will rotate each quarter.

WISE, Asheville has been sold for $150,000.

Seller Harold H. Thoms also owns WCOG, Greensboro, WKLM, Wilmington, WAYS, Charlotte and WEAM, Arlington.

Buyers are Charles McGuire, part owner and manager of WGAT, Gate City, Va. and John Lee Davenport of Falls Church, Va.

Blackburn brokered the deal.

A single station market fulltimer that has a 10 year record of profitable operation. The market is the agricultural and manufacturing center for the area. 29% down.

MIDWEST
$175,000

This profitable 5 kw fulltime station is always tops in audience. Complete staff available to new owner. Only 29% down to qualified buyer.

NORTHWEST
$150,000

BLACKBURN *& Company, Inc.*

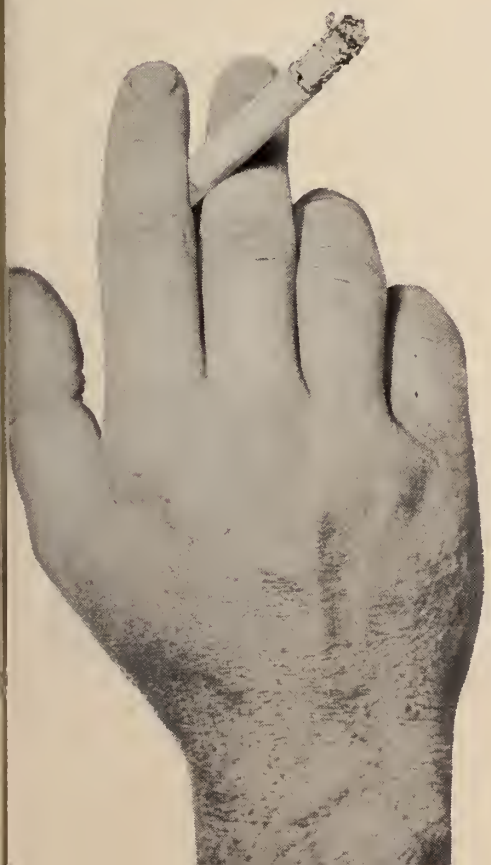
RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick Gerard F. Hurley RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois Financial 6-6460	Clifford B. Marshall Stanley Whitaker Robert M. Baird John G. Williams 1102 Healey Bldg. JAckson 5-1576	Colin M. Selph Bennett Larson Calif. Bank Bldg. 9441 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-2770

how does a tattoo



concern you ?



Two ways.

First — it's a perfect illustration of what a great campaign can do. Second — it proves that the advertiser who believes in advertising ends up a power in his industry.

So — how does this concern a broadcaster?

So — it works the same way here.

Every station that sells advertising — and has equal faith in buying it as well — always winds up with a bigger share of spot in its market.

Think it over.

And don't eliminate the "tattoo".

We respectfully suggest you find the "tattoo" that suits your station image best — then call SPONSOR.

SPONSOR reaches practically everyone involved in the purchase of time—of course. But there's a special segment it reaches best. We call it "the influential 2000" because this "influential 2000" actually purchases better than 95% of all national radio and TV spot. SPONSOR has a greater penetration of influence within this group than any other book in the broadcast field.

That's our sales "tattoo"—substantiated by every independent survey made.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

555 Fifth Ave. MU 7-8080 New York 17

WHAT ARE YOUR PHOTO REQUIREMENTS?

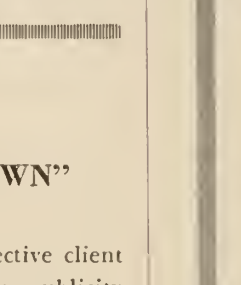
"HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only $22.50 for 3 pictures, $6 each after that?')—and such wonderful service ('one-hour delivery, you say?')—why, *had I but known* about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't *you* call now and have our representative show you a few samples of our work?

BAKALAR-COSMO PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19

212 CI 6-3476



Tv and radio NEWSMAKERS



Stanley Newman has been named vice president and media director for Hicks & Greist. He will direct a newly-combined all-media department. responsible for planning, evaluation and purchase of print and broadcast media. Newman comes to Hicks & Greist from Richard Manoff where he's been for the past four and a half years, for the past three as media director. His agency career began at Mogul Williams & Saylor in 1956 as a time-buyer. Newman is a member of New York Media Planners.



Harold C. Crump, local sales manager at WLAC-TV, has been promoted to general sales manager of the Nashville outlet. Crump joined the station in 1956 as an account executive. He became local sales manager three years later. A graduate of the University of Mississippi, he served two years in the Air Force stationed in Germany. Crump first began in the advertising industry with the Blytheville (Arkansas) *Courier News Journal* as assistant advertising manager.



James R. Hoel, a member of the NBC Chicago Tv Spot Sales staff since September 1959, has been promoted to the post of local sales manager of WNBQ (TV), Chicago. Prior to 1959 Hoel was sales manager of WTCN-TV. Minneapolis for two years. Before that he was a salesman with Katz station representatives in Chicago for nine years, from 1948 to 1957. He began his business career as an advertising salesman with the Chicago *Tribune* in 1947.



Leon N. Lowenthal has been appointed to the newly-created post of director of sales development of Taft Broadcasting. Lowenthal, formerly general manager of the Taft fm division, will now be concerned with research, presentations, and commercial production for all Taft properties, am, fm and tv. Lowenthal has been general manager of WKRC (FM), Cincinnati since April 1958. He was previously associated with Gordon Broadcasting as vice president and general manager of Musicast, Inc.

frank talk to buyers of air media facilities

The seller's viewpoint

"A single rate card may be economically feasible for a small market station. It is proving successful for us," says Charles E. Stuart, treasurer and sales manager of WOHI, East Liverpool, Ohio. Stuart, 24, and his partner, Joseph D. Coons, are both graduates of Union College in Schenectady, N. Y., and newcomers to broadcasting. They purchased WOHI a year ago and have attacked the problems of broadcasting with the views of outsiders, not imbued with past prejudices. Using fresh creativity and untested knowledge, they have solved the rate problem for their station, and possibly others.



Newcomer's solution to oldtime rate problem

In writing this, it is not my intention to suggest that a single rate policy is the panacea for the various rate ills of the broadcasting industry, nor do I believe that our policy is applicable or practical for all stations. It is proving successful for us though, and should be advantageous to other small market stations.

From the very beginning rates were our most serious problem. We, as newcomers to broadcasting, experienced a "plus over normal" share of business connundrums, but none as frequent or disturbing as the donnybrooks which resulted when salesman, representative, agency and client met and debated about national versus local rates.

With the purchase of WOHI we inherited, along with turntables, transmitters etc., a rather archaic rate structure which was seemingly based upon the Procrustes—Jay Gould principles of flexibility and "what the traffic will bear." There was a 15% differentiation between not only local and regional rates, but between the regional and national cards as well. This, it seemed to us, placed an undue burden upon those advertisers who had been so unfortunate as to engage an out-of-state advertising agency. Accordingly, our initial action was to eliminate the national rate and to simply offer the local rate to area, non-agency advertisers, and a regional-national rate which was 17.65% higher than the retail. We reasoned that when both the agency and our representative extracted their commissions that the net effect would be the same as a local sale made by a commissionable salesman. This system was analogous to the square wheel which functioned perfectly until tested.

Our new system was inaugurated by a New York agency notorious for demanding end rates for their clients. They made it clear that they were not at all interested in our national rates, that the buy depended upon our meeting their demands, and that circumnavigation of reps was a game everyone played.

We resolved this particular disagreement by maintaining, with Gandhi-like resolution, our feeling against fraudulent rate cutting. Eventually, the buy came at the national and proper rate, but not before we regretfully lost sales.

After several such experiences with national advertisers we began casting about for a preventative solution.

We first contemplated a single rate policy after an investigation of selling costs. Different rate scales existed at WOHI not because of the more valuable coverage afforded a national advertiser, as occurs with a higher powered station, but solely because we were loath to lose an additional 15% of our revenue. But, were we really losing it? As we discovered upon further review, perhaps not, for when a schedule is sold through a representative several important station functions are absorbed.

This sphere of operation includes continuity writing, salesmen's commissions, travel and entertainment, bad debt loss, and *time.*

Consider the first of these, copywriting. Normally the radio station supplies the continuity service and employs a copywriter to this end. Although this man is paid a straight salary we found that, in our case, these wages amount to approximately 8% of local spot sales. When a sale is made to advertising agencies they usually supply the copy and talent saving 8%, and often do a better job.

Several small savings are also accrued in the areas of bad debt loss and travel and entertainment.

Finally, and of primary importance, is the saving in sales time. The fact is that our salesmen are much more valuable to us in our home town and that the same amount of time devoted to interesting one regional and national account might well result in several orders on the local level.

We feel that this saving in time is of sufficient importance that it will offset the remaining 6% of "lost" revenue.

The net result of our change is that both the agencies, their clients, and our rep are happy. We no longer have any arguments with them about rates and we are getting a fair value for our time. This is realism.

SPONSOR SPEAKS

Edgar Kobak

The one comment heard most frequently around New York last week, following the news of Edgar Kobak's death by coronary in Atlantic City, was the simple statement, "I've lost a good friend."

Few men in our industry have ever matched Ed Kobak's talent for friendship and few, if any, have ever equalled his ability to involve himself deeply and importantly in every facet and phase of this complex business.

He was, of course, a one-time NBC sales manager, executive v.p. of the Blue Network Company (later ABC) and president of Mutual. But these high posts were only a small part of Ed's many-sided activities.

He was a past president of the AFA and the ARF, first chairman of the BAB (now RAB), a one time director of the NAB, the Advertising Council, and the American Management Association to mention a few.

His background included 18 years of tradepaper publishing with McGraw-Hill, four years in the agency business with Lord & Thomas, 13 years as business consultant to such blue chip firms as Lever Bros., Miles Laboratories, and many others.

With such rich and varied experience, it is little wonder that Kobak was regarded by many of us as the one, really authentic "elder statesman" of our industry.

And what an elder statesman he was! Constantly active, constantly interested, constantly alive and in touch with every trade development. In later years, he loved to describe himself as a "gadfly"—who protested and wrote and phoned about any industry person or development which disturbed him, but who was equally quick to praise whatever he found good.

He was a great man, was Ed Kobak. We are proud to have known him, proud to have had him as a friend and proud that broadcasting, publishing, and advertising could produce such a versatile and influential figure.

What he stood for—a consuming interest, a passionate loyalty and an insistence on straight-forward truth and intelligent action in the affairs of our industry—these are qualities which all of us should aspire to.

10-SECOND SPOTS

Food: Sally Ann Howes, who will be a guest panelist on CBS TV's daytime *To Tell The Truth* the week of 18 June, remarked to an interviewer on a women's radio show, "Kids today are spoiled by special foods. When I was a baby they gave me lobster a la Newberg. And my mother didn't throw me over her shoulder and burp me, either—she gave me Alka Seltzer."

Ambition: Said model Holly Harris, in *Show* magazine, "I'm going to get rich—either by being a lady gambler or by being a tv spokeswoman like Betty Furness and opening refrigerator doors."

Success: Anne Bancroft, who was cited by the critics for her role in both the play and motion picture version of *The Miracle Worker*, remarks of her childhood, "One year we were thrown out on the street so often my mother started to make lampshades for the lamppost."

Garment business talk: In the Broadway musical "I Can Get It For You Wholesale," someone says of Barbara Streisand, who plays a man-hungry girl, "It's the way she acts with men. She makes a man feel like he's two pounds of meat at the dog show."

Television: Just as they began taping the sequence showing the building of Noah's Ark for the *Breck Golden Showcase* production of Igor Stravinsky's *Noah and the Flood* (on CBS TV, 14 June), guess what happened? It began to rain.

Psychiatry: Johnny Carson commented on CBS TV's *What's My Line*, "What this country needs is a psychiatrist who goes door-to-door with a pushcart and a hammock."

Money: In David Merrick's hit Broadway musical "Subways Are For Sleeping," Sidney Chaplin says. "When I was a kid I was unjustly accused of stealing 38 cents and ran away."

"Where did you go?" asks Carol Lawrence.

"Where can you go on 38 cents?" replies Chaplin.



"Really...it was embarrassing"

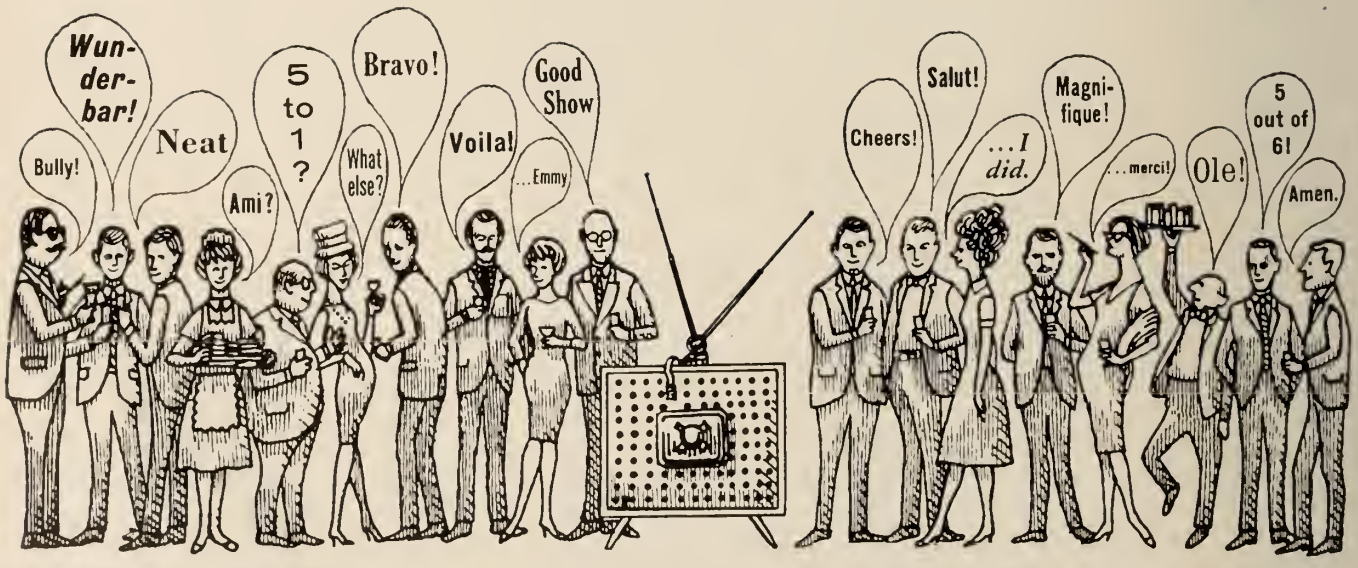
Ever sit in an audience hoping for one award . . . then get called from your seat for every presentation? We just did. Four times we walked forward for the *Casper** awards from the Community Service Council of Metropolitan Indianapolis (that's supported by over 400 community organizations).

National honors are nice, but *Casper* awards are number one on our list. They're local . . . from our neighbors, our community, our market. There were four broadcast awards this year. One each for community service programing and outstanding local interest news presentations, in both radio and television. "WFBM ...WFBM...WFBM...WFBM."

Represented by The KATZ Agency

*"Community Appreciation for Service in the field of Public Enlightenment and Relations"

TV NBC 6 INDIANAPOLIS
WFBM
Radio 1260
TIME-LIFE BROADCAST INC.



Washington conversation stopper...WRC-TV wins 5 out of 6 Emmies! It was an overwhelming vote of confidence. WRC-TV programs and personalities made it virtually a clean sweep in the 14th Annual Emmy Awards: "Decade of Crisis" honored in two categories—"outstanding educational program" and "most outstanding interview and/or discussion program." "Profile: City in the Civil War"—judged "most outstanding public affairs program." Bryson Rash, WRC-TV's distinguished news analyst and commentator, voted "outstanding local personality." And "Bozo the Clown" named "best children's program." These are typical of the people and programs that have made WRC-TV truly the leadership station in the nation's capital!

WRC-TV NBC
IN WASHINGTON CHANNEL 4 NBC OWNED
REPRESENTED BY NBC SPOT SALES

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

11 JUNE 1962—40c a copy / $8 a year

SPONSOR CODES— Their influence on program content wanes as tv tries more meaty material p 27

TALENT VACUUM —Freberg's winning streak in radio commercials—why is he alone? p 30



RADIO

moves with a going America

Train, plane, bus and car—America is a nation always on the move. Radio reaches people wherever they *are*, wherever they're *going*, and on their *way* as well. Best of all, with Spot Radio you pick the right time and place to sell them. These great stations *will sell* your product!

3	Albuquerque	KPRC	Houston	KFAB	Omaha	KMA	Shenandoah
3	Atlanta	WDAF	Kansas City	KPOJ	Portland	KREM	Spokane
R	Buffalo	KARK	Little Rock	WRNL	Richmond	WGTO	Tampa-Lakeland-Orlando
N	Chicago	KLAC	Los Angeles	WROC	Rochester	KVOO	Tulsa
OK	Cleveland	WINZ	Miami	KCRA	Sacramento	KIRL	Wichita
A	Dallas-Ft. Worth	KSTP	Minneapolis-St. Paul	WOAI	San Antonio		Intermountain Network
L	Duluth-Superior	WTAR	Norfolk-Newport News	KFMB	San Diego		

Radio Division

Edward Petry & Co., Inc.

The Original Station Representative

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

"next to KONO-tv...
• this is the perfect way to
reflect your best image"



San Antonio's KONO tv Channel 12

KONO TV, ABC in San Antonio, gives you more audience than either competitor with 45% . . . while others follow with 31% and 26%. (10:00 PM to Midnight, Monday thru Sunday, ARB March '62)

Double your image impact on KONO TV

THE KATZ AGENCY, INC.
National Representatives

RECEIVED
JUN 18 1962

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Part 1 of 2 Parts
18 JUNE 1962—40c a copy / $8 a year

RESEARCH SNAG— *ARB reveals new data formats, Nielsen sees no current industry mandate* p 29

ETV's NEW LOOK— *Big business goes 'educational' on tv, discovers quality image pays off* p 33

Number ONE in the Nation! *

WBBF

ROCHESTER, N. Y.

*

That's what Pulse says after comparing the March Rochester metropolitan survey with recent surveys in all other American cities supporting six or more stations. WBBF's share of audience—39% mornings, 49% afternoons, 53% evenings—ran off with the honors. Influential station? Rochesterians, who applaud BBF's shiny new program ideas and who heed and respond to BBF editorials, really think so.

BLAIR GROUP PLAN MEMBER

KNOW THE

facts

THEN, YOU'LL BUY TERRE HAUTE

TERRE HAUTE LEADS...

- WTHI-TV is the Nation's Number One Single Station Market in Homes Delivered Per Average Quarter-Hour (6:00 PM to Midnight—45,000)*

TERRE HAUTE LEADS...

- WTHI-TV reaches MORE Homes Per Average Quarter-Hour than any Indiana station** (6:30-10:00 PM, Net Option Time, Monday through Sunday)

WTHI-TV TERRE HAUTE	SOUTH BEND	EVANSVILLE	FORT WAYNE
53,600	Station A—26,300 Station B—32,300 Station C—32,300	Station A—46,800 Station B—25,200 Station C—26,400	Station A—29,500 Station B—33,800 Station C—31,200

TERRE HAUTE LEADS...

- WTHI-TV is Your Second "Must Buy" in Indiana

*Basis March 1962 ARB **Except Indianapolis

Represented by

Edward Petry & Co., Inc.

WTHI-TV

CHANNEL 10 · CBS · ABC

TERRE HAUTE, INDIANA



Colorful New Orleans

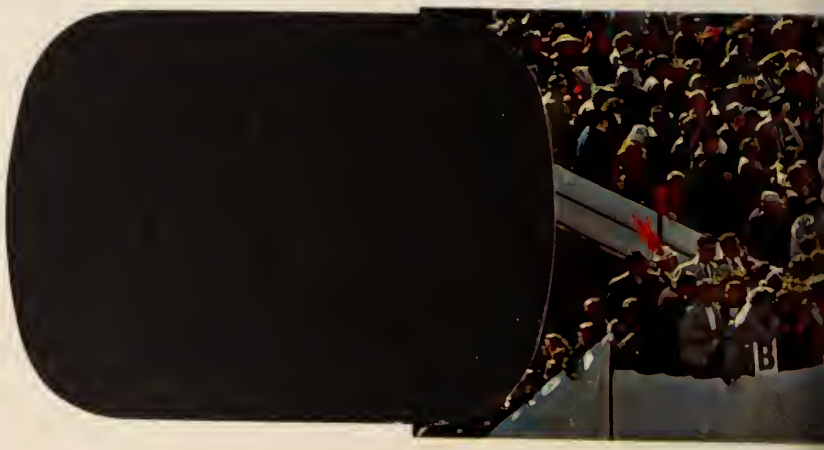






Only WDSU-TV telecasts New Orleans' exciting events live, in color







WDSU-TV, THE MOST COLORFUL STATION IN AMERICA'S MOST COLORFUL CITY





New Orleans Open Golf Tournament. *Covered live and in color by WDSU-TV this year . . . climaxing 4 years of broadcasting this all-important event for thousands of local golf enthusiasts.*



Mardi Gras. *For many years, WDSU-TV has televised all the gaiety of the Mardi Gras season — day and night parades, masque balls and the great day itself. This year, the majestic Rex parade was telecast live and in color by WDSU-TV.*



$50,000 New Orleans Handicap. *Richest race of the year at historic New Orleans Fair Grounds. Covered live and in color by WDSU-TV, which also televises the Fair Grounds' feature race every Saturday throughout the season.*



Sugar Bowl. *In addition to carrying NBC-TV's traditional Sugar Bowl Football Game colorcast, WDSU-TV telecast live and in color the 1962 Sugar Bowl Basketball Tournament.*



want to talk market?

SPONSOR has assembled 80 separate ads showing you how different stations have tackled the various phases of this problem. Ads in all sizes from a full page down to a 1/6 page in both color and black and white.

Whether you want to talk markets, buying power, public service . . . whatever image you want to create—you'll find dozens of examples in this invaluable source book—the only anthology of its kind! It's bound to spark ideas of your own.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

© Vol. 16, No. 25 • 18 JUNE 1962

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

ARB's new data puts admen in 'qualitative quandary'

29 SPONSOR's computer report no. 4 presents latest developments in the demographic dilemma, reveals ARB's '62-'63 formats, Nielsen Co. position

Etv gets big business boost

33 'The 4th Network,' with its fast-growing educational tv service, has large roster of underwriters, including IBM, Humble Oil, and American Cyanamid

Look Dad, the Timebuyer's Twist!

36 SPONSOR spoof tells how young Madison Avenue timebuyer at Mashie, Slice, and Niblick invents the Twist and climbs from clerk to agency v.p.

If news is what you want, ask radio

38 There may have been a 30-day newspaper strike in Detroit recently, but the way the broadcasters dished up the news, who would have missed it

NBC hits TvAR 'tilt' study

40 Web claims TvAR overstated coverage of top 20 market stations: Seeks to 'level the slant': calls attention to low cost to advertisers

NEWS: Sponsor-Week **11**, Sponsor-Scope **23**, Sponsor-Week Wrap-Up **52**, Washington Week **59**, Spot-Scope **60**, Sponsor Hears **62**, Tv and Radio Newsmakers **68**

DEPARTMENTS: 555/5th **16**, Commercial Commentary **18**, Timebuyer's Corner **44**, Seller's Viewpoint **69**, Sponsor Speaks **70**, Ten-Second Spots **70**

Officers: *Norman R. Glenn*, president and publisher; *Bernard Platt*, executive vice president; *Elaine Couper Glenn*, secretary-treasurer.

Editorial: editor, *John E. McMillin:* news editor, *Ben Bodec:* senior editor. *Jo Ranson;* Chicago manager, *Gwen Smart;* assistant news editor, *Heyward Ehrlich;* associate editors, *Mary Lou Ponsell, Jack Lindrup, Mrs. Ruth S Frank, Jane Pollak, Wm. J. McCuttie;* contributing editor, *Jack Ansell*, columnist, *Joe Csida;* art editor, *Maury Kurtz;* production editor, *Barbara Love:* editorial research, *Mrs. Carole Ferster;* special projects editor, *David Wisely.*

Advertising: general sales manager, *Willard L. Dougherty:* southern manager, *Herbert M. Martin, Jr.;* midwest manager, *Larry G. Spangler:* western manager, *George G. Dietrich, Jr.;* northern manager, *Ed Connor;* production manager, *Leonice K. Mertz.*

Circulation: circulation manager, *Jack Rayman; John J. Kelly, Mrs. Lydia Martinez, Sandra Abramowitz, Mrs. Lillian Berkof.*

Administrative: business manager, *C. H. Barrie;* bookkeeper, *Mrs. Syd Guttman:* secretary to the publisher, *Charles Nash; George Becker, Michael Crocco, Patricia L. Hercula, Mrs. Judith Lyons, Mrs. Manuela Santalla, Irene Sulzbach;* reader service, *Mrs. Lenore Roland.*

Member of Business Publications Audit of Circulations Inc. BPA

© 1962 SPONSOR Publications Inc.

SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation, and Advertising Offices: 555 Fifth Av., New York 17, MUrray Hill 7-8080. Chicago Offices: 612 N. Michigan Av. (11), 664-1166. Birmingham Office: 3617 8th Ave. So., FAirfax 2-6528. Los Angeles Office: 6912 Hollywood Blvd. (28), HOllywood 4-8089. Printing Office: 3110 Elm Av., Baltimore 11, Md. Subscriptions: U. S. $8 a year. Canada $9 a year. Other countries $11 a year. Single copies 40¢. Printed U.S.A. Published weekly. Second class postage paid at Baltimore, Md.

SELLING THE UPPER MIDWEST?



Your product sales fall short of their rightful goals without KELO-LAND — the Sioux Falls-103 County market that sprawls between the Minneapolis and Omaha markets, beyond television reach of either of them. But you *can* fill in this vital 73,496-square mile trading area — the KELO-LAND Common Market — with a single-station origination of your sales message. Your commercial on KELO-tv Sioux Falls flows automatically, instantaneously through interconnected KDLO-tv and KPLO-tv to cover it all. Only KELO-LAND TV gives you this full product exposure throughout this great salesland.

★ ★ ★

Your commercial on KELO-LAND TV reaches 20% more homes than Omaha's highest rated station, 12.8% more than Denver's, 65.6% more than Des Moines'. — *ARB Market Report, Av. Quarter-Hour Homes Reached 9 a.m. to Midnight, 7 Days a Week — March 1962.*

CBS • ABC

KELOtv LAND

KELO-tv SIOUX FALLS; and interconnected KDLO-tv and KPLO-tv

JOE FLOYD, Pres. • Evans Nord, Executive Vice Pres. & Gen. Mgr. • Larry Bentson, Vice-Pres.



Represented nationally by H-R
In Minneapolis by Wayne Evans

MIDCO

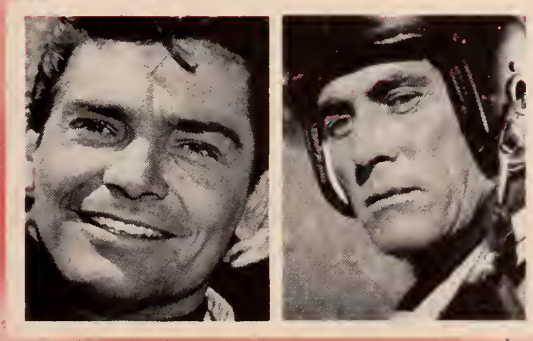
Midcontinent Broadcasting Group

KELO-LAND/tv & radio Sioux Falls, S.D.; WLOL/am, fm Minneapolis-St. Paul; WKOW/am & tv Madison, Wis.; KSO Des Moines


SOARING
is the wor
United Artists
UA
ZIV

for "RIPCORD"

going into a 2nd BIG YEAR



LARRY PENNELL and KEN CURTIS

starring for a Second Big Year
as the skydiving heroes of

TV'S MOST SUCCESSFUL SERIES OF NEW ACTION DRAMAS

SOARING VIEWERSHIP

NATIONWIDE

RIPCORD attracts an average

38.7%

SHARE OF AUDIENCE

for all **108 markets** where Nielsen reports the series, in its first 7 months on the air

SOARING ENTHUSIASM

among SPONSORS and STATIONS

result: **RENEWALS**

SAVANNAH SUGAR REFINING
in Atlanta, Charleston, S. C.
and other Southern cities

LINCOLN INCOME LIFE INSURANCE
in Louisville, Lexington, Ky.
Oklahoma City

STANDARD OIL of TEXAS
in 7 Southwestern cities

WNBC-TV New York
KABC-TV Los Angeles
WRCV-TV Philadelphia
KPIX San Francisco
WDSU-TV New Orleans
WGR-TV Buffalo
WLW-D Dayton
WNEP-TV Wilkes Barre-Scranton
WTVN-TV Columbus, O.
WTVJ Miami-West Palm Beach
WLW-I Indianapolis
WJAR-TV Providence
KIRO-TV Seattle
WTVM Columbus, Ga.
WGAL-TV Lancaster, Pa.
WJRT-TV Flint-Saginaw-Bay City
KOIN-TV Portland, Ore.
KXTV Sacramento
KOLO-TV Reno
WTVT Tampa
KIMA-TV Yakima
WLOS-TV Asheville-Greenville
KVAL-TV Eugene
WFGA-TV Jacksonville
WSOC-TV Charlotte, N. C.
KHSL-TV Chico-Redding
KERO-TV Bakersfield
KFMB-TV San Diego
WCHS-TV Charleston, W. Va.
WRGB-TV Albany-Schenectady-Troy
KROD-TV El Paso
and others

38 ALL-NEW ADVENTURES

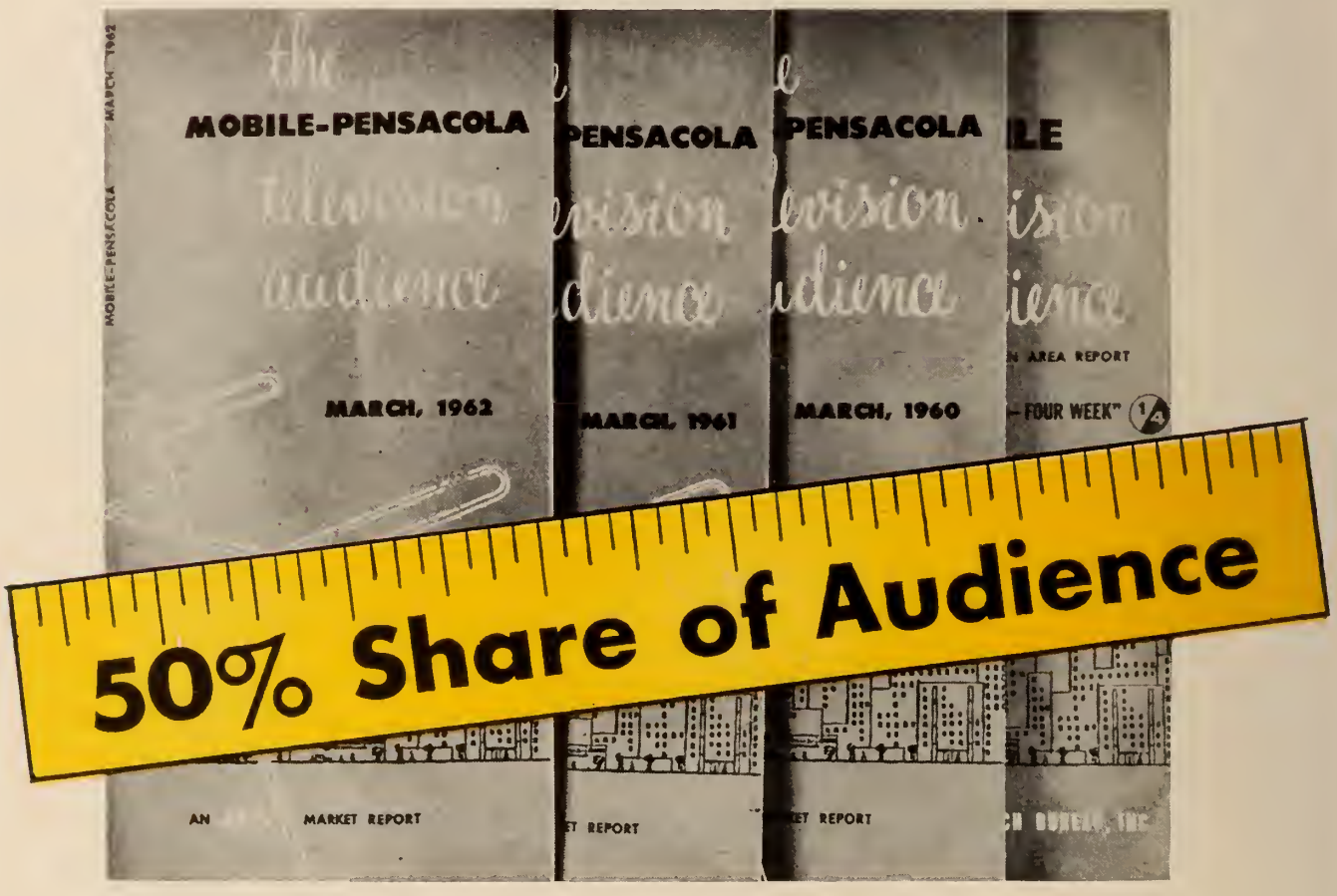
NOW AVAILABLE

thru your
ZIV-UNITED ARTISTS
Representative

The Exception To The Rule

WKRG•TV

Mobile—Channel 5—Pensacola



WKRG-TV Mobile-Pensacola has enjoyed

50% or More Share of Audience in every March ARB

Measurement Since 1959 . . . From 9:00 AM to Midnight

For Details Call

AVERY-KNODEL—Representatives

or: C. P. PERSONS, JR., General Manager

18 June 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

P&G BACKS PROTECTION

Advertiser accepts agencies' suggestion of 15 minutes protection as mandatory to all participations orders

As far as P&G is concerned, there are no "ifs" and "ors" about the preservation of the 15-minute product protection margin.

The various P&G agencies have recommended to Cincinnati that it insist on the 15-minute proviso in all new spot tv business placed and the advertiser, a spender of over $50 million in that medium last year, has bought the idea.

In other words, the procedure of the P&G agencies will be to ask the station as they submit their availabilities whether they are prepared to guarantee 15-minutes protection, whether it be in the day, prime time or fringe time.

If the answer is not unequivocably in the affirmative, there'll be no order.

In the meantime the Westinghouse stations, which started the latest product protection furore by limiting the margin to 10 minutes—at the minimum—have sought to work out some sort of satisfactory accommodation directly with P&G, but without any intent to change basically its new policy.

For P&G this stance, obviously requires considerable delicacy. Aware of its power and weight as the country's largest advertiser (it spends well over $100 million a year) P&G has always been disposed to treat media with the utmost of indulgence and amiability. It has leaned away from appearing to use this strength arbitrarily or uncautiously.

Groups other than WBC have already indicated their favoring a reduction in the product protection "standard" and so have a growing number of important stations in key markets.

With P&G backing its agency for a showdown on this issue, it can be said that the fat is really in the fire, and the outcome could be of historic importance for the medium.

TvB MULLING ARB DEMOGRAPHIC SERVICE

TvB's board of directors meets this week to tackle the ticklish question of whether or not to make a membership recommendation on ARB's proposed inclusion of demographic audience data in its local rating reports, starting September.

The basis of discussion is an interim report on a special TvB inquiry which has been wrestling with two points: 1) do the major spot tv agencies really want this demographic material, 2) and if it's important to them, should the stations underwrite the project via increased fees to ARB.

The committee exchanged points of view on the need for, and agency support of, this additional tv data

(Continued on page 14, col. 2)

Storer holds firm

Last week Storer's tv division v.p., Bill Michaels, announced that no changes in product protection for its five stations are expected. The announcement came in reply to the recent inquiry from Ted Bates.

Michaels emphasized that there is nothing specific about product protection in the usual station contract.

The Storer v.p. said: "There are just too many nuances, too many widely conflicting views." Michaels insisted that advertisers were getting more protection than they requested in most cases.

According to the Storer statement, its stations adhere to a policy of no conflicting product on adjacency; approximate fifteen minute separations and no product conflict on successive inserts in participating programs.

NBC TV books $2.5 million additional for 1962-63

NBC TV wrote an estimated $2.5 million in advance 1962-63 business last week. Almost all of its participations are in nighttime programs.

Mennen (Grey), Corning Class (N. W. Ayer), Fritos (D-F-S), Shick (NC&K), and Leeming (Esty), made nighttime participations purchases.

Quaker Oats (Lynn Baker) bought a group of daytime quarter hours.

LAND, TRADING STAMPS SWELL RADIO ORDERS

Station groups are making all sorts of discoveries as a result of using data machines to analyze business trends.

CBS Radio spot sales, for example, found some important tendencies within the 8% overall increase of business in the first four months of this year. The top six advertiser categories increased their share by 15.8%, and food and travel again took the one-two spots.

But there was special significance in the increase of consumer services spending by 39%, biggest rise in the study, jumping the category from fifth to third place.

What's behind the sudden rise of consumer services to third place is heavy spending in areas such as real estate and trading stamps, coming on top of buying in banking, insurance, and loan fields. In fact, CBS reports that Horizon Land, a home and vacation site type of developer, placed one of the biggest orders in memory of its type with the Los Angeles office.

Oddly enough, the proliferation of credit cards hasn't contributed much to spending on the radio stations represented.

Tobacco, autos & accessories, and drugs occupied fourth through sixth place in the study.

H-R to represent third Tampa tv outlet

H-R will represent the new third tv channel in Tampa, which goes on the air this fall.

The station has the call letters WTSP-TV, indicating its expected coverage of Tampa and St. Petersburg, but there's a move afoot to change the letters to WLCY-TV to take advantage of the familiar radio station with those letters.

The new station is affiliated with ABC TV.

Radio Hall of Fame selects fourteen

Chicago:

The first selections for the Radio Hall of Fame were announced here last week by the American College of Radio Arts, Crafts & Sciences.

The 14 names listed this year include: Amos and Andy (Freeman Gosden and Charles Correll), Fred Allen, Jack Benny, Norman Corwin, Dr. Lee de Forest, Arthur Godfrey, H. V. Kaltenborn, Graham McNamee, Don McNeill, Guglielmo Marconi, Edward R. Murrow, Gen. David Sarnoff, Kate Smith, and Paul White.

A special room for the hall of fame is being opened on the third floor of the Conrad Hilton Hotel here.

ATLANTA REPS ASSN. MAKES RADIO/TV AWARDS

Atlanta:

The Atlanta Radio and Television Representative Association made its fourth annual awards for commercials last week, giving first prizes to LNB&L for Rich's Store in radio and McC-E for Coca-Cola for tv.

Judges were Moreland Moncrief, past president of Atlanta Advertising Club, Howard Dye, president-elect of Sales Executive Club of Atlanta, and Jack Williams, secretary of Georgia Association of Broadcasters.

It's re-runs 10 to 1 in syndication future

In syndication for 1962-63 there's every indication the ratio of off-network re-runs to first runs will be as high as ten to one.

Trade estimates are that there'll be over 30 re-runs, some of them full-hours and some with several years of backlog.

(Continued on page 52, col. 1)

3 ALLEREST SPECIALS IN 4 DAYS ON ABC TV

Allerest (Papert, Koenig & Louis) will present three full-hour specials during the four-day period 11-14 August over ABC TV.

Such a buy is unique and so is the product marketing problem: to catch the brief ragweed season with the hay fever relief tablets.

The three specials are Invitation to Paris, The Bing Crosby Show, and a one man Shelly Berman show. Each will be seen at 10-11 p.m. EDT. The first two are repeats.

O'Connor, Koenig named Bolling v.p.'s

The Bolling Company, station representatives, has created two new posts: sales vice presidencies for its radio and its tv activities, effective today.

Robert O'Connor, former tv sales executive for The Katz Agency, has been named v.p. for tv sales. He began his broadcasting career 20 years ago as a time-buyer for Esty and has also served for Avery-Knodel and on the sales staffc of several magazines.



R. O'Connor

Richard G. Koenig has been named v.p. for radio sales. He was formerly an account executive for Mutual Broadcasting System. Earlier, he served at Bolling from 1953 to 1959, when he was assistant sales manager. He moved to PGW in 1959.



R. G. Koenig



a statement of

WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

People of this country must be readily aware that the daily press (printed variety) of this nation is a relatively tightly held industry. This great and original medium of expression and information is dominated by a few very influential personages or corporations.

Surely, every one of us has at some time or other found that if we held opinions or made statements or even engaged in activities which were not to the liking of the persons who control the newspapers and news magazines; then our actions, opinions and statements were either completely ignored or hopelessly distorted in presentation to the public by these media.

Such is not the case in the radio industry. Though there are some, and we should note well who they are, that complain that this industry suffers from too much competition, the fact is quite clear that radio serves what many of us really know to be the interest of the public. By this we mean, that it is clear the matter of adequacy of competition, the diversity and even antagonism of ownership and the localization of interest have brought about a great thing in this nation. People in many parts of the nation have come to depend on their local radio station for local news, local advertising and all forms of local service. Yet at the same time, the radio industry as we all know is not unavailable to the national needs of the entire American people.

The choice between which of these two paths to direct the growing television industry should never be in doubt.

Represented nationally by HOLLINGBERY

CROSLEY, WIBC, PUT PROPOSAL TO FCC

Washington:

A proposal to end the 8-year litigation over Indianapolis tv channel 13 has been submitted to the FCC by Crosley Broadcasting and WIBC, INC., acting jointly.

Under the proposed agreement, Crosley would keep the channel on which it is operating WLW-I (which the FCC has ordered it to vacate) and WIBC, Inc. would buy WLW-A, Atlanta, from Crosley.

The FCC would have to approve both parts of the deal or it would fall through.

WIBC gained a court remand to the FCC's award of the channel to Crosley on the grounds that Commissioner T. A. M. Craven shouldn't have voted without hearing oral argument. This technical point produced new hearings and an FCC verdict for WIBC. Crosley operates under a stay, pending its appeal.

Both parties now argue that court and commission settlement would take two to six years and cause needless expense and effort to Crosley and the government.

It is now up to the FCC to decide on the new agreement, under which Crosley would pay WIBC $100,000 for its out of pocket expenses in its eight-year claim, and WIBC would pay $2.9 or $3.3 million for WLW-A, depending on whether it leases or buys studios and land.

Special summer Videotape incentive

Videotape Productions is offering a number of special incentives to advertisers to produce their tapes during the summer months.

The plan involves some free sets, props, tape dupes, testing, and location shooting, figured against fixed proportions of card rate for major production charges.

TvB MULLING ARB

(Continued from page 11, col. 2)

at a meeting last week with ARB's James Seiler.

One thing that made itself quite manifest at this gathering was that there was a strong difference of opinion as to whether leading spot agencies felt their required further demographic information as part of the regular rating reports.

Seiler said he had received quite a favorable response from agencies which ARB had queries by letter on the issue.

On the other hand, the TvB special committee pointed out that it had interviewed 10 top agencies and all but three showed no enthusiasm for ARB's inclusion of demographic audience data in its regular reports.

The committee seemed to incline toward the position that if such information were to be made available it should be limited to ARB's two annual sweeps, which come around November and March.

Seiler's reaction to this was that ARB was too deeply committed contractually and in other ways to set up this data as a supplementary report.

What the committee was obviously driving at was this: if the demographic data were not an integral part of the monthly reports tv stations would then have the option of buying or not buying the data, thereby making it necessary for ARB to increase the cost to stations of the monthly report. (These hikes run from 12% to 17%.)

(For article on computer demographic data research, see page 29, this issue.)

Senate passes channel bill

Washington:

The Senate last week passed an all-channel bill similar to the one passed by the House recently.

It is expected the House will go along with minor changes, and Presidential approval is likely.

SARNOFF: U.S. TV FAVORABLE ABROAD

Philadelphia:

Robert W. Sarnoff, board chairman of NBC, cited recent U. S. Government findings—that American tv exports are creating a favorable impression overseas—in a talk designed to dispell fears over the effect of U. S. tv abroad.

Speaking before a luncheon of the USO of Philadelphia, Sarnoff cited a USIA survey done last year in 34 field posts.

---

6 to use RAB test plan by July; more to follow

RAB's Kevin Sweeney told the board of directors last week that he expects six national advertisers to be using its Radio Test Plan by July and 30 to use it by December.

Four of the six spend almost no radio money and two will try new markets. Food processors, an airline, a toiletries firm, and a household cleaner are included among the six.

Kevin Sweeney reported that 60 advertisers representing a potential of $85 million in radio spending have heard the RTP presentation.

Chun King leaves BBDO

Duluth:

A new agency is expected to be named shortly for Chun King canned American-Oriental foods, which left BBDO last week.

The frozen line has already been re-assigned from BBDO to McCann-Marschalk.

WCBS-TV 2½ prime hours for Shakespeare performance

A complete Shakespeare play will be presented on U.S. tv for the first time in an unusual two-and-a-half-hour pre-emption of prime time on WCBS-TV, New York, on Thursday, 21 June.

The show will be sustaining but the chainbreaks will be sold.

More SPONSOR-WEEK continued on page 52

"I'm glad this is a live broadcast. The people of Detroit will now know what you are trying to shackle them with."



The voice: Senator Smeekens. **The time:** 2:30 a.m. **The place:** The Michigan State Senate.
The setting: The first live broadcast in history from the floor of the Senate.
The station: WXYZ, one of the six ABC owned radio stations.

hould citizens pay a state income tax? When the Michigan State enate convened at 8:00 P.M. on April 24, ABC owned radio tation WXYZ was on hand. When it adjourned at 11:00 A.M. n April 25, WXYZ was still there. During the bitter 15 hour ebate, broadcasting history was ıade. This was the first live cover- ge of the Michigan State Senate ı session. The WXYZ action in serving the people of Detroit exemplifies the type of public service programming one can expect from the six ABC owned radio stations. A polio vaccine drive...a campaign for automobile safety...an award-winning fund appeal for Radio Free Europe. These are just a few of the many community projects that have won the six ABC owned radio stations listener response and respect.

ABC OWNED RADIO STATIONS
WABC NEW YORK **WLS** CHICAGO **KGO** SAN FRANCISCO
KQV PITTSBURGH **WXYZ** DETROIT **KABC** LOS ANGELES



Pre-war and early '40s

I might be mistaken, but as a time-buyer who desires to be kept up to date on local and national happenings I read your magazine constantly and it appears to me that the ad you used in your May 28, 1962 issue of SPONSOR for the magazine itself is somewhat out of date.

It takes no more than a cursory glance to realize that the cars crossing the bridge (I assume it takes place in New York) are of pre-war and early 40's vintage. Couldn't you dig up a photo with a few recent model automobiles in it?

Walter Archer, Jr.
media department
D. P. Brother and Co.
Detroit

The locale is the famous Golden Gate Bridge between San Francisco and Oakland. Otherwise, Mr. Archer's vision is 20-20.

Opened with 17 accounts

Thought you'd be interested in knowing that LaGrave Advertising Agency has opened with 17 accounts at 924 Des Moines Building, Des Moines, Iowa. We've named Mrs. Pat Rex radio-tv copy director and Bill Ogg account executive. I've been in the agency business in Des Moines since 1947.

Mrs. Rex was in the merchandising and sales promotion department of Wallace Farmer. Bill will specialize in direct mail but will also handle all other media for his clients. He was formerly department store promotion manager of *Look* magazine. He has been employed with McGraw-Hill Publishing Co. in New York City as mail promotion manager and in the sales promotion department of Butler Manufacturing Co., Kansas City, Missouri.

Edward LaGrave, Jr.
president
LaGrave Advertising
Des Moines

I will eat each pretzel

I enjoyed almost all of your sudsy review of "The Great Time-Killer," my book on the degraded condition of television SPONSOR, 21 May).

My sole exception to your pungent expressiveness is your vague remark that I have twisted the television story into "pretzels of untruth." You are calling me a liar, which I am not.

I would therefore appreciate an opportunity to meet you in public, under any auspices, so that you may point out a single lie in this book. If you can do so, I will eat each pretzel of untruth as it comes across the table.

No doubt you will decline this in-

ONE OF A SERIES

WHBF
PLUS FACTOR

Community leadership by staff personnel heightens WHBF stature in Quad-City area

A recent survey of WHBF staffers revealed that 64 of them (over ⅔) devoted personal time to local civic affairs . . . as officers, directors, advisers, chairmen. This represents literally thousands of man hours to help build community progress and welfare.

The WHBF stations also consistently support every recognized civic, business, and charitable group in the Quad-Cities with radio and television time.

These contributions to community progress reflect beneficially on this station as a trusted, neighborly institution. This corporate image of solid substance has established for WHBF a deep and stature-producing root system in the Quad-City area.

"The deeper the roots, the stronger the tree." Here is a tangible and important WHBF plus factor to be weighed in the time-buying decision.

WHBF
RADIO • FM • TELEVISION
Call Avery-Knodel

QUAD-CITIES
IOWA
ILLINOIS
AS CLOSE TOGETHER AS THE BOROUGHS OF NEW YORK

vitation, because, I suspect, you are simply using the soapy double-speech of television-advertising; you were merely disagreeing with my opinions.

But your review did serve a valuable purpose. Sponsor P&G must love SPONSOR magazine more than ever.

Harold Mehling
Ossining, New York

Blanket permission

Can you—*will* you—allow me to to quote from your publication in a monthly newsletter circulated to the Florida Association of Broadcasters? Credit will be given of course, and any quotations will be brief, suggesting a reading of the full story.

My appointment as executive secretary of this group, representing nearly 150 radio and television stations, becomes effective on June 15. Preparation of a newsletter of two to four pages will be a regular chore, and the sort of blanket permission I hope you'll give will materially lighten the job, and brighten the content.

Kenneth F. Small
director, WRUF
Gainesville, Florida

Permission granted to FAB and other state organizations subject only to 1) request for such reprinting in wriitng with confirmation by SPONSOR, 2) suitable credit, 3) all quotes in proper context.

Note from Italy

Many of your readers might be interested to know that the name we have chosen for our firm in Milan, Italy, which will handle programing films for tv, and filmed commercials for tv and cinema, is Cobre Distributors, Address: Corso Europa 22.

Incidentally, I've run into a surprising number of people over here who are quite familiar with SPONSOR.

Arthur E. Breider
Cobre Distributors
Milan, Italy

Radio listenership

Please send us five copies of reprints of the article "Radio's Unknown Audience" which appeared in the June 4th issue of SPONSOR. The article was done well and to the point on many unknown facts about radio listenership.

Leo A. Jylha
manager
WBCM
Bay City, Mich.

For students of broadcasting

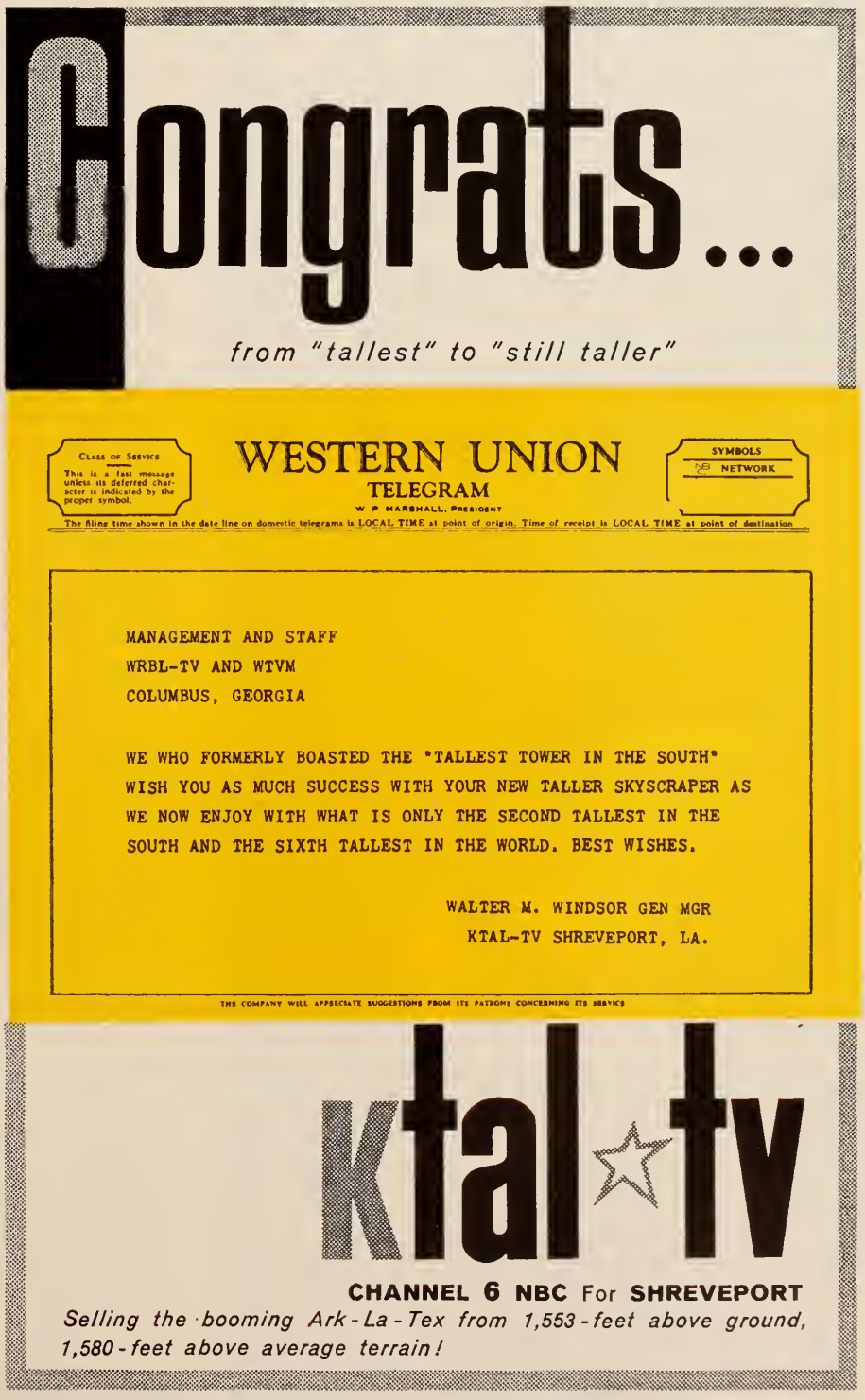
During the past two years I have been using copies of AIR MEDIA BASICS and TV BASICS respectively in a class which I teach in "Broadcasting Programing."

Previously the course has been offered during the spring term. During the next academic year, however, it will be offered during the first term beginning in September. I am wondering as to the proposed date of publication of the 16th edition and whether copies could be ordered in advance so that they would be received in time for opening of classes on September 17, 1962?

I am also wondering if the 16th edition will be devoted exclusively to television or will contain radio basics as did the earlier editions?

Donald M. Williams
American University
Washington, D. C.

A combined edition of radio and tv basics is planned for publication in early September.





*Sales Management
Survey of Buying Power—1961

WRVA-RADIO

50,000 Watts AM, 1140 KC
200,000 Watts FM, 94.5 MC
Richmond, Virginia

SUBSCRIBER NAB RADIO CODE

National Representative:
PETERS, GRIFFIN, WOODWARD, INC.



by John E. McMillin

Commercial commentary

Power, publicity, and law



It isn't often that you can find much which is meaty, meaningful, and quotable in the public statements of a practicing attorney.

The legal profession, bless its flinty-hearted soul, has a passionate addiction to intricately woven, densely matted trade prose which may be impervious to bifocalized nit-picking, but seldom has any real lift, clarity, or inspiration.

That's one reason why I was so impressed with the remarks of my friend, Gilbert H. Weil at the recent spring meeting of the Association of National Advertisers. Gil, who is general counsel for the ANA, and has an impressive list of other clients including Bristol-Myers and ARF, I thought stole the show.

His clear, vigorous explanation of "The Washington Atmosphere and What It Means to Business" provided a perspective on the problem of the government agencies which I believe is immensely valuable to all of us in advertising and broadcasting.

Here are some significant quotes from Gil Weil's talk:

We must open our eyes to the fact that the legal viewpoint (about government regulation) just 'ain't what it used to be.'

The operation of government regulation has become a different game from the one we knew . . . the rules are different, it is played on a different field, the scoring is different, and often the stakes are much more serious.

The new game of power

According to Gil there is no point in mourning the change, or trying to debate it. What's needed is to face and understand it.

The nub of the matter is that the new game of government regulation is a game of power. It used to be one almost entirely of law but now law is simply one of the sources of power and not the only one.

The reasons for the change, says Gil, go deeper than mere bureaucracy, paternalism, or thirst for power. They lie in the public itself. When people feel they are being imposed on, and cannot protect themselves they want government to step in. If they are satisfied, they are at best indifferent to government exercise of control over other people.

In addition, business activities have become so much more complex that Congress and the courts can't handle them in detail. So they have to delegate the administrative job to the agencies.

When Congress and the courts control operations within the community, law is the prime determinant because Congress and the courts are fountainheads of law. That is how they operate.

Theoretically the agencies are supposed to do the same. But in reality they are expected to control the field they have been set up to regulate. When things go wrong neither Congress nor the public

(Please turn to page 20)

decision

The first year in a new business is the year to watch.

It's the Year of Decision.

We're proud to mark our First Anniversary; it's been a successful year!

We're on our way...

ADVERTISING TIME SALES, INC.

WESH-TV

Proudly Appoints

ADVERTISING TIME SALES, INC.

as

Exclusive

NATIONAL REPRESENTATIVES

on June 1, 1962

FLORIDA'S CHANNEL 2 NBC

WESH-TV

Orlando-Daytona Beach



Commercial commentary (Cont. from p. 18)

is in a mood to listen to excuses or explanations of legal technicalities. They want results.

As examples of this, Gil Weil cited incidents involving the FCC, FTC and the Food and Drug Administration. Because these and other agencies feel under pressure for total results, they search for the powers to get such results.

The first source, says Gil. is the law itself. But there are certain situations where even by stretching existing law the agencies find themselves unable to accomplish what they feel they must do.

So they turn to other directions outside—not contrary, not illegal. but extra-legal. And the major one is publicity.

Government by press release

Today the public press has become as major a forum of regulatory compulsion as the courts of law. Today we have government by press release. It is a quick method. There is no cross-examination. no appeal, and usually little opportunity to defend.

Unfortunately the press itself is more inclined to feature the dramatic accusation than the defensive denial. The result is that all too commonly we find a company forced to yield to the demand of some agency, not because it feels the agency is right, but because it has more to lose by the publicity of being attacked than it can gain by winning the litigation.

These, says Gil Weil grimly. are matters that we have to consider nowadays in dealing with regulatory agencies. It may be disastrous if we think only of our legal rights. Much more is involved.

But. despite such blunt, cold-turkey talk, Gil did not leave the ANA membership in a state of chilled despair. He believes much can and should be done by business men.

Two types of men make up the regulatory agencies, according to Gil. The great majority are sincerely motivated by what they believe is the public interest. The others act solely out of political considerations.

The first group can be dealt with by getting to know them better. The second by enlisting the public and Congress on your side.

As to the matter of public relations, Gil sums up with what I believe should be a credo for both advertising and broadcasting:

We are not helpless in the battle for public support.

The point is—we must assume we are living in a fish bowl. We must assume that there is nothing we do that will not at some time be exposed to public gaze. We must conduct ourselves in such a way that we are not uncomfortable when that possibility materializes. We must guide ourselves as we judge others will estimate us.

Then, on the affirmative side we must make our views known. We must try to get them across to the public. You cannot win a competition of ideas without entering them in the contest.

The success or failure of what we do is going to be determined by the degree of public sympathy, apathy or antipathy to our cause.

The public must be made to know what the issues are, and to see that its interest is tied in with ours. Do not expect to be backed vigorously by the public on matters of principle. The public must be made to see it will be hurt by what hurts us, helped by what helps us.

When this is not true, we'd better take a look at ourselves.



LOOKING FOR A SPONSOR?

Well...Sponsors are looking too...looking for the best buy in TV time to sell their products and services...quality feature film programming is a proven way of accomplishing this..."Films of the 50's"is an exciting new product, well balanced, with today's top stars, in today's pictures...Seven Arts' "Films of the 50's" sell Advertisers products and services from Erie* to San Diego*...to find and keep Sponsors...program the best...Program Seven Arts' "Films of the 50's —Money Makers of the 60's."

*For a complete rundown on these and other successful Sponsor case histories contact your nearest Seven Arts sales office.

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L. A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



from beachheads



to redheads, blondes and brunettes,

from D-Day to Paree-Day, they fought, they griped, they loved...they were the Infantry.

That unsung star of all wars, the dogface, is the star of Combat (7:30, Tuesdays)—ABC's new hour dramatic series set against the stirring events of World War II.

The backdrop is Omaha Beach, the Battle of the Bulge, the Liberation of Paris...but the focus is close in, on the human story. The story of men at war—their griefs and glories, their laughs and loves.

Sharing the acting honors in this taut, suspenseful series produced by Academy Award winner Robert Pirosh are Rick Jason, Vic Morrow, Blake Rogers and Shecky Green.

Sharing the audience honors are millions of adults who associate World War II's great moments with their own lives. And millions of youngsters fascinated by these exciting pages of history so recently past.

A big audience, that is.

COMING ON ABC-TV: "COMBAT"



Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

18 JUNE 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

Looks like Colgate's actually heading for the adoption of an annual blanket-like contract for spot tv, on which it spends around $20 million a year.

The blanket contract has been the norm with **P&G** for many years and **Lever** has had it in effect in scattered instances. **With Colgate the discount setup has been pretty much on an as earned basis.**

Bates is reported to be doing the groundwork on putting together the blanket form and will most likely serve as the control agency a la Compton for P&G.

It's been a trade impression for some time that Bates was dubious about the efficiency of the master contract. If anything, **it certainly entails a lot of added help and paper work.**

Several CBS TV affiliates have already started to juggle their fall schedules with the purpose of preempting chunks of midevening time for the installation of their own spot carriers.

The basic motivation: **to make up the revenue lost as a result of the network's institution of a cut in afternoon station compensation.**

One affiliate is going off the reservation in a grandiose way: it's taken over **Thursday 9 to 11 for feature movies** and **Friday 9:30 to 10:30** for an **off-the-network rerun series.** It'll reschedule the preempted network series, starting some of them at **7 p.m.,** instead of the usual **7:30** network takeoff.

What's obvious is this: **CBS TV station relations has quite a job cut out for itself in the next month or so to stem this sort of thing before it becomes a tide.**

Users of flight tv schedules may have something worth pondering in a suggestion that's emanated from the rep gentry in Chicago.

The proposal: flight buyers stop concentrating on product protection, schedule guarantee, etc., and **go straight ROS to achieve rating goals.**

From the reps' point of view, **trying to provide the buyers of short flight campaigns with all the built-in factors they request** has not only become **progressively tougher** but the **servicing of these demands is getting far too expensive.**

According also to the reps, the ROS strategm has a logical basis for the flight and hiatus-type advertiser in that his spots are immediately movable for the long-term, consistent advertiser.

Comment on the proposal from a veteran media buyer: **The ROS-rating point device would be perhaps preferable if station personnel could be depended on to give the advertiser the right shake.**

The apparent trend among the topbracket agencies to consolidate their services under a single head could have eventual forebodings for tv departments.

In other words, since they've ceased to do any creative programing they could be **swept up into this big inter-department service basket** along with **media, research** and **merchandising.**

The theory here: the interlocking of all services under one management authority would not only **improve the cooperative efficiency of the groups** but assert better control over **inter-department costs.** In brief, curtail the shrinking profit margin.

Lestoil Products, Inc., is apparently on the prowl for a Madison Avenue agency.

The account's been around that neighborhood inviting a pitch.

It would make the **third step in the Lestoil agency odyssey.**

The original Lestoil ownership had a house agency in Holyoke, Mass. When a syndicate took the company over from Jacob L. Barowsky it assigned the account to **Sackel-Jackson, Boston. The account's now worth $5-6 million.**

Spot tv may be having a dilly of a year (TvB says it's up 16.7% for the first quarter) but the smaller markets have a gripe: it's not filtering down to them.

The imbalance has created an unhappy plight for the reps with stations in such markets in more than one way. They're brooding not only over the dearth of billings but the stations' penchant for vending their frustrations on them.

These reps point out that the buying pattern has undergone a sweeping change due in large measure to the innovation by the networks of the **spot carrier, scatter plans, in-and-out short schedules** and also the **steady increase in time costs.** Hence the disposition of advertisers to concentrate their spot efforts more and more in top metro markets.

However, there's a school of thinkers on the buying side who say there's an avenue out of this dilemma and their suggestions are these:

1) **Stations develop realistically-priced rate cards** based on a favorable cpm for the market.

2) **Compose strong market stories,** including such factors as **test market advantages, qualitative audience information** such as **income brackets, occupations, age groups,** etc.

3) **Stations in the smaller market take their documented stories directly to the advertisers, but** first advising the agencies of their intent, if only out of diplomacy.

Norelco (LaRoche) has started its annual enlistment of stations to carry its pre-Christmas (October-November) weekend blitz.

It would all be on an ROS basis, with adjacency to sports events preferred.

Broad stipulations of the search; about 50 announcements through Saturday and Sunday adding up to **175 rating points;** the spots would be split equally in prime, fringe and daytime; desired segmentation, **50% minutes, 25% 20's and 25% I.D.'s.**

Bayuk is expected to make a decision this week on what it's media spending will be like during the 1962-63 season.

In any event the cigarmaker will have before it the recommendation of its agency, **Wermen & Schorr.**

After spending around **$5.7 million in network tv sports** during the 1960-61 season, Bayuk swung entirely over to **spot tv,** but at a rate that couldn't have been much over **$1 million.**

It's nothing for the medium to get wrinkles over, but the average hours of viewing per tv home per day fell off a bit with the start of this year.

These measurements are Nielsen's and cover January-February each year:

	1962	1961	1960
Total day	five hrs.; 59 mins.*	six hrs.; four mins.**	five hrs.; 55 mins.
TIME SPAN		PERCENTAGE OF CHANGE	
6 a.m.—12 noon	—1%	+8%	—
12 noon—6 p.m.	—1%	+5%	—
6 p.m.—11 p.m.	—2%	—1%	—
11 p.m.—6 a.m.	0	+4%	—

* 2% less than 1961; ** 3% more than 1960.

If the Nielsen top 40 is used as a norm, the western still shapes up as a pretty reliable commodity of nighttime network tv.

SPONSOR-SCOPE took the 40 shows that led in the NTI for the **first two weeks of March,** applied them to the various types of shows that were on during that period and evolved the following batting averages:

CATEGORY	TOTAL	TOP 40	BATTING AVERAGE
Situation comedy	28	14	.500
Westerns	12	7	.583
Suspense-Crime	13	3	.230
Adventure	12	4	.333
Anthologies	10	2	.200
Aud. Partic.-Panels	6	4	.666
Variety	4	2	.500
Comedy	4	1	.250
Music	3	2	.666
Specials	3	1	.333

Note: No news-informational or sports series hit the top 40.

ABC TV feels that the tendency of medium-sized advertisers to spread their daytime budgets over more than a single network will be more pronounced than ever next season.

Favoring this pattern, contends ABC TV, is the fact that the advertiser not only **increases his reach and frequency** but snares hosts of the **lighter types of viewer.**

Three of the middleclass grade of advertisers that make use of a second daytime network are **Corn Products, Scott Paper** and **Vicks.**

Maybe it's a clue to why **daytime spot tv** hasn't been faring as well as nighttime: **the tv networks have been doing so well in daytime orders lately that they're unanimously predicting that by 15 July their daytime stock for the fourth quarter will be sold out.**

Lessening the supply of daytime is ABC TV's **withdrawal of five half hours a week.** ABC TV hopes to restore the strip in the fall, depending on the **condition of the daytime market** and the **availability of the right program.**

NBC TV had a fair share of fall daytime buying going for it last week, with the clients including Quaker's Puss 'n' Boots (Lynn Baker) and Hartz Mountain bird seed (Hartman) and Thomas Leeming (Esty).

Quaker and **Hartz Mountain** each will have **five minutes per week** for 26 weeks, while for **Leeming** it'll be **nine minutes a week.**

Leeming also bought another nighttime minute, making it two night minutes a week.

Don't expect ABC TV to disclose where its Father Knows Best reruns will be spotted in the afternoon until NBC TV ties the bows on the fall lineup.

To ABC TV Father is a sort of an **ace in the hole,** not to be flipped until **NBC TV confirms the establishment of a Merv Griffin variety show in the 2 to 3 stretch** (starting about 1 October) and the transfer of the **Loretta Young reruns to 3-3:30 p.m.**

The likely price tag on the variety newcomer is **$3,500 gross per minute.**

In the next NAB bulletin to station members they'll be a word of caution about the highly speculative nature of some of the distantly located subdivision offers that are being placed with advertising media.

The item, prepared by the **National Better Business Bureau,** will tell how broadcasters can get official information on such real estate developers.

Compton has taken a wholesale stand against any deviation from the unwritten standard of granting 15-minute product protection to spot tv users.

The agency recommended this as a policy for all future business to all its clients and **acceptance, according to Compton, has been unanimous.**

Involved is **not only P&G but a pretty sizeable user of spot, Alberto-Culver.**

(See SPONSOR WEEK, page 11, for details of P&G's support of agencies on issue.)

Agencymen who work closely with supermarket chains say that these retailers admit themselves trapped by the current consumer craze for merchandising stamps.

The nub of the supermarkets' plaint: we'll have to **go along with the onrushing fad until it runs its course,** but in the meantime **it's eating into our margin of profit.** Augmenting the profit squeeze: one **merchant outbidding the other in bonus stamps on certain shelf items.**

In the meantime also, the spiraling demand for stamps has been a rich harvest for advertising media.

Kellogg (Burnett) will go on for another season with its spot structure of cartoon halfhour strips for the youngsters.

The renewals have already gone out to the reps. At one time this investment was estimated at between **$6-7 million.**

Tv stations in quite a number of markets are making the toy industry an exception to the rule about not confirming contracts less than 30 days prior to starting date.

A reason they advance for the dispensation: it is imperative that toy manufacturers **inform jobbers and dealers of their advertising plans as long in advance as possible if they are to avoid creaming by their competitors.**

One of the exceptions: **DeLuxe-Reading Toys** out of the **Zlowe** agency. It's buying **half hours.**

Fashions in the length of commercials appear to be taking a new turn in spot radio.

Price and time of day have less to do with the change than the fact that **availabilities have become so tight in a few of the top markets.**

The stations in these markets have come to the conclusion that the only solution for this predicament is to **increase the number of commercials but without violating the NAB code on the standards of commercial time per length of program.**

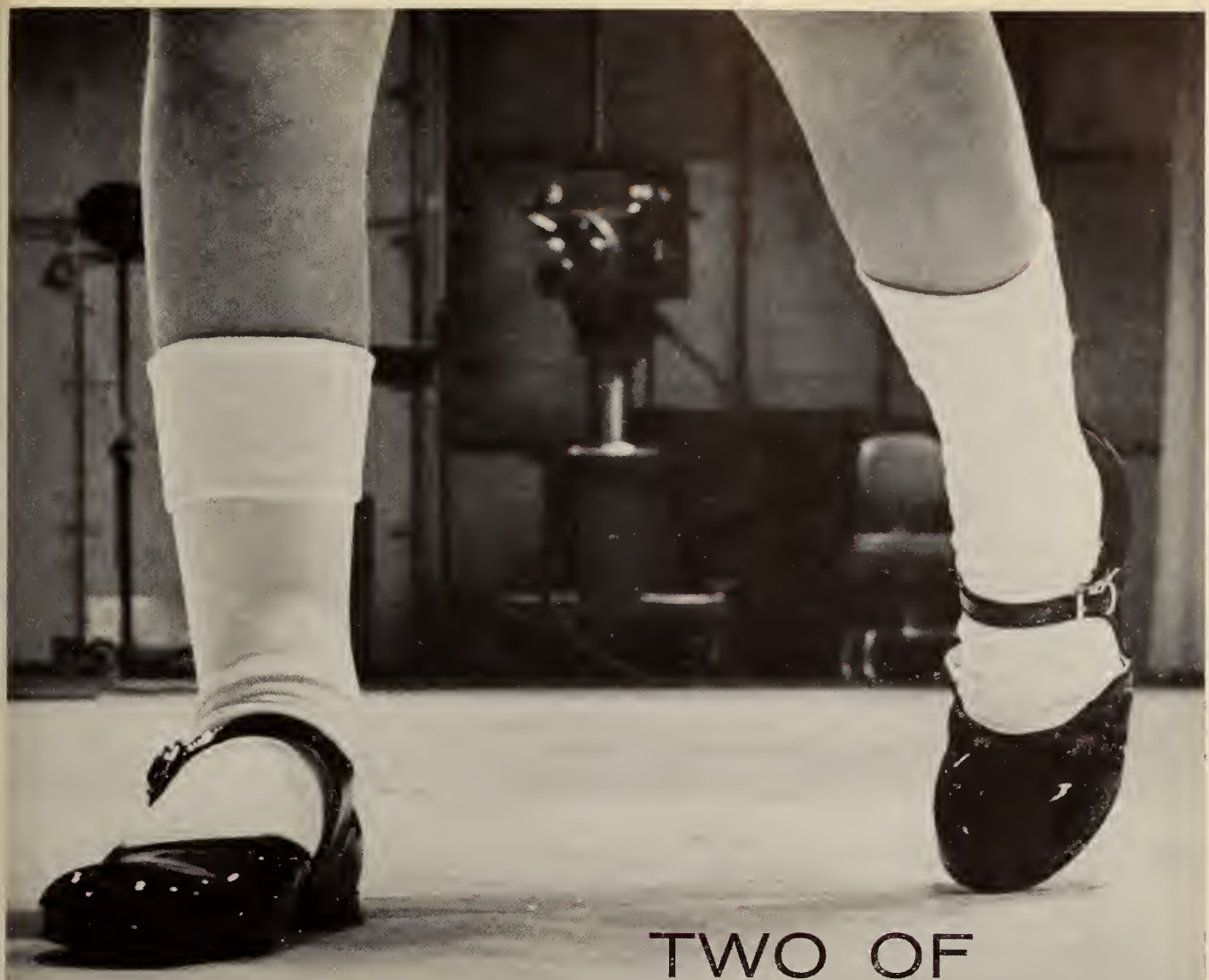
So the hint has been passed on to interested agencies that **30-second commercials** would be welcomed over the one-minute kind.

Reps for such stations with tight schedules say that a number of agencies have responded to the idea with alacrity.

Agency marketers in the beverage fields figure that with the good weather that the country's been having brewers and bottlers of soft drinks should have a banner year.

The consensus of those with suds accounts, contacted by SPONSOR-SCOPE, was that at the going barrelage rate plus the favorable weather **consumption should be up 3-4% on the year.**

For other news coverage in this issue: see Sponsor-Week, page 11; Sponsor Week Wrap-Up, page 52; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 68; and Spot Scope, page 60.



TWO OF 104,000 FEET

She came to see us last year . . . along with 52,000 other Carolinians. Just two little feet out of the 104,000 that walked into our studios. ■ Some were the feet of adults who came to watch live wrestling(1) or to dance on the Woody Hayes Open House(2). Others were the feet of youngsters who marched and played games with Cap'n Five(3). ■ After the show—like this little girl—they all go back home to keep on watching us. Having been right here with us, somehow they feel just a little closer to us now.

(1) Professional Wrestling / Sat. 5:30-6:30 PM
NSI Rating 21.5; 54,100 Homes

(2) Woody Hayes Open House / Sun. 5:00-6:00 PM
23,800 NSI Homes

(3) Cap'n Five / Mon.-Fri. 5:00-6:00 PM
47,000 ARB Homes; NSI Rating 23.5

NBC TELEVISION

WRAL-TV

CHANNEL 5

Raleigh-Durham, N. C.

Represented Nationally by H-R

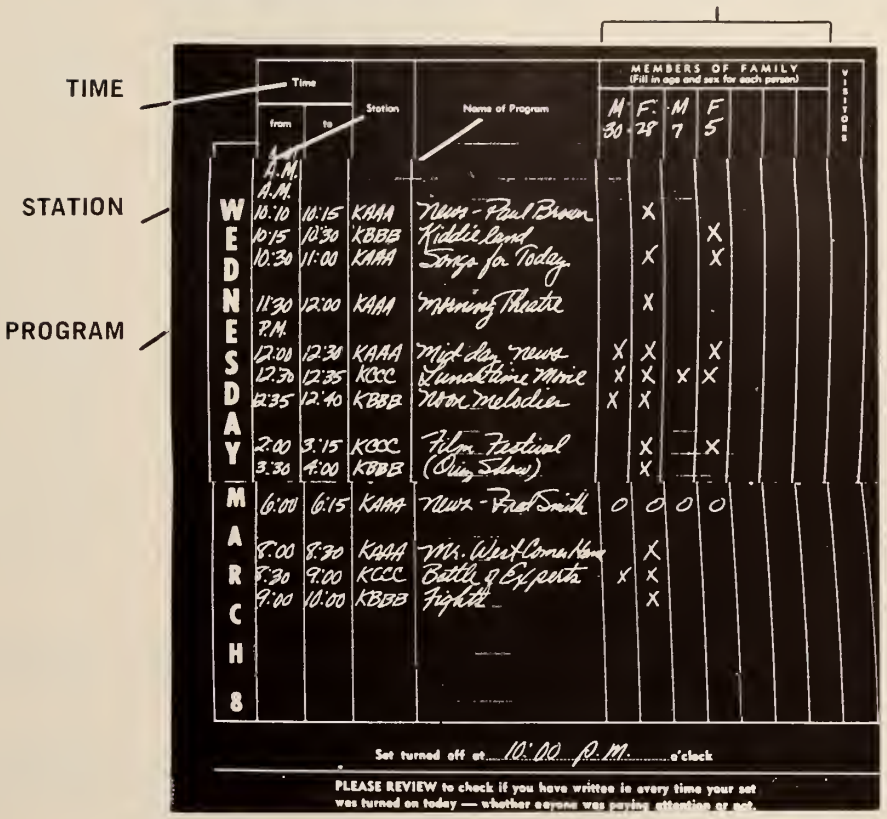


"It's a great party, Mrs. Williams." The mother in the background is one of the nation's adults, who receive and control 98% of the U.S. income. In the WBT 48-county basic area, adults receive and control most of the $2,690,786,000 worth of spending money...and WBT radio has the largest number of adult listeners. Clearly, the radio station to use for more sales is the one that reaches more adults... **WBT RADIO CHARLOTTE.** Represented nationally by John Blair & Company.

Jefferson Standard Broadcasting Company

Sources: U. S. Dept. of Commerce, Spring 1961, Area Pulse and Sales Management's Survey of Buying Power, 1960

Individual viewing record for each family member



DIARY of tv viewing in ARB's 1962-63 local market reports will be filled in by each member of family, with age and sex additional qualitative factors

SPONSOR COMPUTER REPORT NO. 4:

ARB'S new data puts admen into a 'qualitative quandary'

Advertisers, agencies and stations are entering another historic moment in the dramatic computer/qualitative data epic this week. They are seeing, for the first time, actual formats of a major research firm's audience expansion service.

The American Research Bureau has issued both a sample copy of its fall television market report ("The Yourtown television audience") and a descriptive booklet showing standard and summary page formats, etc., as well as arranged meetings with leading advertisers, agencies, and stations. Whether by brochure or personal presentation, industry executives are now face-to-face with additional demographic data and breakouts; in fact, not fancy.

For months, the idea of such research expansion

has been broadcasting's most contentious phantom. Brought sweepingly into the open by the seemingly insatiable appetite of computers (see SPONSOR, 29 January, 30 April, 21 May, 1962), this sleeping giant of an issue sprang to reality earlier this year when ARB announced its decision to include demographic breakdowns in its '62-63 reports. This week's unveiling of that expansion, and what it will mean, is certain to be an industry rouser. The extent of solid, practical agency interest in, and desire for, demographic breakdown, and/or the form it should take, is highly uncertain. The extent of station willingness to subscribe to these expanded services is yet to be determined. Qualitative measurement plans of the other research houses are still to be announced. The entire demographic issue is, if anything, more inflammatory than ever. It is in this unresolved picture, this blistering climate, that ARB's expansion program is released.

Here's what that program will include:

1. In addition to current categories (i.e. time, program, station, homes, metro rating, metro share and audience composition), the 1962-63 local market reports will provide, for all shows, the following qualitative data: total men, men 18-39, total women, women 18-39, teens 13-17, children, total columns for each category.

2. A summary book containing the complete data shown in the monthly local market reports, with—in addition—the following qualitative information appearing during sweep months, November and March, but not included in the basic pocket-piece:

November. Proportion of viewing homes by size of family—percent of homes viewing by 1-2, 3-4, 5-and-over members in the family; proportion of viewing housewives—percent of housewives, working and non-working.

March. Proportion of homes viewing by family type—percent of homes viewing by no child under 18, youngest child under 6, youngest child 7-17; education in two groups—percentage with no college, percentage with college.

3. A spot activity report (optional), being offered to advertisers and agencies for the first time; in essence, a semi-annual computer service for cost control and efficiency analysis.

4. A sales territory analysis, also optional, which will delineate for advertisers all data on a sales territory or divisional basis.

"The merger of CEIR and ARB,

New ARB formats now being studied by agencies, stations

	Station	Metro Share	Total Homes (00)	MEN		WOMEN		TEENS	CHIL-DREN
				Total (00)	18-39 (00)	Total (00)	18-39 (00)	13-17 (00)	(00)
MONDAY thru SUNDAY	WAAA	34	707	543	234	611	280	160	231
5:00 PM-7:30 PM	WBBB	40	869	399	187	360	198	418	835
Avg. SIU 32	WCCC	25	449	294	140	338	173	156	177
	TOTALS	99	2025	1236	561	1309	651	734	1243
7:30 PM-11:00 PM	WAAA	33	1162	880	268	1181	364	242	439
Avg. SIU 39	WBBB	34	1499	1131	334	1377	414	417	957
	WCCC	31	1267	1080	389	1323	461	211	388
	TOTALS	98	3928	3091	991	3881	1239	879	1784

DEMOGRAPHIC DATA and breakouts will be regular features of ARB's local market reports, as demonstrated in both the standard page format (above) and summary page format (below), which advertisers, agencies, and stations are seeing this week. Among "new" audience characteristics: total men, women; men, women 18-39; teens 13-17; childen

TIME/PROGRAM	Station	Total Homes (00)	Metro Rating	Metro Share	MEN		WOMEN		TEENS	CHIL-DREN
					Total (00)	18-39 (00)	Total (00)	18-39 (00)	13-17 (00)	(00)
8:00 PM										
Dan Raven/Angel	WAAA	569	10	20	328	117	262	169	161	218
Harrigan & Son	WBBB	897	14	28	449	139	423	189	286	856
Rawhide	WCCC	1181	25	50	966	454	740	494	233	572
SIU & Totals	ALL	2647	50		1743	710	1425	852	680	1646
8:30 PM										
Nanette Fabray	WAAA	593	11	19	273	68	493	148	71	282
Flintstones	WBBB	1567	31	53	1015	254	1221	294	527	2109
Route 66	WCCC	777	17	29	685	315	870	374	113	202
SIU & Totals	ALL	2937	59		1973	637	2684	816	711	2593

and the addition of CEIR's high-speed computers," says Jack L. Gross, head of ARB's New York office, "make it both physically and economically possible to expand our present services and supply qualitative data which we feel answers the requests and needs of industry people who wish more accurately to define the television audience."

This statement is a prelude to ARB's explanation to the industry of its expansion plans, as well as the introduction to a description—prepared expressly for SPONSOR—of the background to, and justification of, the inclusion of demographic data in local market reports. It should be noted here that ARB has told SPONSOR that some of the criticism by reps and others of its previously-announced plans, which SPONSOR reported on in our last two computer/qualitative data articles (30 April, 21 May), has caused considerable misunderstanding of both its aim and method of operation. SPONSOR is happy, therefore, to be able to give ARB this opportunity to report on its activities to the industry at large, and the next several paragraphs constitute that report.

From ARB:

Background. We believed that the broadcast industry needed and wanted demographic data. This was impressed upon us by the great number of verbal and written requests which we received from advertisers, agencies, and stations, as well as from the interest expressed in trade magazines, and in the press. We were influenced, too, by newly-developed research techniques.

Test markets. With sufficient indication of need in our favor, we began to test this concept. Two reports were issued: one in November 1961—the Salt Lake City-Ogden-Provo report; the other in January 1962—the New York television audience profile. These reports broke down the tv audience in a complete and comprehensive manner.

Reaction. We found the reaction to these test reports highly favorable. Many indicated that this was the kind of report which would pinpoint aspects of the market most important to advertisers, agencies, and stations. It provided a more scientific basis for media decision, programing, promotion, and budget allocations. We found the general consensus of opinion to be: more demographic data should be a regular feature of ARB reports.

Material placement. The major question in our minds, however, was *where* this additional data should be shown. Because of size, we had assumed it might best be printed in our summary book. Meetings were held with major agencies to decide this point. All of these agencies indicated that it was necessary for them to have definitive data on which to make sounder, more efficient buys daily, at the precise time a buying decision is made. Otherwise, they said, the data could be used only as a test or check of the decision, not as part of its formulation. Recognizing, then, the immediate utility value of this material, we decided to include demographic data in each pocketpiece for local market service. Other breakouts, of less immediate use, were to be included in the summary book.

Application and advantages to advertisers and agencies. To the advertiser and agency, this additional qualitative data will mean a more definitive and complete breakdown of the viewing audience, a more accurate basis for the allocation of an advertising budget, a more reliable manner in which to fulfill marketing goals, and a sounder way in which to compute cost efficiencies. Advertisers have long realized that "coverage" alone is not enough, that the "right" audience must be reached for a particular product, and that each product has a specific appeal to



Nielsen: 'We have found no widespread industry mandate'

At press time, SPONSOR *was able to secure this important qualitative data statement by Henry Rahmel, exec. v.p., media research div. mgr., A. C. Nielsen*

SOCIO-ECONOMIC audience breaks based upon inadequate research can do more harm than good. ..Dr. William Madow gave emphasis to this fact in his ASA remarks on the "Madow Report" when he stated:

". . . many apparent differences of ratings . . . and many apparent trends in ratings are, in fact, just results that could occur by chance. ..Where samples are small . . . there is greater likelihood of error . . . we (the Madow Committee) should like to point out that the statistical defects of the rating surveys are likely to have a much more serious effect on the so-called qualitative information, namely, age, sex, size of family, income level, and other demographic characteristics, than on the ratings themselves."

It scarcely seems necessary to point out that interest in demographic information cannot negate essential fundamentals: samples should be sound, both in terms of size and composition, and response-errors should be minimal for both audience and family data. We're familiar with the technical difficulties involved since we've been producing demographic data nationally for the last 20 years.

We are actively seeking, but so far have not found, a widespread industry mandate and willingness to pay for demographic information in station-audience reports.

If and when industry interest becomes clear in terms of data types, frequency of reporting, day-to-day applications, and financial support, we will offer optional reports as supplements to the Nielsen Station Index and allow the marketplace to determine our future course.

different audiences. Demographic data helps pinpoint the exact market an advertiser wants, in an accurate way, and assures that the right audience is exposed to *that* product which they are most likely to buy and use. Agencies, on the other hand—whose task it is to plan a campaign and reach the marketing objectives of their client—can use this material in their daily timebuying operation, optimizing the advertising budget at their disposal. In addition, the combined pocketpiece and summary book information will supply a basis on which to review their buys and compute their cost efficiencies.

Application and advantages to stations and networks. We see the inclusion of qualitative data as a new tool for both promotion and sales for networks and tv stations. It can provide them the proof of their efficiency and audience reach, making the job of selling time easier. There will be scientific backing for matching the audience with the product being sold, guaranteeing a timebuyer a potential audience. If programming appeals to women between the ages of 18-39, the station can guarantee a good efficiency for an advertiser wishing to reach that particular audience. If children's programming is the forte of a time slot, advertisers trying to reach this market will be more eager to sponsor or participate in the program. Likewise, a change in programing, and a subsequent change in audience, will be reported by ARB, thus increasing the appeal to another agency or another product. These new dimensions of the tv audience, in fact, could well signal a new concept in selling station time. It is also important to recognize that this new era, and new scientific techniques, will make further demands on stations, in order that advertising dollars work harder, do more, be more effective. Stations will now be able to make better use of marginal time periods, for example, for they can be made highly attractive by pinpointed selectivity. We feel we are providing stations with an important new tool, by which they can promote selected strong points and make both inter- and intra-media comparisons.

Cost. Moderate cost adjustments for services will be made this year. However, they are not necessarily due to the increased data. Rather, they are the result of improved facilities, techniques, quality controls, etc.



CONSOLE controlling CEIR 7090 computer, tabulating data for a report, is examined by ARB and CEIR personnel. High-speed computers made it possible to extend services, says ARB

In addition to its expanded local market services, ARB is offering two new "management tools," a spot activity report (SAR) and a sales territory analysis. These are made possible, says Gross, because of CEIR-ARB's expanded computer facilities (CEIR is converting its existing IBM 7090 electronic computer systems to the more powerful 7094 configurations, and is scheduled to receive in October one of the first new systems delivered as 7094).

Spot activity reports, "directly answering the specific demands and needs of advertisers and their agencies," will list and itemize all spots for a brand within a given market. They will identify the spot, show its cost, rating, homes reached and efficiency, in terms of cost-per-1,000 or homes-per-$100. The computers will have all of this data on magnetic tape. It will be fed a list of spots an agency has bought for a particular brand for a month. At the end of that month, all data pertinent to those spots will be summarized. The spots can then be ranked in terms of increasing or decreasing efficiencies, by market, thus allowing a buyer to substitute for the least efficient spots any others made available to him.

"Prior to computers," says Gross, "this was a hand operation, laboriously done. EDP (electronic data processing) now makes it available faster and cheaper. A summary of spot activity, for example, will now be available in hours."

The sales-territory analysis is the delineation of all data on a sales territory or divisional basis. It is designed primarily for those national advertisers "more interested in the results of a tv sales campaign within a sales territory or sales division, rather than in individual markets." It will identify the total number of homes reached by network show, by local show, by spot activity, by combinations of any of these. In addition, the analyses will show gross homes reached, unduplicated homes reached, frequency and distribution of homes reached by exposure to 1, 2, 3, etc., types of television activity, net commercial impressions by both gross and net, etc.

(Please turn to page 47)



UNDERWRITING tv series. Herman Pressler (l) v.p., public relations, Humble Oil, presents check to Warren Kraetzer, v.p., development, NET

ETV GETS BIG BUSINESS BOOST

'The 4th Network,' with its fast growing educational tv service, has lined up impressive roster of underwriters, including IBM, Humble Oil, and American Cyanamid

A notion afloat about big business and its supposedly scornful attitude toward educational television is rapidly going down the drain. The persistent thought that business leaders want little or no truck with etv is now consigned to the cellar along with the New York Mets.

Developments occurring at the National Educational Television and Radio Center, more familiarly dubbed NET, have convinced observers that it is high time to entomb the faulty notion that large corporations are primarily interested in the profit motive and, furthermore, don't give two hoots about furthering the knowledge and understanding of their endeavors among etv viewers.

Without vhf outlets in a handful of large population centers, including Los Angeles, NET now reaches some 20 million vhf homes or about 50 million viewers via its 67 affiliated stations. Though NET has no wire or microwave links with its locally owned-and-operated non-commercial affiliates, it is a bona fide network programing with as much professional elan as ABC, CBS, or NBC. Its claim to being the nation's "fourth network" appears justified. It provides some 10 hours of programing every week in the year to member stations.

NET has come up with proof-positive that giant industry is hep to etv and its infinite virtues and that there is indeed a hot romance brewing between these two significant elements. NET's vice president for development, Warren A. Kraetzer, told SPONSOR last week that one-third of its 1962 operating budget, or better than $1 million, stemmed from underwriters, among them the nation's most potent, far-seeing corporations.

The rise has been nothing short of



CORPORATION underwriters hail etv programs. Dr. Charles DeCarlo (above) director of education, International Business Machines, and (below) John Ford, director of public information, American Cyanamid Co.



phenomenal. In 1959. corporations and associations gave NET $400.000 for programing services. In 1960, the figure remained the same. It jumped to $750,000 in 1961. The future is even brighter. Kraetzer said some $3 million in proposed projects are now under consideration by potential underwriters.

"Underwriting NET's distinctive and exciting programing makes good sense to any responsible corporation," Kraetzer told SPONSOR. "This investment is not only fine public service—it is also rewarding public relations. Such companies have, are, and will receive the deserved acclaim of a significant and appreciative audience."

Moreover, there has been warm and affectionate response from ad agencies. John F. White. president of NET. told admen recently that he was well aware that every responsible advertising agency is interested in anything that is *good* for its client. "And we believe that NET would be good for many of your clients." White said. "By helping us—that is by underwriting a NET series—the client can greatly help himself."

It is now obvious to a number of American industrialists that it is more than mere status-symboling to invest a portion of their funds in educational television programing. Underwriters of NET programs have learned almost immediately that their alliances with non-commercial tv producers have afforded them eracker-jack opportunities "for fine public service and the immense public relations value in that service," as White put it.

The list of underwriters is indeed a conspicuous one. It is a glittering roster of the nation's blue chip companies, among them International Business Machines, Humble Oil and Refining Company, American Cyannamid, Mead-Johnson, World Book Encyclopedia, Time. Inc.. and Rand McNally. Under FCC regulations NET is able to credit the underwriter of a series at both the beginning and the end of each program.

Industry and professional organizations as well as government agencies have made grants to NET. These underwriters include the American Medical Assn., National Assn. of Manufacturers. National Aeronautics and Space Administration, National Science Foundation, AFL-CIO, and many others.

What is the nature of the programs these underwriters are paying for and what moneys are involved in

the production of these programs?

As White and his colleague, Kraetzer, have pointed out, there is no broadcast time charge. Nor are there commissions or fees for Madison Avenue advertising agency men who might recommend that their clients invest in educational television.

In other words, there is no infernal rate card to decode, nor are there costs-per-1,000 figures for harassed media departments to decipher before launching a media mix. Program costs vary, depending on format. They might be anywhere from $7,500 to $30,000 for each program. A professionally produced series of 12 or 13 shows could be brought in for approximately $200.000. Said White: "We are not committed to the 13-week cycle; we feel that a subject area should be developed to its maximum effectiveness, whether it requires four programs or 40." NET's programs, like those in commercial broadcasting, are fashioned in the regular program length and, like any professionaly operated commercial venture, begin and end on time.



THERE is healthy and growing relationship between industry and etv, says John F. White, pres., National Educational Tv & Radio Center

IBM, for example, has underwritten eight program series entitled *The Computer and the Mind of Man* which analyzes the nature, application, and implication of the modern computer. The series examines the

(*Please turn to page* 47)

Education network consists of sixty-seven affiliated stations

ALABAMA
Birmingham, WBIQ, ch. 10
Cheaha State Park, WCIQ, ch. 7
Dozier, WDIQ, ch. 2
Montgomery, WAIQ, ch. 26*

ARIZONA
Phoenix, KAET, ch. 8
Tucson, KUAT, ch. 6

CALIFORNIA
Sacramento, KVIE, ch. 6
San Bernardino, KVCR-TV, ch. 24*
San Francisco, KQED, ch. 9

COLORADO
Denver, KRMA-TV, ch. 6

DISTRICT OF COLUMBIA
Washington, WETA-TV, ch. 26

FLORIDA
Gainesville, WUFT, ch. 5
Jacksonville, WJCT, ch. 7
Miami, WTHS-TV, ch. 2
Tallahassee, WFSU-TV, ch. 11
Tampa, WEDU, ch. 3

GEORGIA
Athens, WGTV, ch. 8
Atlanta, WETV, ch. 30
Waycross, WXGA-TV, ch. 8

ILLINOIS
Carbondale, WSIU-TV, ch. 8
Chicago, WTTW, ch. 11
Urbana, WILL-TV, ch. 12

IOWA
Des Moines, KDPS-TV, ch. 11

KENTUCKY
Louisville, WFPK-TV, ch. 15

LOUISIANA
New Orleans, WYES-TV, ch. 8

MAINE
Augusta, WCBB, ch. 10

MASSACHUSETTS
Boston, WGBH-TV, ch. 2

MICHIGAN
Detroit, WTVS, ch. 56
East Lansing, WMSB, ch. 10

MISSOURI
Kansas City, KCSD-TV, ch. 19
St. Louis, KETC, ch. 9

NEBRASKA
Lincoln, KUON-TV, ch. 12

NEW HAMPSHIRE
Durham, WENH-TV, ch. 11

NEW MEXICO
Albuquerque, KNME-TV, ch. 5

NEW YORK
Buffalo, WNED-TV, ch. 17
New York City, WNDT, ch. 13*
Schenectady, WMHT, ch. 17*

NORTH CAROLINA
Chapel Hill, WUNC-TV, ch. 4

OHIO
Athens, WOUB-TV, ch. 20*
Cincinnati, WCET, ch. 48
Columbus, WOSU-TV, ch. 34
Oxford, WMUB-TV, ch. 14
Toledo, WGTE-TV, ch. 30

OKLAHOMA
Oklahoma City, KETA-TV, ch. 13
Tulsa, KOED-TV, ch. 11

OREGON
Corvallis, KOAC-TV, ch. 7
Portland, KOAP-TV, ch. 10

PENNSYLVANIA
Philadelphia, WHYY-TV, ch. 35
Pittsburgh, WQED, ch. 13
Pittsburgh, WQEX, ch. 16

PUERTO RICO
Mayaguez, WIPM-TV, ch. 3
San Juan, WIPR-TV, ch. 6

SOUTH DAKOTA
Vermillion, KUSD-TV, ch. 2

TENNESSEE
Memphis, WKNO-TV, ch. 10
Nashville, WCDN-TV, ch. 2*

TEXAS
Austin-San Antonio,, KLRN, ch. 9*
Dallas, KERA-TV, ch. 13
Houston, KUHT, ch. 8

UTAH
Ogden, KWCS-TV, ch. 18
Salt Lake City, KUED, ch. 7

VIRGINIA
Norfolk, WHRO-TV, ch. 15

WASHINGTON
Lakewood Center, KPEC-TV, ch. 56
Pullman, KWSC-TV, ch. 10*
Seattle, KCTS-TV, ch. 9
Tacoma, KTPS, ch. 62

WISCONSIN
Madison, WHA-TV, ch. 21
Milwaukee, WMVS-TV, ch. 10

*Soon to go on air.



Look Dad—the Timebuyer's Twist!

SPONSOR spoof tells how young Madison Avenue timebuyer at Mashie, Slice, and Niblick invents the Twist and climbs from mail room clerk to agency vice president

"It was Chubby Checker, I tell you!"

"No, no! It was started by some other guy in some place over around Times Square called The Peppermint something—"

"Look, you wanna bet? I shay it was Chubby Checker!"

It was not the policy of Raoul the bartender to involve himself in debates between patrons. He had his glasses to polish and his lemons to squeeze and it was to these chores that he usually applied himself when the forensics started. Years of service behind the bars of some of Manhattan's more posh East Side oases, plus a bash on the beak several weeks before had taught him that the role of arbiter is often a thankless one. But now this pair of customers had touched upon a subject on which Raoul considered himself an authority. So he interrupted.

"You're both nuts." he began tactfully. "Because I happen to *know* who invented the Twist."

Since no bash on the beak was forthcoming. Raoul was encouraged. "The Twist," he went on, "was invented right here on Madison Avenue by a young timebuyer—whom I have had the pleasure of serving on many occasions—by the name of Clive Shrug."

"Wash a timebuyer?" asked the one man.

"Shrug? Clive Shrug?" mumbled his friend. "Never heard of him."

"I daresay not," said Raoul. "The affair's been pretty well hushed up. But I can tell you this: The Twist is only the shortened name for the dance young Shrug invented. Originally, here on the Avenue, it was called the Timebuyer's Twist."

"You don't shay so!" said the one patron.

"Yep, Dad — the *Timebuyer's* Twist," said Raoul. "And it actually began at Brooks Brothers where Clive Shrug had gone to get measured for his first Ivy League suit. Clive was ticklish."

"Well, well, well," said the patron with such a display of interest that he fell off his barstool. When he was reperched, and the pair of them settled quietly again behind their double scotches, Raoul unfolded the whole story:

Clive Shrug had come to the advertising agency of Mashie, Slice & Niblick (Billings: $1.5 million if you counted the $1.4 million cat food account it always expected to lose before nightfall) from a small and all-but-unknown Western college. Vice president Niblick himself had hired Clive for the mail room because he felt it had become top-heavy with Harvard men.

As a boy, Clive Shrug could watch a freight train go by at eighty miles an hour and memorize the numbers on every car—in the order of their passing. He was, in short, a whiz at numbers. When this peculiar talent came to light at the agency, Clive was promoted horizontally from mail-room to media where he was made assistant timebuyer on that cat food account.

It was then that Clive decided he needed an Ivy League suit. He went shopping on his lunch hour.

Since ticklishness is a phenomenon, it would be hard to explain exactly what happened there in the Brooks Brothers fitting room without resorting to a medical encyclopedia. But something the tailor did with the chalk or the measuring tape or something seemed to touch off a hidden spring in Clive which caused him to twitch violently.

"Hold still," the tailor commanded.

"I can't help it," said Clive. "I'm sensitive."

Unhappily, the sensitivity did not abate even after the fitting was over; it had become a permanent thing. Clive went twitching and squirming all the way back to MS&N.

His gyrating, however, caused only a small stir at the agency. The receptionist guessed that he had been stung by an insect. Media Director Millicent Freem put it down to a simple case of ill-fitting underwear, while Ivar Gneiss, the radio/tv v.p., supposed that young Clive had been to Vic Tanny's gym and had stayed too long in the vibrator. But since MS&N was the sort of creative shop where every team member lived daily in fear of being handed the pink slip, nobody dared to take time out to comment. Besides, when Clive was seated at his desk, the twitching let up; it was only when he was on his feet that he shook, rattled, and rolled.

That night he was obliged to be on his feet a lot. For Clive attended his first timebuyers' party, thrown by an out-of-town station which had suddenly found itself with several extra daytime minutes to sell. At such functions hardly anyone ever sits down for fear of having to listen to a pitch or watch a presentation.

It was here that Clive met a striking young lady in station promotion. She fetched him a drink from the bar, but when he tried to receive it he found he couldn't catch hold of the glass. The twitching and twisting had set in again. From his knees up, Clive appeared to be acting out a charade of a Waring blendor gone out of control, while underfoot, it seemed he was crushing invisible ants. To hand over a glass of liquid to one in such an active state is next to impossible, and when the young lady in station promotion tried, she soon found herself twisting right along with Clive. She rather liked the sensation. By coincidence, their movements fitted perfectly the beat of the taped musical score which backed up the presentation being delivered by

(*Please turn to page* 50)



IF NEWS

Broadcasters in Detroit came through in grand style to feed news during recent month-long newspaper strike

Distressed over the hardships of having Detroiters struggle along without news columnists or the intrigue of Dick Tracy during the recent month-long newspaper strike, Representative Martha Griffiths (D.-Mich.) was moved to address Congress, deploring the tribulations of newspaperless "uninformed peoples." Her speech sparked a bit more action than she had obviously anticipated.

For one thing, it aroused a bit of collective ire from Detroit radio and tv stations who went all out—some more than doubling their usual efforts—to round up and feed Detroiters every available scrap of news both local and national.

For another, it brought her a written rebuke from Walter Patterson, Knorr Broadcasting executive vice president who, in a subdued but nontheless emphatic manner, summed up the efforts expended in those directions not only by his own Detroit outlet—WKMH—but of fellow broadcasters in that area.

Still another: NAB president LeRoy Collins, having received a copy of Patterson's letter along with an AP dispatch reporting Congresswoman Griffiths' speech, sent a letter of commendation to Walter Patterson which contained, in part, these comments: "I want to compliment you on the very thorough documentation contained in the letter. It represents a very comprehensive and objective commentary on the vital role which radio plays in our daily lives."

Collins' note to Patterson also made reference to these remarks



COUNTLESS hours were spent on phone rounding up every bit of news during newspaper strike by Carl Cederberg, WJBK-TV, Detroit, news dir.

IS WHAT YOU WANT, ASK RADIO

made by Kansas Congressman William B. Avery following Congresswoman Griffiths' talk: "Will the gentlewoman not agree with me that the some 20-odd broadcasting facilities in the Detroit area have been doing a splendid job insofar as disseminating news insofar as they are able to do so?" Collins concluded his letter to Patterson by informing him that he (Collins) had sent Congressman Avery a note thanking him for his support of the broadcasting industry.

What started the whole thing was this heated declaration by Representative Griffiths: "Today, Detroit has been without a daily newspaper for 26 days. Do you know what it is like to live in a great metropolitan city without a daily newspaper? I'll tell you. It is not just that we don't know who the new president of Columbia is; we don't even know Kaline's batting average. Nobody knows what Dick Tracy is doing. We have forgotten the exact hour *Gunsmoke* comes on. We are struggling along without personal advice from Ann Landers, or a diagnosis of the world by Walter Lippmann. They might as well have withheld all of the Pulitzer prizes. We don't know who won any of them. We have no idea whether to buy or sell. No financial pages. Nobody tells us what our neighbors are griping about—no letter box. Politics is hot in Michigan this year, and we don't even know what the candidates are saying about each other. If you die in Detroit, the undertaker attends the funeral. Nobody else even knows you are dead."

Obviously the remarks uttered by Representative Griffiths which rankled broadcasters the most were these: "The great national pastime of shopping is slowed down. No ads to lure the customers. Thus, the business cycle slows."

Patterson, in his reply to the Detroit Congresswoman, aside from pointing out "we do carry ads to inform the prospective customers," supplied her with these enlightening facts:

1) "With approximately 98% of the homes, and almost as many automobiles having radios, those interested would know who the new president of Columbia is."

2) "Many Detroit area stations are affiliated with national networks from which they get regular on-the-spot national news coverage and most stations broadcast the stock market reports regularly.

3) "With two stations in the Detroit area broadcasting every Detroit Tigers' baseball game, those interested know not only Kaline's batting average, but every other player's average, and they hear them make that average at the moment of the play.

4) "Whether for better or for worse, a great percentage of our broadcast news of Michigan does concern what the candidates are saying about each other."

Patterson's letter also reported other information usually programed by radio stations regularly, such as news of concerts, theaters, lectures, etc. Also live reports of national events such as the President's news conferences and the recent orbital flights.

Patterson pointed out that while WKMH normally broadcasts 24 newscasts per day, at the outset of the newspaper strike the station added 36 newscasts daily to the schedule. "Half of all our newscasts are local (what's happening to our neighbors right now)" he said, "the other half national and international in their scope."

Other Detroit stations, namely WJBK (AM & TV), WWJ (AM & TV), WXYZ (AM & TV), CKLW (AM & TV), WJR, WCAR and others, added news coverage during the newspaper strike in Detroit. Together, they filled the air waves with reports that kept the populace informed 1440 minutes each day during the 30-day strike.

While none of the broadcasters made any effort to track down Dick Tracy or felt it necessary to abide by Ann Landers' romantic slide-rule, one radio station did air an obituary column each night for the duration of the newspaper strike.

Every evening at 11:15 WWJ (despite possibilities of commercially tying in an undertaking firm or two) did a sustaining 15-minute obituary of the air show. And aside from expanding its regular newscasts—in

(*Please turn to page* 67)



'NEWSPAPER of the Air,' presented by WWJ-TV, Detroit, had Detroit *News* assist. state edit. Boyd Simmons airing news reports



'NO INFORMED public will question how uninformed their daily lives would be without radio,' replied Walter Patterson (above) v.p. Knorr Broadcasting, to Congresswoman's talk

NBC HITS TvAR 'TILT' STUDY

Network claims station rep firm overstated coverage of the top 20 market stations in January presentation

Web sets out to 'level the slant' in 'tilt' study, calls attention to low-cost to advertisers in top 20 markets

When TvAR six months ago released a presentation claiming that the networks fall short of—or "tilt" away from—reaching their audience potential in the top 20 markets, the webs collectively shrugged, apparently convinced that if they just kept quiet the "pesty thing" would go away and nobody would get stung.

But increased buzzings in the ears, emanating from other station rep firms, the most recent of which was Blair, has cracked the networks' composure, and NBC has been annoyed sufficiently to slap at the first tormentor with a research bulletin refuting the TvAR study as "slanted."

The TvAR study (see SPONSOR, 22 January 1962), entitled, "Tilt, the After-Math of Network Television," said in essence: The top 20 markets contain 55% of all U. S. tv homes.

Ergo, the average show should get about 55% of its audience (not to be confused with rating) from the top 20, TvAR noted. Some might get more, some less; but the top 20 share should average 55%.

A TvAR spokesman said, "Fully 62 of 65 nighttime programs we checked received less than 55% of their national audience from the 'top 20' tv markets. Almost half—31—of the 65 programs get only 35 to 45% of their audience from these areas."



ALFRED HITCHCOCK'S show is one of 65 programs being used as ammo in a bombardment of audience-survey statistics between NBC and TvAR. Network says rep's 'tilt' study is 'slanted'

Its corporate blood-lust up, NBC had its audience measurement division go to work on that study. The result is a report of its own called "Leveling Out the Slant in the TvAR Tilt Study."

"An average of the 65 programs included in the TvAR list indicates that the top 20 deliver 46% of the total audience of these programs—33% is delivered in counties which form the metropolitan areas, the balance of 13% goes to outside areas," NBC claims.

These figures, including the breakdown into metro and outside areas, were derived by NBC from ARB's local rating reports.

Thus NBC operates with a magic number of 46%, compared to TvAR's 55%. Furthermore, the NBC report breaks down TvAR's 55% into 36% in metro areas, leaving a balance of 19% for outside-area coverage.

From this the NBC study concludes that "TvAR's contention that network audiences tilt away from major markets is therefore simply the result of overstating the coverage of these markets in the outlying areas."

The crux of NBC's refutation is that the 55% figure is an overstatement of coverage of the top 20 market stations. After referring to the low cost to advertisers on stations in the top 20 markets, here is what the network's research bulletin said:

"Another weak point in the TvAR study is their claim that the top 20 markets cover 55% of the tv homes. Their coverage, based on *Television* estimates, includes all tv homes in any county where *any local station* has 25% weekly audience.

"Such a broad definition naturally includes many fringe counties where the signal from these stations is of poor quality and therefore many homes are not really able to watch the station.

"Also, no single network has the best station in every market, so each individual network's coverage would be less than 55%. For example, NBC's effective coverage with these markets is 48% of all tv homes, based on NCS #3.

Outside areas called bonus in NBC's refutation of TvAR study

Program Audiences	Total area	Metro areas	Outside areas
Average—65 programs	**46%**	**33%**	**13%**
I'VE GOT A SECRET	35	23	12
BONANZA	37	25	12
TALL MAN	37	26	11
ROUTE 66	37	25	12
TALES OF WELLS FARGO	38	28	10
NATIONAL VELVET	38	25	13
WAGON TRAIN	39	27	12
LARAMIE	40	28	12
BACHELOR FATHER	40	29	11
RAWHIDE	40	27	13
MAVERICK	40	30	10
ANDY GRIFFITH	41	29	12
DENNIS THE MENACE	42	29	13
HENNESEY	42	31	11
RED SKELTON	42	30	12
OUTLAWS	42	30	12
PETE & GLADYS	43	32	11
DANNY THOMAS	43	30	13
DOBIE GILLIS	43	31	12
HAVE GUN, WILL TRAVEL	43	32	11
CHEYENNE	43	30	13
RIFLEMAN	43	31	12
REAL McCOYS	44	30	14
PRICE IS RIGHT	44	30	14
PERRY MASON	44	32	12
TO TELL THE TRUTH	44	31	13
ED SULLIVAN	46	34	12
U.S. STEEL HOUR	45	33	12
ARMSTRONG CIRCLE THEATRE	45	33	12
GUNSMOKE	45	33	12
FIGHT OF THE WEEK	45	33	12
JACK BENNY	46	34	12
FATHER KNOWS BEST	46	33	13
LAWRENCE WELK	46	32	14
GARRY MOORE	46	33	13
DONNA REED	47	32	15
MAKE THAT SPARE	47	36	11
G.E. THEATRE	47	33	14
WHAT'S MY LINE	47	35	12
CHECKMATE	47	35	12
BELL TELEPHONE HOUR	47	33	14
ALFRED HITCHCOCK	47	34	13
PERRY COMO	48	34	14
LAWMAN	48	34	14
SHIRLEY TEMPLE	48	35	13
OZZIE & HARRIET	48	35	13
MY THREE SONS	49	35	14
WALT DISNEY	49	34	15
THRILLER	49	37	12
DETECTIVES	49	36	13
SING-ALONG	49	35	14
CANDID CAMERA	49	36	13
TWILIGHT ZONE	50	38	12
EYEWITNESS	50	37	13
77 SUNSET STRIP	50	37	13
FLINTSTONES	51	36	15
LEAVE IT TO BEAVER	52	37	15
SURFSIDE 6	52	37	15
CBS REPORTS	49	36	13
ADVENTURES IN PARADISE	53	38	15
HAWAIIAN EYE	53	40	13
UNTOUCHABLES	53	40	13
NAKED CITY	58	44	14
ROARING 20's	58	45	13
BUGS BUNNY	58	40	18
Coverage of all tv homes	**55%***	**36%**	**19%**

**55% is TvAR's figure. 36%, 19% and other figures in table were derived by NBC through ARB. Table shows % of full network audience provided by top 20 markets.*

"Another example of TvAR's overstatement of the coverage of these stations is in audience delivery in the metropolitan areas, where all stations provide excellent service.

"Of course, these stations also effectively serve many counties outside the metropolitan area but the individual county audience figures are not available.

"The metro areas of the top 20 markets contain 36% of all tv homes.

"Since TvAR claims that these stations cover a total of 55% of all tv homes, they are claiming coverage of an additional 19% in the outlying areas."

The accompanying table, NBC claims, "shows the individual program audiences in total, as reported by TvAR, and broken out into the metro and outside area audience. This reveals that no program has an audience as high as 19% in the outside area, only one has 18% and all others have 15% or less."

As to cost, the NBC bulletin points out that "one major factor overlooked by TvAR is that the rates of these stations account for only 36 to 38% of the full network costs.

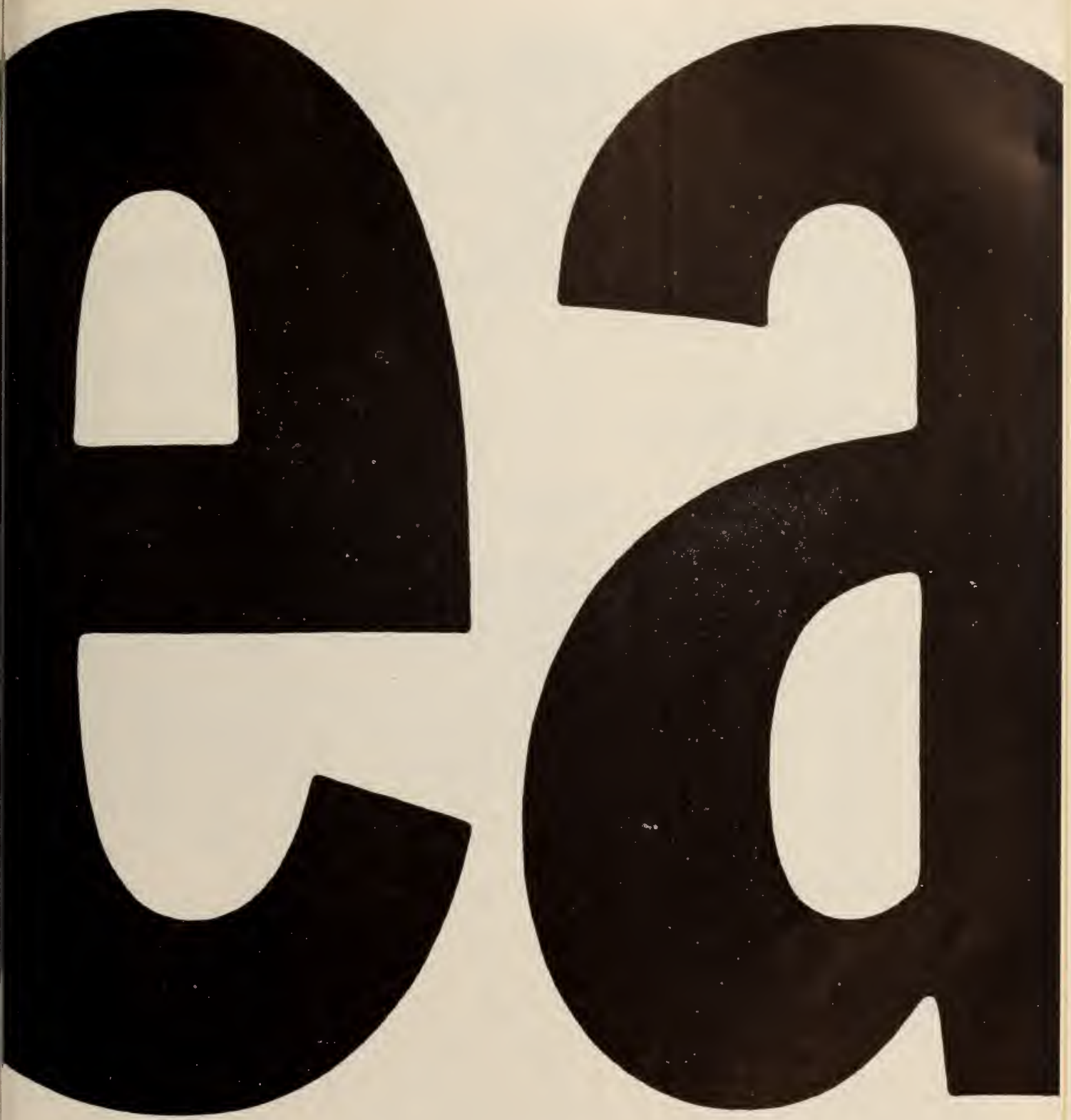
"As of 1 February, NBC's top-20 rate is $51,750, compared to the full-network rate of $136,605; CBS rates are $51,590 and $135,940, and ABC's

(*Please turn to page 67*)

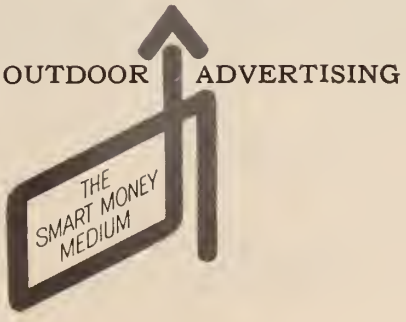


looking for a big one?

They don't come much bigger than Outdoor advertising! In fact, Outdoor might just be the big idea you've been looking for to make you look bigger in your client's ever-watchful eyes. When his message goes outdoors, it's up there big and bold in glorious color, larger than life. It's right out in the marketplace where everybody can see it (research shows 94% of car-owning families see your poster 21 times each month!) The impact is sensational, the exposure is tremendous and



best of all, the cost is low. Outdoor advertising actually costs one-tenth to one-fifth as much as most primary media! Away from the crowded printed page and overloaded airwaves, your client's message always gets "preferred position," just three minutes away from the cash register. Outdoor is truly the marketer's medium. Call your Outdoor advertising representative or local plant operator—he's full of ideas about how you can use Outdoor imaginatively. Get the idea?



here's

the "Gist"

of the Twist!

HARTFORD'S "OFFICIAL" MUSIC STATION

with Comprehensive Appeal!

WPOP

Phillip Zoppi
V.P. & Gen'l Mgr.

Adam Young, Inc.
Nat'l Rep.

Media people
what they are doin
and sayin

TIMEBUYER'S CORNER

Hicks & Greist, with Stan Newman the new v.p. and media director, has reorganized its media department and switched to the all-media buying system. The radio/tv production and programing department continues under the supervision of H&G v.p. Vincent Daraio. Horace Judson, previously the agency's print media director, was appointed agency service supervisor.



AFTER market presentation made by Advertising Time Sales for its Louisiana stations, KPLC (AM & TV), Lake Charles, and KALB (AM & TV), Alexandria, (l-r) Phil Stumbo, McCann-Erickson broadcast supervisor on Humble Oil, Art Reuben, stations' nat. sales dir., and Curt Peterson, the agency's a.e. on Humble, lunch at the Envoy

***Of Mutual Interest*, Mutual Radio's newsletter, reports that the network's executives are worried because its softball team recently won over Needham, Louis & Brorby's, 22-16. Comments the bulletin: "Bad public relations, beating an ad agency. Could lead to heaven knows what. The word is out that any Mutual ballplayer ever caught practicing again had better start clearing his desk." To NL&B staffers it said, "Our apologies, gentlemen. The whole thing went to our heads."**

"The media end of the business is as satisfying to me today as it was when I began in it 26 years ago," remarked Frank Coulter, Y&R's associate media director, as he retired this month. A veteran of the ad business including 22 years at Y&R, he began his advertising career with N. W. Ayer, Philadelphia, in 1926. Ten years later, he moved to Ayer's New York office and pioneered timebuying in the days when local radio had only a vague idea of its tremendous audience.

(*Please turn to page* 46)



There must have been a smart one who got out ahead with his product by taking a different route.

YOUNG & RUBICAM, Advertising

NOW NUMBER

3

IN FLORIDA

ORLANDO-DAYTONA

Fastest growing market in Florida

	Nat. Mkt. Ranking*	Homes* TV
Miami	26	566,300
Tampa	40	425,100
Orlando-Daytona	67	292,100
Jacksonville	75	257,700

*Television, May 1962

WESH-TV

Florida's Channel 2

REPRESENTED BY AVERY-KNODEL



Covers more of Florida than any other TV Station

TIMEBUYER'S CORNER

(Continued from page 4

Radio knew its audience was big, but measuring and proving it was a problem. Free merchandise was offered and contests were run to show mail-pull, and stations would use the furthest point of post marks to determine coverage. This was the radio Frank Coulter and other pioneer media people explored.

When Coulter joined Ayer in New York in 1936, he was assigned to the Atlantic Refining account and was the first to buy play-by-play sportscasts in a large number of markets, in their behalf. He bought an entire season, totaling 42 baseball games, and the show's effect on gasoline sales was so successful that Atlantic sponsored the program for four straight seasons.



VISITORS' bureau head of Washington, D. C., Jim Ford (r), Summer Jubilee Queen Nancy Stuckey of WMAL-TV, Bates' Steve Katzman lunch at Regal House Rest.

In 1940, he left Ayer to become a buyer for Y&R. In 1949, Y&R made him head timebuyer, and when the agency adopted the all-media buyer system in 1952, he was named associate media director. Up to last month, he was responsible for buying on Goodrich, Singer Sewing Machines, Beech-Nut Life Savers, baby foods, and cough drops, Arrow Shirts, Bufferin, Sal Hepatica, and Excedrin.

Coulter lives with his wife Helen in Scarsdale, N. Y., and has a 24-year old son in the Air Force. Of his future plans, he comments, "As Eisenhower said when he retired, I'm going to sit in my rocking chair for the first six months—and after that, start rocking slowly."

ANOTHER AWARD FOR "AMERICAN CIVIL WAR"

UNIQUE TV SERIES CONTINUES TO HOLD SPOTLIGHT

Cited for "outstanding achievement" by the Civil War Centennial Commission, this distinguished TV series is also a former winner of the Sylvania Award for "Outstanding Contribution To Creative Television Technique."

In the first year of the Civil War Centennial, over 70 markets have telecast this highly praised series. And this is only the beginning! The Civil War Centennial will be of public interest through April, 1965.

TRANS-LUX

Among our many sponsors are: General Foods, Ralston-Purina, Renault Auto, Continental Oil, Iron City Beer and Nationwide Insurance.

Some of the scores of stations that have telecast this series are: all Westinghouse stations; WABC-TV, N.Y. City; WMAL-TV, Washington, D.C.; KOMO-TV, Seattle, Wash.; KMBC-TV, Kansas City, Mo.; WTVN-TV, Columbus, Ohio and WTVR, Richmond, Va.

13 dramatic action-filled half hours based on the amazing photographs of Mathew Brady.

•

Produced by the Westinghouse Broadcasting Co.

Distributed by

TRANS-LUX TELEVISION CORP.

New York • Chicago • Hollywood

"ENTERTAINMENT FOR MILLIONS—MILLIONS FOR ENTERTAINMENT"

THE AMERICAN CIVIL WAR

COMPUTERS

(*Continued from page* 32)

Another service in the ARB expansion move is the addition of another data segment—a geographically defined "marketing area"—to the already-existing "Marketing Digest." The idea here, says Gross, is to have within the confines of one cover a report giving overall marketing data of basic marketing facts which can be helpful in evaluating marketing areas, station performance in those areas, station rankings, etc. To be published annually, the first of the new reports is scheduled for release this August.

Elsewhere in the computer/qualitative data picture, the TvB committee investigating the interest in and cost of additional market research, as well as the possibility of bringing this data to a central place, as reported in SPONSOR's computer report no. 3 (21 May), is proceeding according to plan, meeting with both agencies and research houses. SPONSOR hopes to have a comprehensive report on their findings in the next several weeks.

ETV

(*Continued from page* 35)

meaning of the computer in the modern era as an extension of human logic. IBM's investment in this series will total more than $200,000.

Humble Oil and Refining spent $100,000 for the rights to *An Age of Kings* (the BBC production of Shakespeare plays) over NET's affiliates. NET waived its rights to *An Age of Kings* in New York and Washington and thus gave commercial outlets in those cities an opportunity to obtain the series, because there were no etv outlets in either of the two metropolitan areas. This, of course, will be changed shortly in New York with the arrival of WNDT on channel 13. Additionally, Humble Oil spent nearly $150,000 promoting the series with special booklets, library and school posters, etc. Dr. Frank Baxter provided special openings and closings for *An Age of Kings*.

American Cyanamid is presently considering a continuing series entitled *Science Central* which will show what is at the frontier of the various sciences. To date, Cyanamid has given NET approximately $30,-

"FRONTIERS OF KNOWLEDGE" RATES WITH SPONSORS

NEW TELEVISION SERIES CLICKS WITH CLIENTS

"I found it fascinating! —so will a TV audience!"—nine words from the client and the series is sold again. First to Colgate-Palmolive Company; then to First New Haven Bank; then Motorists Mutual Insurance Company.

"Frontiers" makes good sense to anyone (station, agency or client) who believes that television can inform, enlighten and entertain in one half hour.

TRANS-LUX

12 half hour programs probe the future of space, medicine, crime detection, chemistry, science, transportation and other "Frontiers of Knowledge."

Titles:
"Dead Men Tell Tales"
"The Shrinking Sky"
"Man's Deadly Burden"
"Concept: One Medicine"
"The Miracle of Speech"
"Tikal: Ruins of Greatness"
"Conquest of Pain"
Plus five (5) more in production

•

Produced by WFIL-TV, the Triangle Publications' station in Philadelphia, in cooperation with University of Penn.

Distributed by

TRANS-LUX TELEVISION CORP.

New York • Chicago • Hollywood

"ENTERTAINMENT FOR MILLIONS—MILLIONS FOR ENTERTAINMENT"

FRONTIERS OF KNOWLEDGE

000 toward the production of the series.

World Book Encyclopedia has given NET a grant in excess of $90,000 for a 13-program series which tells the sage of 13 searchers for knowledge and how they found that knowledge.

National Assn. of Manufacturers underwrote a 10-program series called *The American Business System* showing how people play various roles in the marketplace of American economy. The content of the programs was determined by a committee of leading economic educators. NAM's grant was over $200,000.

AFL-CIO asked NET to produce a series called *Briefing Sessions* which came to over $70,000.

Mead Johnson Laboratories, division of Mead Johnson and Co., gave a grant of $36,000 for a six-program series entitled *Family Doctor.*

American Medical Assn. gave $20,000 toward the production of a two-program series called *You and Your Doctor.*

A number of Swedish companies have underwritten, to the tune of $70,000, an eight-program series, *Portrait of a Small Country*, which provides a basic knowledge of life in Sweden. Underwriters include Addo Machine Co., Swedish-American Steamship Co., and Volvo Import. Co.

Time, Inc., and Rand McNally & Company contributed $25,000 toward the making of a half-hour program, *Face of the World.*

Kraetzer told SPONSOR that NET has been discussing potential program series with such toprung American companies as S. C. Johnson & Son, Boeing Aircraft, Union Carbide, Metropolitan Life, General Electric, and U. S. Steel.

How do companies underwriting NET's program services feel about their participation in etv? Dr. Charles R. DeCarlo, IBM's director of education told SPONSOR: "America today is deeply involved in scientific and technological change. This change is essential to our survival and prosperity. However, such change does not take place in a vacuum. People must be prepared for it—both to cause it and to be able to adapt to it. The key to this preparation is education. Television, a great landmark in technological advance, can contribute profoundly to the education of children and adults for this exciting era. IBM is delighted to have the opportunity to help support NETRC's outstanding program of public education."

Edward Maher, vice president of public relations for NAM, told SPONSOR that NET "was an exeellent medium through which to tell the story of the American economy." The NAM, he said, was pleased with the objective approach NET has taken in telling the story "of the American way of life."

Also heartwarming was the reaction at American Cyanamid. John Ford, director of public relations, told SPONSOR there was widespread agreement among his colleagues that etv represents a significant opportunity "for public service ventures by industry. Cyanamid's explorations in the field are aimed at determining the role that a company ean play in helping to advance educational television's scope and effectiveness," Ford declared.

Outpourings of thanks came from Humble Oil and Refining for the manner in which NET handled *An*



WBAP-TV RIDING HIGH AS COLOR ENTHUSIASM GROWS TEXAS-SIZED

Roy Bacus, WBAP-TV Station Manager (with Linda Loftis, Miss Texas): "Color TV is the ultimate in home entertainment, education and advertising, and the Dallas-Fort Worth market is enthusiastic. Our Color shows are scoring high ratings, and we plan increases to our 42-hour Color week. More and more advertisers are enjoying Color TV's advantages and prestige." Color TV can do Texas-sized things for you, too. Find out how today from: J. K. Sauter, RCA, 600 N. Sherman Dr., Indianapolis 1, Ind., Tel: ME 6-5311.

Age of Kings. Herman P. Pressler, vice president, public relations, told NET that it was gratified "at the results to date of our decision to make possible the broadcasting of *An Age of Kings* on NET's affiliated stations across the country . . . even our preliminary measurements indicate a reaction that far exceeds our most optimistic hopes . . . our president wrote to many business and community leaders in viewing areas, calling their attention to this cultural and yet noncommercial endeavor . . . all of this has been most heartwarming. It has strengthened our conviction that a responsible corporation has both an obligation and a very real opportunity in joining with you in providing the American people with such a rewarding adventure in knowledge and culture."

Observers in the broadcast field point out that no longer is the etv advocate merely a "do-gooder" with fedora in hand when he approaches big business with a suggestion to underwrite NET programs. According to the observers, men such as Kraetzer have a resounding and effective story to convey to big business—a telling story why industry should invest its money in etv. "We've just begun to go places," Kraetzer exclaimed. He emphasized that NET was *not* a film distributing agency for institutional films. "We plan and produce programs of scope, excitement, talent and resources," he said. They are the type of programs that our stations cannot muster for themselves." In 1959, Kraetzer said, NET got a terminal grant of $5 million from the Ford Foundation to launch its activities.

It has been pointed out, moreover, there are some people who still believe that etv consists solely "of a professor lecturing in front of a gray drape, to be followed by another professor lecturing in front of a gray drape." This is a total misconception, according to Kraetzer and White.

"Our objective is not to duplicate but to supplement the normal commercial fare," White told a group of admen recently. "The task for noncommercial, educational broadcasting is to fulfill for large numbers of people the particular interests and needs that are not adequately met by commercial television. This demands wise and imaginative programing.



WAVE-TV gives you

28.8% more SMOKERS

—28.8% more viewers, minimum!

Since Nov.-Dec., 1957, NSI Reports have *never* given WAVE-TV *less* than 28.8% more viewers than Station B in the average quarter-hour of any average week!

And the *superiority* during those years has gone as high as 63.6% more viewers!

More viewers = more impressions = more sales! Ask Katz for the complete story.

CHANNEL 3 • MAXIMUM POWER
NBC • LOUISVILLE
The Katz Agency, National Representatives

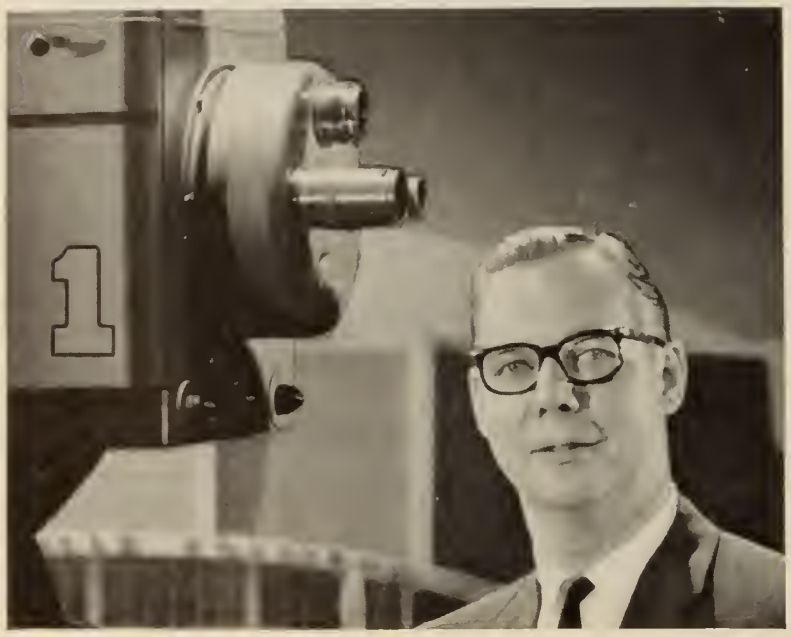
WAVE TV

For while our stations never should expect to—and never do—have the majority of set owners tuned to their channels at any one given moment, we must program in such a way that most set owners tune us in at one time or another because something we offer excites or challenges them. Our program schedule is best compared to a good library where you go to select materials to fulfill in depth your particular needs or interests of the moment."

In addition to NET network underwriters, many affiliates have developed a fine assortment of local underwriters. A series now in its third year entitled *The Golden Years* on WMVS-TV, Milwaukee, is being underwritten by Northwestern Mutual Life Insurance Co. A number of other Milwaukee companies have underwritten programs dealing with the struggle between communism and capitalism. WTTW, Chicago, obtained Marshall Field & Co. as underwriter for *Storyteller,* a children's program. *Gardener's Guide* was underwritten by La Salle National Book. Allied Radio underwrote *Voice Across the Sky,* a series on radio operation. A public affairs special, dealing with Premier Nikita Khrushchev's last visit to the UN was underwritten by the *Buffalo Courier Express* over WNED-TV, Buffalo. This is a small sample of the wide variety of institutions providing grants on a local level.

"There is in fact a healthy and growing relationship between industry and non-commercial television," White said. "This is as it must be, for if this fourth network whose function it is to provide cultural and educational opportunities for all listeners is to play an effective role it must remain free—which means it is imperative it have a broad-based financial support from all elements of American society, including industry."

Barring any unforeseen mishaps, industry leaders along with Kraetzer, White and their colleagues firmly believe that more large corporations will soon join the present company of NET underwriters in an effort to bring to the American people programs which further our common goal—"the pursuit of excellence." Before long it will be fashionable, observers note, for big business to embrace one of the most attractive handmaidens in the communications field, namely educational television. NET, in particular, it appears, will be wearing the wealthy admirer's fraternity pin.



COLOR TV PICTURE IN FLORIDA BIG AND BRIGHT FOR WFGA-TV

Jesse Cripe, WFGA-TV General Manager: "Color TV is paying off with the rapid growth of Color sets and viewer interest in Jacksonville. Climbing circulation has brought more and more advertiser requests for Color, and our revenue is growing. Added prestige and audience loyalty are two more WFGA benefits from Color. Now, we're adding to our Color facilities and programming." Color TV can pay off for you, too. Find out how today from: J. K. Sauter, RCA, 600 N. Sherman Dr., Indianapolis 1, Ind., Tel: ME 6-5311.

TIMEBUYER'S TWIST

(*Continued from page* 37)

the hosting station manager. Needless to say, the presentation suffered greatly from the competition.

The following day, in agencies up and down the avenues, timebuyers who attended the party were demonstrating the strange exhibition they had witnessed. Some described it as a sort of Ubangi fertility rite while others thought it more representative of St. Vitus' Dance. By afternoon, the demonstrations spread from media to the creative, marketing, and research departments. By evening, sacroiliacs were exploding like popcorn.

On the day after that, Clive Shrug was called—still twisting—onto the carpet of Vice President Niblick.

"You," Niblick accused, "have made MS&N the laughingstock of advertising!"

"You," Niblick roared, "have ruined our image! You're fired!"

Clive reddened, but went right on twisting; he couldn't stop.

"And stop wearing out my Bigelow!" thundered Niblick.

Meanwhile, the young lady in station promotion had lost her job for her role in helping to sabotage her manager's presentation.

"That's a shad story," he said.

"Mush too shad," his friend agreed.

"Not really," said Raoul. "It had a happy ending:"

While Clive was in the process of being fired by Mr. Niblick, in walked the client who had that touchy cat food account. He took one look at Clive twisting and jiggling about like a willow in a windstorm, and exclaimed, "There! That's what I like to see! Some visible signs of nevousness in my agency people!"

So Clive was rehired on the spot and made associate media director on the account.

His twisting also proved helpful in his work. At agency plans board meetings, it gave him an air of alertness and the appearance of listening to everybody at one. Clive became very popular and later a vice president.

"Not so shad after all," said half of Raoul's audience.

"Mush better," said the other half. "Only why was it hushed up?"

Just then another customer walked into the bar. To say that he "walked" does not quite describe it. His steps faltered in the manner of an Arthur Murray beginner trying the Hesitation Waltz. His arms flapped wildly.

Raoul knew him well. He was Haps Fitler, a station rep. The three watched the pathetic approach.

"Thish guy coming," the one customer asked, "is he doing the Timebuyer's Twist?"

Raoul shook his head. "No," he replied. "What you see now is the beginning of America's next dance craze—the Rep Step."

DETROIT STRIKE

(*Continued from page* 39)

time and depth—as other area stations did, WWJ gave its regular women's show commentator, Fran Harris, the additional task of reporting news carried in the women's pages.

Since WWJ-TV is owned by the Detroit *News*, one of the striking

(*Please turn to page* 67)

The smartest bees are those who go where myriads of petunias grow



Smart advertising planners recognize the rich sales potential of Inland California and Western Nevada markets. And they know that a single media decision can put a selling message into this entire area. BEELINE RADIO does it. The McClatchy stations reach more radio homes than any other combination of stations here — at the lowest cost per thousand. (Nielsen Coverage Service 1961, SR&D.)

McClatchy Broadcasting Company

delivers more for the money in Inland California and Western Nevada

PAUL H. RAYMER CO. — NATIONAL REPRESENTATIVE

KOH RENO • **KFBK** SACRAMENTO • **KBEE** MODESTO • **KMJ** FRESNO • **KERN** BAKERSFIELD

SPONSOR WEEK WRAP-UP

Syndication

(Continued from Sponsor Week)

But there are only three conventional titles which appear set for syndication through conventional channels: CBS Films' jungle series Tongola, ITC's Sir Francis Drake, and Ziv-UA's "World of—," a biographical series.

Of course, this list omits unusual programing syndicated by station groups, including WBC's Steve Allen, Storer programing, station documentaries, TAC efforts, and the life.

Advertisers

Bell & Howell still seems sold on the controversial tv public affairs format.

The camera firm has signed for another year with ABC TV of 18 Close-Up shows, two more hours than contracted for the current season. One reason for B&H's continued loyalty to this kind of sponsorship: as of the end of 1961 this sponsor obtained share-of-market sales leadership in amateur motion picture equipment for the first time.

Another indication that the association between Bell & Howell and prime time public affairs is not a



PUBLIC SERVICE Citation is accepted by WITH, Baltimore from the Department of the Army. Station supported army recruiting with time and assistance valued at some $34,228



HEARTY WELCOME is extended to Joseph Kotler (r), new v.p. of Warner Bros. tv program div. by pres. Jack Warner, on recent visit to the film firm's studios in Burbank



COMING ATTRACTION—In town to promote his upcoming nighttime tv show on KPIX, San Francisco, Steve Allen joined hostesses from the Gold Street Nightclub for a try at twisting

EMBARKING on a 21-day tour of U.S. installations in Europe is WGBS, Miami news dir. Spencer Danes. Journey with 17 other newsmen was at invitation of State Dept.



BBDO COMPUTER digests its first automatic broadcast presentation, developed by RKO General Sales as BBDO's Herb Maneloveg and RKO's Don Quinn stand by



fly-by-night one: virtually all of B&H's ad budget is sunk into this network tv effort.

There's a postscript to the above dealing with Bell & Howell's handling of a programing problem probably faced by other tv public affairs backers.

Whereas this season's Close-Ups were all half hours, the upcoming series will include two one-hour segments. But for the most part, producer John Secondari still has to work within the half-hour limitation, which he definitely feels to be a handicap in the documentary area.

Close-Up has devised a formula to fit the shorter time period: they use one person as the symbol for the whole episode and peg the problem on factors that make up his life. For instance, in episodes concerning Presidential security measures and another on forgery, a secret service man was selected, and the action deals with how he functions on such cases.

Carnation's fall network plans, via Erwin Wasey, R&R, include the largest tv commitment ever undertaken by the company.

Schedule will include two new NBC TV nighttimers ("The Virginian" and "It's A Man's World") and four daytime CBS TV shows.

Carnation estimates this will yield 77% greater commercial capacity than in the past. It's the firm's first bi-network season.

Campaigns: Carling Brewing has launched its new Summer Fair campaign, the most complete summer ad push in its history . . . **Campbell Soup** expects to spend in excess of $12 million in the coming year on its Red Kettle Soup Mixes, with heavy tv spot a major factor in the introduction . . . **Colorforms,** New Jersey toy maker, is boosting its sales drive this summer with the addition of 31 weekly tv spots on a local basis in



SPORTSMEN by avocation involved in tv buy: Dorothy Sutton (EWR&R), tennis; Don Park (KNXT, L. A.), golf; Frito-Lay's Dick Crosby (basketball), George Ghesquiere

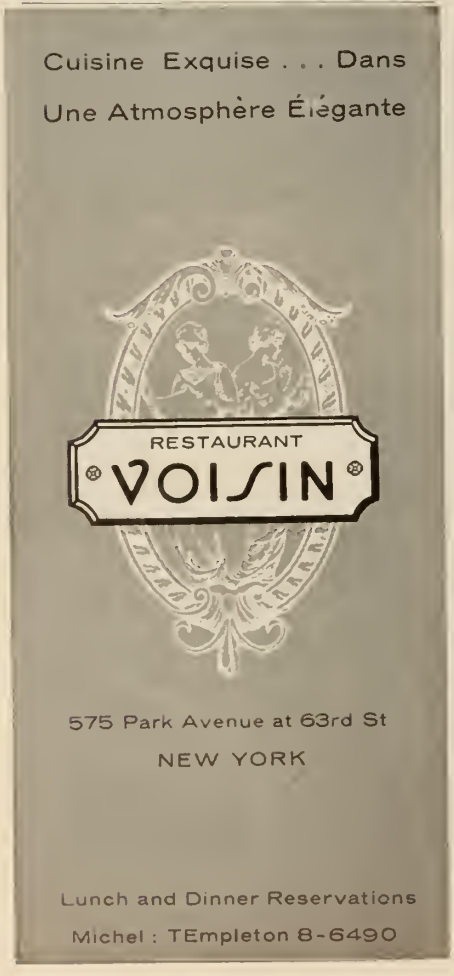


SOUND OF NEW YORK tapes are neatly wrapped and presented by WABC v.p. Harold L. Neal, Jr., to Mayor Robert F. Wagner. The series, produced by the station with N.Y.U., features interviews with top city officials. On hand (l-r): Dr. Theodore Lang, city personnel dir.; Neal; Wagner; N.Y.U. professor Martin Dworkis; professor Arnold Gorin, who conducted show



SALUTE TO SPACEMEN—Service Awards presented by WVEC-TV, Norfolk-Hampton and the city of Hampton, home of the astronauts. Above (l-r): Astronauts Schirra, Slayton, Carpenter, Hampton Mayor George Bentley, space program associate dir. Walter Williams, Glenn, Cooper





addition to its schedule on CBS TV.

PEOPLE ON THE MOVE: Anthony E. Valle to executive vice president in charge of marketing at Eversharp . . . **Kenneth Mason** to advertising director, effective 1 July, at Quaker Oats . . . **Vernon A. Stromberg** to associate media manager of Lever Bros. . . . **James W. Andrews,** advertising and merchandising manager of General Foods' Maxwell House division to marketing manager of the Jell-O division and **Victor A. Bonomo,** product manager of Instant Maxwell House to advertising and merchandising of that division . . . **Arthur P. Williams** to president of Laura Scudder's, snack foods manufacturer recently acquired by Pet Milk . . . **Howard D. Wolfe,** vice president, sales and advertising to a director and **Lloyd Elston,** board member and former manufacturing vice president to executive vice president of Peter Paul . . . Dick Paige to the newspaper advertising bureau, ANPA.

Agencies

BBDO is making sure that no listener to a radio network affiliate misses out his summer on the Pepsi-Cola jingle.

The agency last week bought a saturation schedule on CBS Radio, giving Pepsi a grand slam of network activity.

In other words, it's on all four networks.

Appointments: Traub Co., Bronson Manufacturing, Roses, Inc., Ira Wilson & Sons, and Allied Florists Assn. for Greater Detroit to **Meldrum & Fewsmith,** Birmingham, from the Fred M. Randall Co. of Detroit which has been dissolved . . . Shop-At-Home divisions of Gilchrists' Stores to **Allenger** Advertising, Brookline . . . Gordon Jewelry to **Frank Tammen,** Houston for tv advertising . . . Lady Arrow division of the Arrow Co. to **Young & Rubicam** . . . Sarong Inc. to **Young & Rubicam** . . . Caressa Shoes, Golden Valley Brands, Carmel Myers and Parachlor Chemical to **Moss Graff Associates** . . . Norelco hearing aids, a new product, to **C. J. LaRoche,** which already handles the electric shavers.

Reported on the move: American Home's Dristan, from **Tatham-Laird** ($6 million).

New agency: Alfred E. F. Stern and Mann Scharf have formed **Stern & Scharf** with offices at 9021 Melrose Avenue, Los Angeles.

New name: An independent west coast agency which has operated for the past three years, with others under the name Associated Advertising Councellors has changed its name to **Svenson & Associates** and moved to new offices at 331 15th Street, Oakland, California . . . Geyer, Morey, Madden & Ballard is now called **Geyer, Morey & Ballard** to reflect the move of Madden to McCann-Erickson.

Top brass: Kevin Kennedy to Lennen & Newell as senior vice president and management account supervisor on the P. Lorillard account.

New v.p.'s: C. Alec Pollard at Valentine-Radford, Kansas City . . . **Richard R. Strome** at Ted Bates . . . **Wilbur T. Trueblood, Jr.** at Krupnick & Associates . . . **Louis J. Nicholaus** at Geyer, Morey, Ballard, Los Angeles . . . **Carroll C. Grinnell** and **John M. Maupin** at BBDO New York . . . **John S. Harper** at Chirurg & Cairns' subsidiary, Creative Public Relations . . . **Ian W. Beaton** and **Jack R. Hendrickson** at D. P. Brother Detroit . . . **Joseph T. Shaw, Jr.** and **Robert J. Buck** at Dancer-Fitzgerald-Sample . . . **Lawrence S. Parker** at K&E . . . **Robert J. Preis** at Bates.

PEOPLE ON THE MOVE: Robert Huntley to the copy staff at MacFarland, Aveyard . . . **Warren Jacobson** to account executive at The Shaller-Rubin Co. . . . **Gerald Charm** to associate art director at Wexton . . . **Hugh R. Mack, Jr.** to account executive in the Birmingham office of Meldrum & Fewsmith . . . **Jack H. Kurs** to media director at Metlis & Lebow . . . **Norman T. Mingo** to Donahue & Coe as an account executive.

Associations

Part One of a proposed extensive three-part program of international service under the auspices of the Educational Foundation of American Women in Radio and Tv is ready to enter its pilot stage.

It calls for providing an English-speaking foreign woman, professionally engaged in radio and tv, with an eight-week nationwide study of commercial and educational broadcasting in the U. S. The visitor will spend two weeks in each of four different geographical areas.

Tv Stations

TvB reported tv gains from two product categories in 1961 and the first quarter of this year.

Household paper products and aluminum increased tv dollars by 28.9% in the first quarter to $7,220,-515. For the full year 1961, 70.8% or $23,013,331 of measured consumer media expenditures went to tv. Leader was Scott Paper with three-media billings of $8,958,310 of which total 88.8% was for tv.

Half of all measured consumer media money by photographic equipment and film manufacturers went to tv in 1961, adding up to $10,842,-221. This compares with 1960 tv billings of $9,994,604. Leader was Eastman Kodak which spent 44.5% or $5,204,151 of its budget in tv.

WPIX, New York has hoisted the SRO sign for all pre and post game shows, station breaks and I.D.'s around the New York Yankee telecasts.

United Air Lines picked up, via Ayer, all primary I.D.'s for the season completing the sponsor roster which already includes: American Doll & Toy, Bardahl Manufacturing, Chase Manhattan Bank, Colgate Palmolive, General Mills, Hertz, Bristol-Myers, Melville Shoe, Mobil Oil, Texaco, J. B. Williams, Ford Dealers of New York, New Jersey and Connecticut.

"Sportsman's Club" which is presented prior to the pre-home games has been sold to General Electric's Housewares division via Maxon.

PEOPLE ON THE MOVE: Randolph S. Brent to station manager for WVEC-TV, Norfolk-Hampton . . . **Louis L. Tyrrell** to chief engineer for WABC-TV, New York . . . **Hal Shore** to sales manager of WNEM-TV, Flint . . . **Lynn Dender,** formerly of ARB, to Don Kemper Advertising in public relations . . . **Earl J. Glade** to vice president and **Saul Haas** to the board of Radio Service Corp. of Utah . . . **Seymour "Hap" Eaton** to general sales manager for WJBK-TV, Detroit . . . **Richard F. Ahles** to information director of WTIC-TV and radio, Hartford.

Kudos: WNAC-TV, Boston got a Citation of Merit from the Cambridge School for public service programing . . . **John A. Schneider,** general manager of WCAU-TV, Philadelphia has been appointed to a 14-member



Pete Holland, of S.S.C.&B., joins the Tricorn Club

How come? He's wise, that's how. Wise to the fact that North Carolina's No. 1 metropolitan market (in population, households and retail sales) is that combined three-city "tricorn" . . . Winston-Salem, Greensboro, and High Point. Want to join the Tricorn Club? You're probably eligible already, if you're also wise that North Carolina is the No. 12 state in population. And in the market upper crust today, my deah, one simply doesn't ignore the No. 1 market in the No. 12 state! And while you have your lorgnette out, remember WSJS Television is your best sales entree to all this Confederate money.

Source. U. S. Census

WSJS TELEVISION NBC

WINSTON-SALEM / GREENSBORO / HIGH POINT

Ted VanErk, of Peters-Griffin-Woodward, "hats" Pete with Club symbol

committee of community leaders who will map plans for a projected $10,000,000 expansion of facilities at the city's Trade and Convention Center . . . **Odin S. Ramsland**, executive v.p. and general manager of KDAL, Duluth-Superior, was elected a director of KDAL Inc. . . . **Thomas P. Chisman**, president and general manager of WVEC-TV, Norfolk-Hampton has been appointed to the Virginia Educational Tv Committee . . . **Eldon Campbell**, vice president and general manager of the WFBM stations in Indianapolis was awarded a doctor of humane letters degree by the Christian Theological Seminary of Butler University . . . **WNAC-TV**, Boston news cameramen won three awards in the 37th annual photographic contest of the Boston Press Photographers Assn. . . . Brevard Junior College commended **WLOF-TV**, Orlando for distinguished service to the community.

Radio Stations

The RKO General National Sales division is circulating to agencies a new presentation on the Yankee Network.

Featured is new research date reflecting the balanced effectiveness of the network based on sales distribution throughout the six-state New England area and qualitative information on its key station, WNAC, Boston.

Ideas at Work:

• In honor of Father's Day, **WINS** offered listeners the opportunity of taking dad to a New York Yankee game. To win: "Why my Dad is a Good Sport" in 50 words or less.

• **WBBF**, Rochester broke all attendance records with its fifth annual family prom. Crowd exceeded 15,000.

• Travel habits of families in the **WQXR**, New York listening area are included in a brochure being sent to more than 2,000 travel advertisers.

• A new concept for radio, utilizing the visual as well as the audio, was launched by **WWYN**, Erie tagged "Watch the Weather on Radio." The feature is made possible by the new glass-fronted showcase studios on street level at Erie's busiest intersection.

• **KBON**, Omaha has added a "newsboat" to its fleet of mobile broadcasting equipment. The station originates live reports on local boating conditions 10 times each weekend, direct from the newsboat.

Happy birthday: To **CKLW**, Detroit, celebrating its 30th anniversary during June. Station got a Citation of Commendation from Governor Swainson for faithfully and diligently meeting its responsibilities.

PEOPLE ON THE MOVE: William M. Kennedy to program and promotion manager at WLYN, Lynn, Mass. . . . **Ken Quaife** to assistant sales manager in charge of midwest sales at WOW, Omaha.

Kudos: The state of Maryland and the city of Baltimore have officially designated June as **WFBR** 40th Anniversary Month.

Fm

There seems to be a trend among fm stations to encourage agency interest in stereo commercials, via contests

WTFM, New York has just completed such a competition (SPONSOR, 11 June, p. 63) and now KPEN, San Francisco has announced its "Stereo Commercial Challenge."

The contest is open to timebuyers in San Francisco and Los Angeles. Entries will be accepted through 31 July and prizes include multiplex stereo receivers and up to 50 free commercials for the client on whose behalf the winning commercials were submitted.

Another contest beamed at agencies comes from The Greater Seattle FM Broadcasters Assn.

Formed recently to promote fm broadcasting in that area, the association is now looking for a logo and slogan. Nine charter members are offering $350 of air time and a Zenith console stereo set valued at $335.

This contest ends 30 June.

WLIR, Garden City has increased its stereo broadcasting to a full-time schedule.

The station, which began multiplex stereo broadcasting on 13 September, 1961, now broadcasts 16 hours per day during the week and 17 hours on Saturday and Sunday.

Networks

There's a practical by-product from NBC TV's recently re-affirmed good will statement about the NAB Code Authority.

In a letter to affiliates David C. Adams, senior executive vice president supported NAB prescreening in border cases. By strengthening industry self-regulation broadcasting will avoid extensions of government regulation, Adams wrote.

As an additional measure toward keeping affiliates informed, NBC's Broadcast Standards editors will prepare an appropriate synopsis of each program episode in the adventure, western and suspense drama categories as they review the scripts. These advance program summaries will be sent to affiliates and the Code offices.

New affiliate: Capital Cities' Durham-Raleigh outlet, WTVD, has joined the **NBC TV** network . . . WHAM, Rochester to **ABC Radio.**

Sales: NBC TV's reruns of "Captain Gallant" starting 29 September to General Mills (Dancer-Fitzgerald-Sample) and Schaper Mfg. (Knox Reeves) . . . "The Virginians," "Sam Benedict," and "It's a Man's World" participations to Peter Paul . . . **NBC Radio's** "News on the Hour" for seven alternate weeks co-sponsorship to Wynn Oil (Erwin Wasey, Ruthrauff & Ryan).

Summer replacement: "Sir Francis Drake," a dramatic half-hour filmed in England and handled by ITC will start on NBC TV 24 June (8:30) filling

the time period of the vacationing "Car 54, Where Are You?" Procter & Gamble (Burnett) will sponsor.

PEOPLE ON THE MOVE: Don Curran from promotion director of the ABC radio o&o's to that post for the tv o&o's . . . **Robert R. Pauley,** ABC Radio president, to the Radio Board of Directors of the NAB and **Mortimer Weinbach,** ABC vice president and assistant general counsel of AB-PT, to the Television Board of Directors of NAB.

Representatives

AM Radio Sales has inaugurated a plan of specialized research for national advertisers.

The first one, based on a special Nielsen analysis, compares impressions gained with a tv spot news schedule to a contemplated spot radio schedule on three competitive radio stations in the same market.

Compared are total impressions, unduplicated homes reached, audience composition, number of viewers vs. listeners per home and frequency of exposure to commercial messages.

Continental Broadcasting has opened a Los Angeles office, reflecting the recent acquisition of KDAY in that market.

The firm, which is a subsidiary of Rollins Broadcasting and reps the Rollins stations (WNJR, Newark, WBEE, Chicago, WRAP, Norfolk, WGEE, Indianapolis, KDAY) already has offices in New York and Chicago.

Named to head the new branch is Hank Guzik.

Rep appointments: WISN, Milwaukee to **Daren F. McGavren Co.** . . . KIMN, Denver to **John Blair.**

PEOPLE ON THE MOVE: James D. Bowden to midwest manager in Chicago for Broadcast Clearing House . . . **Tom Judge** to account executive in the New York office of CBS Television Stations National Sales . . . **Esther M. Rauch** to director of radio research and sales development at Adam Young . . . **Joseph E. "Bud" Mertens** to account executive in the Chicago office of Storer Television Sales . . . **Harry Harkins** to manager of the Atlanta office for Bolling . . . **Norman R. Prouty** to the New York radio sales staff of Advertising Time Sales . . . **Robert E. Ryan** to manager of sales development for CBS Radio Spot Sales.

Film

Westinghouse Broadcasting can count at least 17 stations on its roster when the new, on-tape, late-night "Steve Allen Show" debuts next week.

The 12 stations outside Westinghouse's own five are: KTLA, Los Angeles; WTOP-TV, Washington, D. C.; KMBC-TV, Kansas City; KTVI, St. Louis; KRNT-TV, Des Moines; KATU, Portland; WGAN-TV, Portland, Me.; WLWI, Indianapolis; WCCO-TV, Minneapolis; WHYN-TV, Springfield; KOOL-TV, Phoenix; WPIX, New York.

There are two recent ratings stories from film companies which tout the

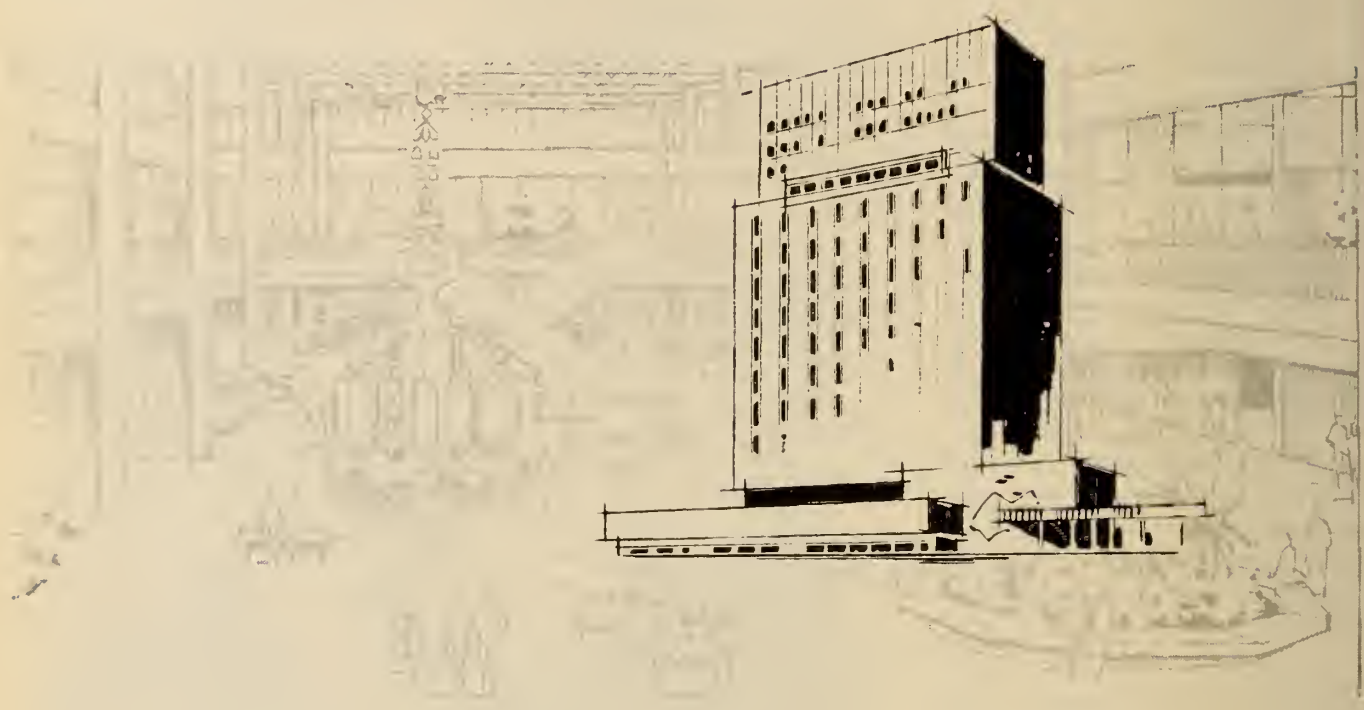
(Please turn to page 64)



"COLOR IS KEY TO MARKET LEADERSHIP," SAYS WSAZ-TV

C. Thomas Garten, WSAZ-TV General Manager: "Color TV enthusiasm is growing fast in the Charleston-Huntington area. Color is greatly influencing program selectivity. It has proven promotional advantages. We're the leader in this market, and one sure way to stay in the lead is with more and more Color." Have you looked into Color TV? It pays. Find out how it can pay off for you from: J. K. Sauter, RCA, 600 N. Sherman Dr., Indianapolis 1, Ind., Tel: ME 6-5311.

ROCHESTER, NEW YORK IS *MOVING* . . .



MIDTOWN PLAZA—the gigantic shopping city of tomorrow, here today—boldly unique in America—a vibrant milestone in a dynamic metropolis' march into prosperity!

ROCHESTER, NEW YORK—a progressive city of high skill, high employment, high income, high ownership—witness:

SPENDABLE INCOME
. . . 19% above national average

SKILLED, PROFESSIONAL AND TECHNICAL EMPLOYEES (54%)
. . . 29% above national average

HOME OWNERSHIP (67%)
. . . 21% above national average

INCOME ABOVE $10,000/YEAR
. . . 23% of Rochester metro area

(All figures courtesy
Rochester Chamber of Commerce—1962)

TO REACH DEEP INTO THE PROSPERITY OF ROCHESTER, NEW YORK, YOU CAN NOT CHOOSE A MORE RESPONSIBLE VOICE THAN . . .

WHEC-TV

CBS BASIC

CHANNEL 10, ROCHESTER, N.Y.

HR Television, Inc.

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

18 JUNE 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

The naming of the new FCC commissioner turns into a cliff-hanger, with the usual oracles making the usual guesses, unperturbed by past mistakes.

The deadline draws near, in that the **John Cross term ends on 30 June.** However, Congress has now provided that a commissioner can serve until his successor is appointed, so urgency is absent.

Powerful Rep. Oren Harris (D., Ark.) leads the entire Arkansas Congressional delegation in urging the President to reappoint Cross. Cross, often aligned with the FCC conservatives is **no favorite of Newton Minow's,** and Minow is strong in the White House.

Harris, however, appears to have at least the tacit backing of Sen. Warren Magnuson (D., Wash.), chairman of the Senate Commerce Committee which has in the Senate the same jurisdiction over broadcasting matters that the Harris Commerce Committee has in the House. Magnuson has kept his hands off the appointment, true. **But he has a candidate, his own protege Kenneth Cox,** now heading up the FCC's Broadcast Bureau.

Magnuson appears to be content to have Cox wait until T. A. M. Craven's term is up next year. This could be interpreted as leaving the field open for Harris' man this year. It probably is not lost on the White House, which often needs the potent help in Congress Magnuson and Harris can give.

There is no doubt that Minow would like a vote he could depend on more often. And it is curious that **Cross has followed his own well-worn voting path,** though it is traditional for Commissioners wishing reappointment as he does to veer toward administration positions.

In brief, there might be some suspicion that **any swing of the FCC balance may be delayed for another year,** that it might be Cross this year and Cox next year so the White House can keep powerful lawmakers happy.

Acting under the reorganization authority newly received from Congress, the FCC has officially set up a review board and defined its duties.

Purpose is to **take routine matters off the loaded backs of Commissioners,** and therefore to **speed up all FCC processes.**

The Review Board will consider appeals from hearing examiners' decisions on all but the most important am-fm matters, and the Commission will have the right to turn down appeals for further review by the Commissioners, themselves.

Starting date for the new method is 1 August, and members of the Board are Donald Berkemeyer, chairman, now head of Opinions and Review, Joseph Nelson, top man in Renewals and Transfers Division; Dee Pincock, assistant general counsel, and Commissioner Bartley's engineering assistant Horace Sloane.

Another change will **permit final decisions to be made by a panel of one or more commissioners.**

The FCC barked, and now it has bitten.

It recently warned against what it described as the widespread practice of doublebilling local advertisers so they could collect more than they have coming on co-op advertising from national advertisers.

Now **WDOV (AM-FM), Dover, Del., has been hit with a complaint alleging the station engaged in the practice.** (*Please turn to page* 61)



18 JUNE 1962

Copyright 1962
SPONSOR
PUBLICATIONS INC.

Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

There's a spot tv neophyte now confined to the west coast which stations and reps are eyeing with national interest.

The newcomer is **MacLeans Toothpaste,** a Beecham product, **testing tv spot in several California markets.** (The account's 1961 stab at spot was a minimal $1,600.) It's expected that Beecham, a heavy user of the medium for Brylcreem ($139,950 in 1961) and Silvikrin shampoo ($21,480) will lay down a **considerable chunk of coin this time in its effort to crack the U. S. toothpaste market.**

The account is handled out of K&E.

Eastern Airlines probably didn't plan it that way but the entire airline industry is flying in on the coat tails of its current radio spot campaign.

The unique Flight Facts service in 10 major markets broadcasts, every hour on the hour from 6 a.m. to midnight, individual reports on Eastern's own flight schedules, weather conditions, etc. In some cities like Chicago (WLS), Eastern's is **the only service of its kind on the air.** Designed originally to help alleviate snarls on the Eastern switchboard when questionable weather conditions crop up, the campaign has also **cut down the wear and tear on telephone lines to Eastern's competitors in major cities.** Listeners logic its a pretty safe bet that if Eastern is late leaving Miami because of fog, so will be Delta, TWA, etc.

Another breakthrough on the local airwaves involves **United Air Lines' outlay of an estimated $25,000 in the New York market.** The airlines, via Ayer, has picked up all the **primary I.D.'s before and after the Yankee games** on WPIX, with the contract extending through 30 September.

What marked the spot tv side of the business last week was the return of several products which haven't been around for a while.

My-T-Fine, which was the biggest spot tv spender in the Penick & Ford stable last year ($154,580) is **lining up kids minutes for the fall; Lysol disinfectant,** a less hefty user of the medium is going in for a short campaign and Edward Dalton, which spent $18,960 in spot tv for **Nutrament** last year is **launching a six-months campaign.**

For details of this and other spot action of the past week see items below.

SPOT TV BUYS

Charles Pfizer is buying schedules for Limmits, a weight reducer, in about 20 markets. Placements of day and night 60's start 25 June and run till the end of the year. Agency: Wm. Esty, New York. Buyers: Phil McGibbon and Dave Brown.

Penick & Ford is seeking live minutes in kids shows, with schedules to start 10 September and run for 10-13 weeks, depending on the market. Campaign is on behalf of My-T-Fine desserts. Agency: Grant. Buyer: Helen Hartwig.

Lehn & Fink Products is buying for Lysol Spray, seeking several markets for schedules of minutes. Campaign starts 16 July, with prime nighttime spots running for seven weeks and daytime spots running for 11 weeks. Agency: Geyer, Morey & Ballard. Buyer: Marge Langone.

Bristol-Myers starts on 2 July for Ipana toothpaste. Schedules of prime and fringe min-

utes are being set for six weeks via agency Doherty, Clifford, Steers & Shenfield New York. Buyer is Marv Glasser.

Edward Dalton division of Mead Johnson launches a campaign today, 18 June on behalf of Nutrament. Long-term runs are daytime and nighttime minutes, with 16 December the termination date. Agency: Kenyon & Eckhardt. Buyer: Lucy Kerwin.

Oscar Mayer, Chicago will promote its meats with eight-week schedules of I.D.'s which kick off today in about 10 markets. Agency: J. Walter Thompson Chicago. Buyer: Larry Claypool.

Procter & Gamble is back on the buying line for Mr. Clean. Nighttime minutes start on the first of next month and will continue through the P&G year in selected markets. The buying is being done out Tatham-Laird Chicago. Buyer: Annette Nalpede.

H. J. Heinz will promote its baby foods division with prime breaks and fringe minutes starting 15 July. The campaign is for 10 weeks in several markets, but there will be hiatuses. Agency: Maxon, Detroit. Buyers: Marvin Berns and Bob Inman.

Van Camp Sea Food Co. is going in for 10 weeks starting 24 June on behalf of Chicken of the Sea Brand Tuna. Campaign consists of nighttime fringe minutes and prime breaks. Agency: Erwin Wasey, Ruthruff & Ryan Los Angeles. Buyer: Dorothy Sutton.

Pacific Hawaiian Products has lined up several top markets for a one-week run on behalf of its Hawaiian Punch. The drive is from 26 June-2 July, using breaks and I.D.'s. The account is handled out of Atherton-Privett, Los Angeles. Buyer: Jane Leider.

Colorforms plans a big summer push based on the theme "take along Colorforms" on vacations, to camp, etc. All major markets will get heavy-frequency schedules to supplement network. Agency: Kudner.

Procter & Gamble is looking around for avails on behalf of Joy. There's some extra cash in the budget which must be spent before the end of the month. Agency: Leo Burnett, Chicago.

SPOT RADIO BUYS

Mennen is kicking off a campaign for Spray Deodorant 18 June for 14 weeks. About 25 markets get six 30's per week in morning drive time. The client is using only the top-rated station for a male audience in each market. Agency: Warwick & Legler. Buyer: Joe Hudack.

WASHINGTON WEEK (*Continued from page* 59)

Of course the FCC had more complaints against the Henry Rau station than that. There were also allegations that the station sold commercials during time they were on the air on an emergency basis and **willfully falsified logs to cover up that fact.** But this is the first time so-called double billing has gotten a station into trouble. Another novel feature of these proceedings is that the FCC announced **it will consider whether to revoke the licenses,** if the station is found guilty, or merely impose a fine.

Theatre owners, unaided by broadcasters, have gone to the court of last resort, the Supreme Court, in an effort to head off the RKO Hartford pay-tv experiment.

They hit most heavily at a contention that the FCC should have considered whether it must regulate rates, but which it **failed to do.**

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

18 JUNE 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

Rumors on the Madison Avenue wing have it that International Playtex has another agency move in the offing.

The busines is now split between **Bates** and **Reach McClinton.**

Another report making the rounds is that a **heavy industries account** (this one is definitely not U. S. Steel) **is scouting around for another nest.**

Jacob L. Barowsky, who cashed in his Lestoil chips for several million not so long ago, isn't idling in the glow of his mint.

He's hoping to do with **canned chowder,** expanding likewise region by region, **what he did with the allpurpose cleanser, via the acquisition of Jack August, Inc., in Northampton, Mass.** Repeating history, Barowsky's buying daytime tv spots.

The continuing exodus of longheld accounts from Philadelphia agencies to New York agencies must have the chapter in Philadelphia a little concerned.

Among the recent migrants: **Fels,** from **Aitkin-Kynett** to **Manoff; R. T. French,** from **Richard A. Foley** to **JWT; Quaker City Chocolate & Confectionery,** from **Bauer & Tripp** to **Donahue & Co.**

Tv could have something to do with the drift, the clients maybe wanting to be closer to the heart of this buying activity.

Some day somebody will write the saga of the strange and inscrutable ways that many a tv series got started on the networks.

Like, for instance:

- The **initial script not being even completed** when the series was scheduled and offered for sale.
- **Network program contactmen in Hollywood getting the runaround** when they sought to find out from the producing studio what was going on.
- **Network people getting a squint at the opening episode often only a week before airing date.**

Looking back just five years ago in this business can be a source of intriguing contemplation.

Take, as an example, these happenings which SPONSOR-SCOPE recorded five years ago this week:

- **Ford uncorked its last big splash on network radio** via a CBS expenditure of about $5.5 million, with incidental intent to overshadow Chevrolet in that medium.
- **Ten sponsored shows in the coming fall's schedule would be fronted by name vocalists,** compared to 11 featuring the art of gunslinging.
- **Maxwell House lendleased its schedule of ID's on 80 stations to Bristol-Myers' Ban** for three summer weeks. (The stratagem hasn't been tried since.)
- **Y&R's research department took a stab at the mystery of mysteries** by announcing it was going to chart the ingredients that make for a successful tv series.
- **Pat Weaver** let it be known that he had organized a **Saturday night network of 14 stations to carry an hour and a half of sponsored dance band music.** (For you sequel sticklers: nothing happened.)

KDAL
Duluth-Superior
Plus* NOW 63rd IN AVERAGE HOMES DELIVERED!

*KDAL-TV now delivers Duluth-Superior plus coverage in three states and Canada—through a recently completed chain of fifteen new, licensed "translator" stations!

With this unique operation, KDAL's picture is clearly received by such distant communities as Fort William and Port Arthur, Ont. (211 miles), Walker, Minn. (136 miles), International Falls, Minn. and Fort Frances, Ont. (168 miles), Bemidji, Minn. (155 miles) and White Pine, Mich. (110 miles).

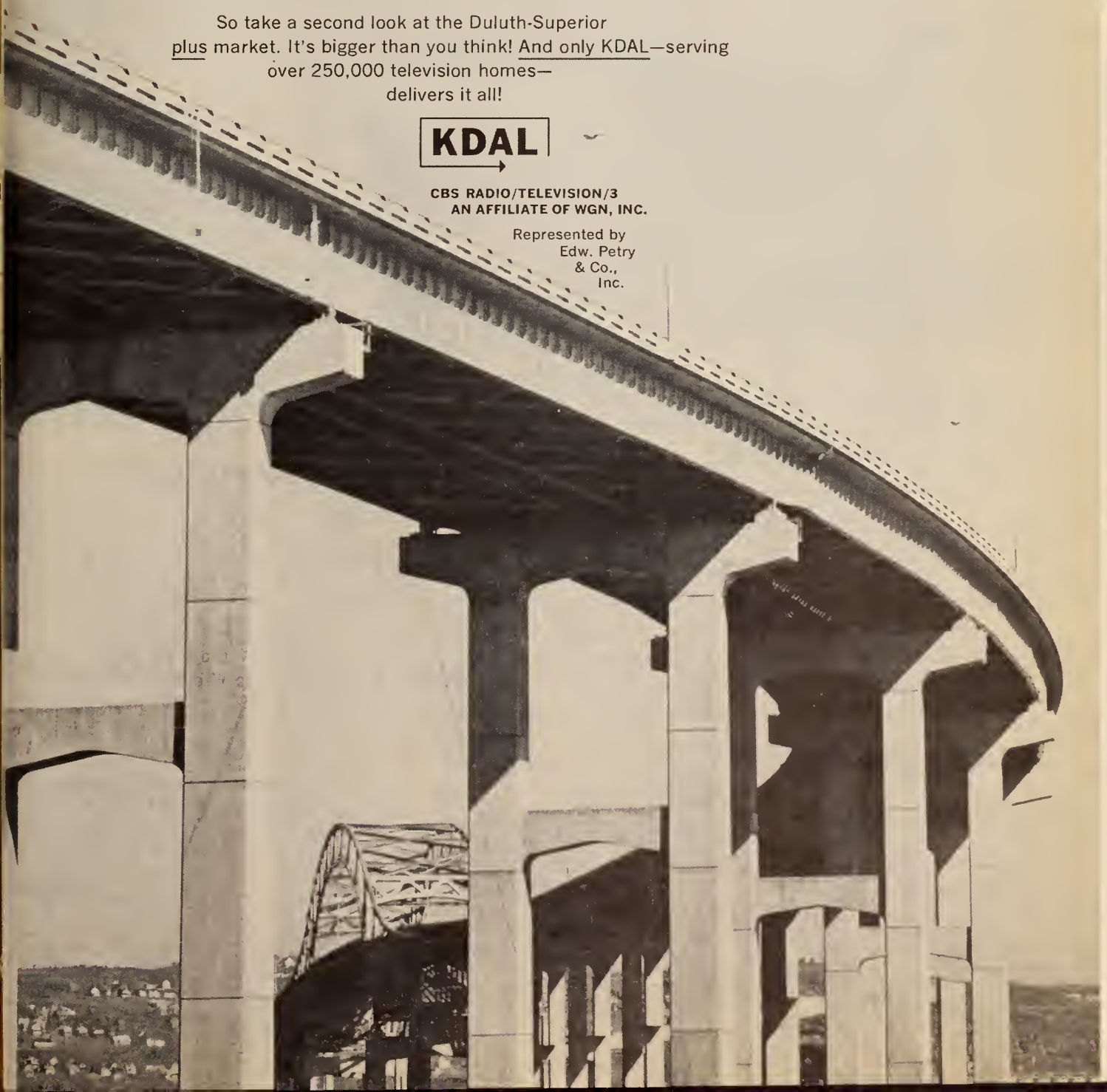
This very important plus ranks KDAL 63rd among CBS affiliates in average homes delivered! (ARB—Nov. 1961)

So take a second look at the Duluth-Superior plus market. It's bigger than you think! And only KDAL—serving over 250,000 television homes—delivers it all!

KDAL

CBS RADIO/TELEVISION/3
AN AFFILIATE OF WGN, INC.

Represented by
Edw. Petry
& Co.,
Inc.



WRAP-UP

(Continued from page 57)

ability of syndicated features to compete with network competition.

Seven Arts points to the latest ARB for Nashville which reveals that Saturday night viewing in that market has jumped by 40% and Friday night sets-in-use increased by 9% since the scheduling of the Warner Bros. post-1950 features on WLAC-TV.

MGM's "Mogambo," part of its post-1948 group, drew a 48% share of audience in Jacksonville recently, according to a special ARB survey.

Sales: Allied Artists Tv's Science Fiction series to seven stations . . . **Banner Films** first group of 130 episodes of Debbie Drake to four more stations raising the market total to 99. Banner will also put into syndication a second group of 130 programs on 1 July . . . **MGM-TV's** "The Eleventh Hour," "Sam Benedict" and "Dr. Kildare" to P&G for fall showing in Canada on the CTV Network . . . **Jayark Films'** "Bozo the Clown" and "Bozo's Cartoon Storybook" to five additional stations, raising the world-wide total to 208 and the Blockbuster features to seven more markets raising the total to 193 . . . **United Artists Associated** reports five renewals each for its "Popeye" and Warner Bros. cartoons, upping the market totals to 172 and 169 respectively . . . **Trans-Lux's** new "The Mighty Hercules," produced by Adventure Cartoons for Television, to WBZ-TV, Boston, KDKA, Pittsburgh, KPIX-TV, San Francisco, WPIX, New York.

PEOPLE ON THE MOVE: Abe Mandell to executive vice president of ITC . . . **John L. O'Brien** to the newly-created post of Latin American sales manager at MGM-TV . . . **John Davidson** and **William P. Andrews** to district sales managers of WB's tv division. Davidson will have the southeast out of Atlanta. Anderson is currently operating out of New York.

Station Transactions

Biscayne Television, which owns and operates WCKT (TV), Miami, has lodged an appeal with the U. S. Court of Appeals for a reversal of the recent FCC order challenging its continued right to operate the station.

Niles Trammell, president of Biscayne, said that the grant under which the company constructed and has operated the station since 1956, has been the subject of almost continuous litigation since that time.

As part of its case for reversal, Biscayne points to station accomplishments including a Peabody award for documentary shows, citations from Sigma Delta Chi and the Freedom's Foundation George Washington honor medal for reports on Communism in the Miami area.

West Virginia's Jefferson County now has its own radio station since the sign-on of WXVA.

The Charles Town outlet is owned by Arthur W. Arundel, also president and owner of WAVA (AM & FM) in Arlington, Va. Executive vice president and general manager is J. Strider Moler.

Call letter changes: WSHE, Raleigh to **WLLE,** reflecting the new ownership of Raleigh-Durham Broadcasting and the new all-negro format . . . KDUB (AM & TV), Lubbock to **KLBK** (AM & TV) . . . KRIC (AM & FM) to **KAYC** (AM) and **KAYD** (FM), Beaumont.

Public Service

Radio stations across the country are participating in a "School's Out —Drive Carefully" campaign.

The Automobile Club of Southern California released some 1,200 transcriptions to stations for use during June as part of the AAA's public service program. The spots vary from 10-60 seconds.

Public Service in Action:

- **KHOU-TV,** Houston will premiere a locally-produced series in November called "The Magic Room," designed to stimulate the interest of young people in the liberal arts.
- **WADO,** New York has launched a series of programs called "The Voice of the Firemen," personal interviews by Spanish-speaking members of the Bureau of Public Information and Education of the Fire department.
- **WSB-TV,** Atlanta presented full and accurate coverage of the plane disaster which marked perhaps the darkest day in Atlanta's history. Sponsors waived commercial time on the station the day of the crash.
- **WXYZ,** Detroit produced an hour-long, two-part documentary ex-

No single commission can match the rewards of a good name

Ours is a business vitally dependent upon confidence, an asset too important to risk on any sale. In selling or buying a broadcast property, your greatest protection is Blackburn's often demonstrated willingness to reject a sale rather than risk our reputation.

BLACKBURN *& Company, Inc.*

RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

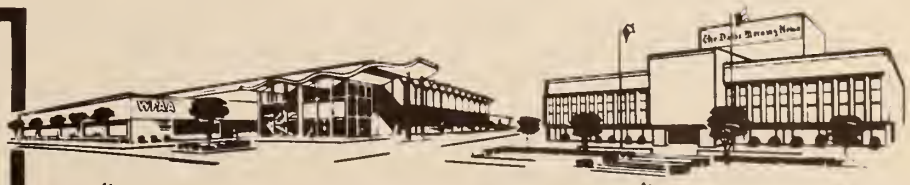
WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn	H. W. Cassill	Clifford B. Marshall	Bennett Larson
Jack V. Harvey	William B. Ryan	Stanley Whitaker	Colin M. Selph
Joseph M. Sitrick	Hub Jackson	Robert M. Baird	Calif. Bank Bldg.
Gerard F. Hurley	333 N. Michigan Ave.	John G. Williams	9441 Wilshire Blvd.
RCA Building	Chicago, Illinois	1102 Healey Bldg.	Beverly Hills, Calif.
FEderal 3-9270	FInancial 6-6460	JAckson 5-1576	CRestview 4-2770



IT'S SMOOTH SELLING WITH WFAA

WFAA radio is delivering more in the big Dallas-Fort Worth market. Reason: It's the dependable station, the sophisticated station with the smooth sound. We never hide our audience under a bushel . . . we deliver it to you for smooth selling! Call your Petry man for a bushel or a peck!

WFAA—820
RADIO DALLAS
Represented by Edward Petry & Co., Inc. The Original Station Representative



AT "Communications Center®" DALLAS
WFAA • AM • FM • TV—THE DALLAS MORNING NEWS

plaining Michigan's proposed new constitution.

• **WNBC,** New York is running a 10-part series examining the problems of life in America today and called "Communities in Crisis."

• **WPEN,** again conducted its "Outstanding Teenager of the Year" program in conjunction with the Philadelphia Public and Diocesan school systems. Winners get scholarships to Pennsylvania schools and are interviewed on the station.

Kudos: WTAE, Pittsburgh got the annual recognition award from the Pennsylvania State Board of Parole for its public affairs feature "A Debt To Society."

Trade Dates

More than 120 subjects will be covered during RAB's upcoming series of Management Conferences.

This year's series will be held in eight locations across the country, starting 10-11 September in San Francisco and concluding 4-5 October in Fort Worth.

Calendar: The joint convention of the **AFA** and the **Advertising Assn. of the West** is scheduled for 25 June at the Hilton Hotel in Denver . . . **The American Marketing Assn.** will gather at Cincinnati's Netherland Hilton on 20-22 June for its 45th National Conference . . . More than 70 representatives of the **National Advertising Agency Network** will gather at the Doardo Beach Hotel near San Juan, Puerto Rico, 26-30 June for the 31st annual Management Conference . . . The **Wisconsin Broadcasters Assn.** will hold its summer meeting 21 June at the Lake Lawn Lodge at Delavan . . . **NBC TV's affiliate promotion managers** hold regional meetings 17-18 June in New Orleans, 19-20 June in Chicago, 21-22 June in Los Angeles . . . **The Fordham Advertising Club** holds its vacation party on 21 June (12 noon) at New York's Rose Restaurant.



WOR-TV OFFERS MORE AND MORE COLOR AS NEW YORK GOES BIG FOR TINT TV

Robert J. Leder, WOR-TV General Manager: "Color has played an important part in gaining increased stature for WOR-TV. We believe Color TV will continue to grow, and that our experience as a Color pioneer will be invaluable. That's why we telecast more Color than any other independent in the nation, and why we're planning even more next season." More and more, the trend is to Color. Get the facts today from: J. K. Sauter, RCA, 600 N. Sherman Dr., Indianapolis 1, Ind., Tel: ME 6-5311.

Equipment

At Motorola's annual distributor convention in Chicago dealers heard that sales for the consumer products division are more than 25% ahead of last year in the second quarter and first quarter sales were up 55% over the like period last year.

Introduced at the meeting was a new stereo feature called Dynamic Sound Focus which sharpens individual instrument and voice sound reproduction as a projector lens sharpens the image on a movie screen.

Motorola also announced that it won't introduce a color receiver at this time.

Zenith has introduced its 1963 line of stereo and tv sets.

In the color tv receiver area, Zenith has expanded its line to fifteen basic models, with suggested retail prices ranging from $549.95 to $1,750.

PEOPLE ON THE MOVE: Murray G. Wachsman to vice president-general manager of Knight Electronics Corp., manufacturing subsidiary of Allied Radio Corp., Chicago . . . **Charles A. Black,** former director of marketing services for Ampex Corp. to assistant to the president.

DETROIT STRIKE

(*Continued from page 51*)

newspapers, inauguration of a *Newspaper of the Air* show was a practical move. Nevertheless, WWJ-TV cleared prime time and pre-empted popular network shows to present the program which featured *News* editors, reporters, and feature writers, appearing on-camera reading the columns or reports they would have written for the newspaper.

First presented as an hour-long program, later reduced to a half-hour, *Newspaper of the Air* was divided into several segments (e.g., city-county, amusements, women's news, sports) with a different *News* reporter or editor responsible for each.

WXYZ-TV increased its local news coverage by some 156 newscasts during the first 12 days of the newspaper strike. Additions were also made to the news staff. An extra film camera man and a local radio announcer was added to the tv news staff.

Included in the special coverage was the televising of an important city-county hearing on a proposed city income tax. The two-hour hearing was presented by the station in a one-hour edited form.

Interestingly enough, despite the lack of publication of the two local dailies—the Detroit *News* and the Detroit *Free Press*—the tv station experienced an insignificant 4.3% increase in local retail advertising. The bulk of the emergency ad budgets went to radio. The reason, according to WXYZ president John F. Pival: retailers attributed the allocation to the easier, quicker preparation of radio copy.

At WJBK-TV, the station supplemented its usual daily newscasts with three more daytime 10-minute news programs and a special nighttime half-hour news presentation. One half-hour news program appeared every weeknight during the paper shutdown in prime time — either 8:30-9, 9-9:30, or 9:30-10.

In charting plans for the station's expanded news coverage, WJBK-TV news and public affairs director Carl Cederberg pressed concentration on certain beats. Among others, the city-county building was an important one and WJBK-TV newsman Lou Miller spent the bulk of the shutdown period working that beat and making on-camera reports on the area's political developments.

Expanded news coverage also stretched the format enough so that more features could climb up alongside hard news stories. An absorbing film showing a store display of valuable crystal shared news time with the newspaper negotiation and the stock market report.

An interesting footnote to the story of WJBK-TV's emergency expanded coverage was the way in which the news staff capped its efforts. The WJBK-TV newsmen scooped the entire city, and both wire services, with a bulletin announcing the end of the newspaper shutdown.

TvAR STUDY

(*Continued from page 41*)

are $49,350 and $137,268. This three-network, top-20 average is 37.4% of the full rate.

"Thus," NBC states, "*less than 40% of the advertiser's costs* goes for for the purchase of the top 20 markets.

"A comparison of the rate and audience percentages on this basis shows that *the top 20 actually deliver a bonus audience in 59 of the 65 cases*. There are only six programs which have an audience of 38% or less in the top 20 and the lowest one is 35%."

The NBC report adds "that in these top 20 markets the average program derives 33% of its audience in the top 20 metro county areas only. Interestingly, these markets in total account for 36 to 38% of the cost.

"This means that the advertiser is paying slightly more for the *metro area* audience (where media competition is stiffest) and, in effect, receiving the *outside* area audience as a *bonus*."

At CBS TV, a research executive declaimed the TvAR study as "merely a statistical manipulation that can be looked at more than one way. It penalizes a network for doing a superior job outside of the top 20. Whatever a network program delivers in the top 20 markets, it delivers regardless of the size of audience in the other areas."

The CBS exec., brushing aside the 55%, also mentioned the low cost of network advertisers in the top 20 markets. He, too, said that advertisers in both areas actually received a bonus.

Sorry, we don't cover Moscow . . .



. . but just about every other 'phone number you need is in SPONSOR'S 5-CITY TV / RADIO DIRECTORY.

Networks, groups, reps, agencies, advertisers. Film, tape, music and news services. Research and promotion. Trade associations (and even trade publications).

All in the convenient pocket-size, for only $.50 from

SPONSOR SERVICES

555 Fifth Avenue, N. Y. 17

WTRF-TV STORY BOARD



wtrf-tv Wheeling

Wheeling wtrf-tv

Wheeling wtrf-tv

Wheeling wtrf-tv

Wheeling wtrf-tv

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

NEW ORLEANS' ONLY STATION WITH MOVIES EVERY NITE!

BUY IT!

Represented nationally by Katz

WWL-TV

NEW ORLEANS

Tv and radio NEWSMAKERS



Richard C. Landsman will head up the new third station in Rochester (channel 13) as president and general manager. Active in the industry for more than 20 years, Landsman's last station association was with WNEW-TV, New York, as an account executive. For more than ten years he's been in the rep field with Edward Petry and Katz. He was also assistant sales manager of WBAL-TV, Baltimore. In 1961 he organized the Six Nations Television Corp. to file an application for channel 9 in Syracuse.



Lee King has been elected president and creative director of Edward H. Weiss. King, who has been with the agency for 19 years, has served as senior vice president and creative director of the Chicago-based firm for the past five years. Prior to joining Weiss, King was an art director at the Chicago *Daily News* and the former *Herald Examiner*. He is replacing Edward Weiss as president, with the latter becoming chairman of the board. Weiss will continue as chief executive officer.



Jack Hauser, a seasoned sales executive, has been named commercial manager for WFAA-TV, Dallas. Veteran of more than a dozen years in broadcasting sales, Hauser comes to WFAA-TV after two years with WNBQ, Chicago, where he moved from manager of sales development to sales manager. Hauser joined the staff of WKY-TV, Oklahoma City, in 1949. He worked in all phases of the operation. In 1952 he joined the sales staff of KOTV, Tulsa, and became assistant commercial manager in 1957.

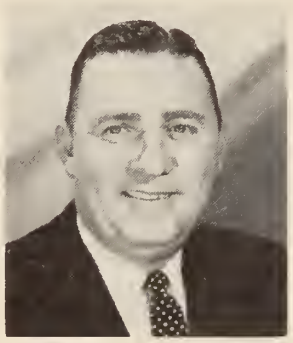


Nick Bolton has succeeded Hubbard Hood as general manager of WKRC, Cincinnati. Bolton has been with the station as assistant general manager since 1 January of this year. A 10-year veteran of radio he came to Cincinnati from Yankton, S. D., where he had been commercial manager of WNAX. For three years from 1953 Bolton had been affiliated with the radio sales office of Katz in Chicago. He spent one year as manager of broadcast sales of W. G. Rambeau and a year with World Wide.

frank talk to buyers of air media facilities

The seller's viewpoint

"It's time that agencies did more creative research on their own," says veteran broadcaster Horace Fitzpatrick. Starting with station WSLS, Roanoke, Virginia, as a radio salesman in 1940, *Fitzpatrick was appointed commercial manager in* 1952. *He went up the ladder: assistant manager, station manager, and in* 1960 *was appointed vice president for WSLS and WSLS-TV. An advocate of merchandising and promotion as an aid to market sales, Fitzgerald is currently secretary-treasurer of the Virginia Assn. of Broadcasters and a v.p. of the Sales and Marketing Executives Club of Roanoke.*



Broadcaster's plea for more thorough research

Recently SPONSOR carried a two-part story, "DCS&S' New Buying Concept" (30 April, 7 May), which brought out a new concept of Doherty, Clifford, Steers & Shenfield in evaluating markets that show a more volatile growth and market potential than the average market area.

I would like to give Sam Vitt, vice president in charge of media, a resounding hurrah. For far too long stations in this type of a market have been ignored by the figure filberts because—"Standard Metro figures say"—"according to our research figures" and so on ad nauseam.

It's time that agencies did more creative research on their own rather than depend almost solely on material from surveys that are obsolete before they are finished, or research findings based on an inadequate sampling of audience.

Population explosions, new industrial upheavals and other hallmarks of healthy, vital market areas are springing up too fast for many of the measuring criteria to be effective. Granted, agencies cannot send research teams on the road full time, but certainly, given obvious facts and figures of expanding market areas, they could afford to do a more thorough job of research than retreat to the routine of using out-dated figures and recommendations.

For example, our own market covering the Roanoke Valley has been growing steadily over the past ten years, making it a far more potent and influential market than it ever has been, yet we run across agency people still quoting statistics that have been surpassed in all areas more than two years ago.

Frankly, with the increase in competition for products, it would seem that advertising agencies would be eager to try out new research methods. As more and more agencies adopt more modern and up-dated methods such as the flying trip the DCS&S' media team made, other agencies, in order to insure their clients the most effective sales value for their advertising dollar, are going to have to initiate more advanced methods for selecting quality markets.

The degree to which some agencies fall back on the oft-erratic projections of research organizations can be the most frustrating element in trying to prove out the value of an expanding market. Recently, one station operator picked up a research data book and found that overnight he had lost something like 35,000 homes. Homes that had been credited for him for over a year. Inasmuch as there was no overlapping of other tv stations in the market, he asked what had happened to the homes. To date he has received neither a satisfactory explanation nor credit for the homes which he assumes are still watching his tv station. This, despite the fact that his market was growing rapidly.

There are countless other irritating idiosyncrasies in the compilation of market figures, but the most frustrating is the fact that these "guesstimates" are largely the basis for market selection, and no matter what lengths stations strive to provide current and accurate market research figures, they are usually given the jaundiced-eye treatment by many of the agency media people.

I hope that Mr. Vitt's unique approach to reevaluating boom markets becomes a trend in most of the major agencies. If does I'm sure many media experts will be amazed at the bonus and bargain markets they have been overlooking in the past few years. I'm also sure that their client's products will enjoy a sudden attack of sales increases when they utilize these growth markets to their full potential.

If, as Mr. Vitt points out in his articles, the combination of population growth, interurbanization and dual market coverage is a prime factor in the designation of "advanced" markets, then I hope other agencies take a close look at the WSLS-TV market which boasts all of the market criteria that made such an impression on the media director for SSC&B. This creative and unique approach to proper market re-evaluation should be given a closer look by many more agency media people in the near future.

SPONSOR SPEAKS

Corporate profits and media costs

Lyndon O. Brown, senior v.p. at Dancer-Fitzgerald-Sample, had some sobering things to say recently about advertising costs and their relation to business profits.

Brown, speaking before the ANA, surprised many in his audience, by showing that total corporate profits have not increased in actual dollars during the past 10 years, despite a rapidly growing population, a rapidly increasing gross national product, and a rising stock market.

And net profits on sales of all American corporations have declined from 7.1% in the 1947-51 period to 5.7% in 1955-59, and 5.4% in 1960.

Against this rather depressing background, Brown plotted the cost-per-1,000 increases (1956-61) for such major ad media as newspapers, up 18.6%, magazines, up 19.5% and prime time network tv, up 19.4%.

Such increases, points out the D-F-S executive, are far greater than the rises in consumer costs. The Index of Consumer Goods increased only 10% between 1956 and 1962, the Food Products Index only 9%.

Small wonder, he concludes, that corporate managements are taking an increasingly hard look at ad costs.

"Business today," says Brown, "is operating in a new climate. The new rules of the game tell us that in the long run advertising expenditures and rates cannot rise except as an increase in advertising productivity justifies the rise.

"This is the central challenge to advertising media. By finding ways to increase their productivity, and only in these ways can they lay a sound basis for future growth."

We at SPONSOR, though we want to point out that most air media costs have not risen as dramatically as Lyndon Brown's figures for prime nighttime tv (Nielsen reports a 1.5% increase for all night tv programs and a daytime drop of 17.8%), still want to applaud his general thesis.

There can be no question that the future health of commercial tv and radio will depend on finding more effective, more efficient ways of using these two vital media.

More dollars and cents return for advertisers will mean more dollars and cents return for broadcasters. And it is the central fact of SPONSOR's unique mission as a tradepaper to help both sides accomplish these objectives.

10-SECOND SPOTS

Literature: Comic Alan King remarked, "I read the *Tropic of Cancer* the hard way—without pictures."

Medicine: In the very funny off-Broadway revue "Fantasticks," the doctor comments: "The weak point of the medical profession is knowing when a man's dead. The best judge we have is a hat pin."

Selling: Martha Wright, the singing star of "Sound of Music," told an advertising luncheon, "Getting a man is like selling merchandise. You convince him that he's getting the biggest bargain in the world, but he can't unwrap the package till he gets home."

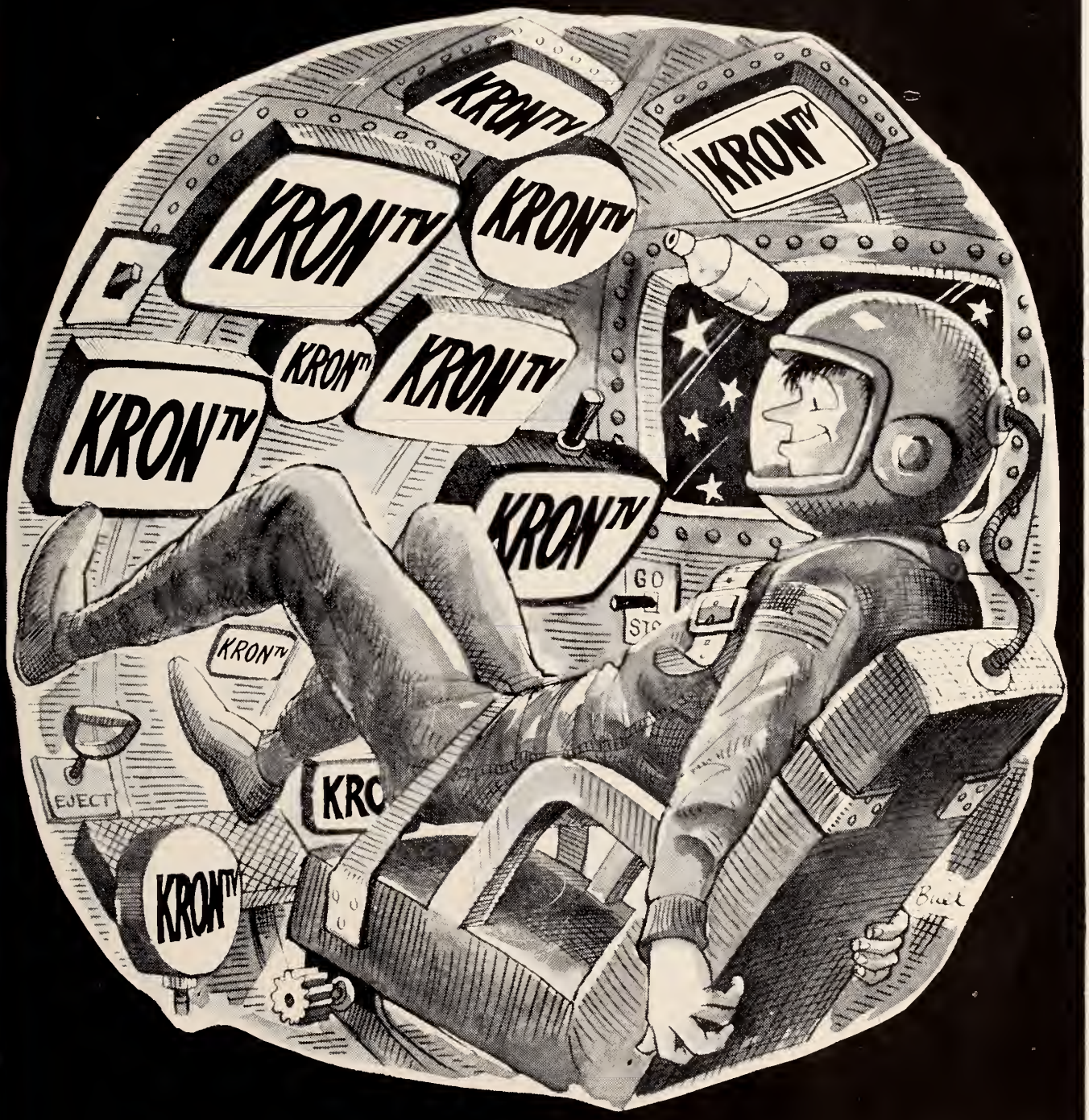
Actors: When a tv western star met with agency men last week at Mike Manuche's restaurant, he made a dramatic entrance, then strode to the table as though the eyes of the world were upon him. Observed an account executive, "That fellow is such a ham, I'll bet he uses a clove for a collar button."

Television: The *Empire* series is the newest entry among the westerns set for September. It stars Richard Egan and Terry Moore and will be sponsored by Chrysler on NBC TV, 8:30-9:30 p.m. Unique as a western because it is contemporary, the plots are built around a ranch which, much like several large ones in Texas, runs for hundreds of miles and has cattle, mining, lumber, wheat, and oil. "The *Empire* series is so modern," the producers told the ad agency, "that the saloon has an advertising agency."

Vendetta: One of Hollywood's columnists, who is reputed to never forgive anyone who crosses her, slipped this into her deathless prose last week: "She had a quiet wedding with only the press agents of the immediate family present."

Banking: The ad manager of a New York bank prided himself more as a banker than an ad man and was always calling the bank's agency to complain about one minor charge or another. When he passed away last week, someone at the agency commented, "He has gone to his co-maker."

KRON is TV in SF



San Franciscans are sold on KRON-TV

KRON-TV IS CALIFORNIA'S #1 TV NEWS STATION
6 CAPTRA AWARDS
10th Annual Competition

· S.F. CHRONICLE · NBC AFFILIATE · CHANNEL 4 · PETERS, GRIFFIN, WOODWARD ·

SEAL OF GOOD PRACTICE

IN THE TAMPA-ST. PETERSBURG MARKET . . .

ONE *has the advantage!*



*WTVT's Coverage Area — Copr. 1962, Sales Management Survey of Buying Power

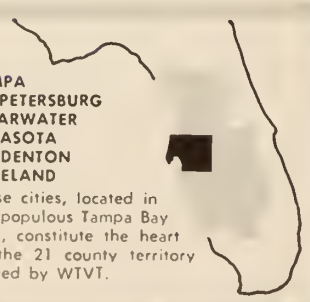
With WTVT you're "king" in the Southeast's third market. Jump in any direction to capture your portion of total retail sales amounting to
$1,986,037,000*
in WTVT's hustling, bustling coverage area.

With WTVT's 21 county coverage and 1,563,600* population, you've got the advantage right across the board. And **every** day is bonus day because an average of 1,183** people move into the WTVT area WEEKLY, which means more potential sales for you!

WTVT is truly "The station on the move in the market on the move." WTVT is the only station in the Southeast with a completely mobile videotape unit available for network or local news coverage by WTVT's up-to-the-minute-men. Make your play for increased sales on WTVT.

**Florida Development Commission

THE STATION ON THE MOVE . . . IN THE MARKET ON THE MOVE!



TAMPA
ST. PETERSBURG
CLEARWATER
SARASOTA
BRADENTON
LAKELAND

These cities, located in the populous Tampa Bay area, constitute the heart of the 21 county territory served by WTVT.

WTVT
channel 13
TAMPA/ST. PETERSBURG

THE WKY TELEVISION SYSTEM, INC.
WKY-TV & Radio, Oklahoma City
Represented by the Katz Agency

SHARE OF AUDIENCE 44%
Latest ARB 9:00 A.M.-Midnight

CHECK THE TOP 50 SHOWS!

ARB		NIELSEN	
WTVT	**35**	**WTVT**	**39**
Station B	15	Station B	11
Station C	0	Station C	0

A.R.B., Tampa-St. Petersburg Metro Area, Mar. 1962, 4-wk. avg.
N.S.I., Tampa-St. Petersburg Metro Area, Mar. 1962, 4-wk. avg.

RECEIVED
JUN 25 1962
NBC GENERAL LIBRARY

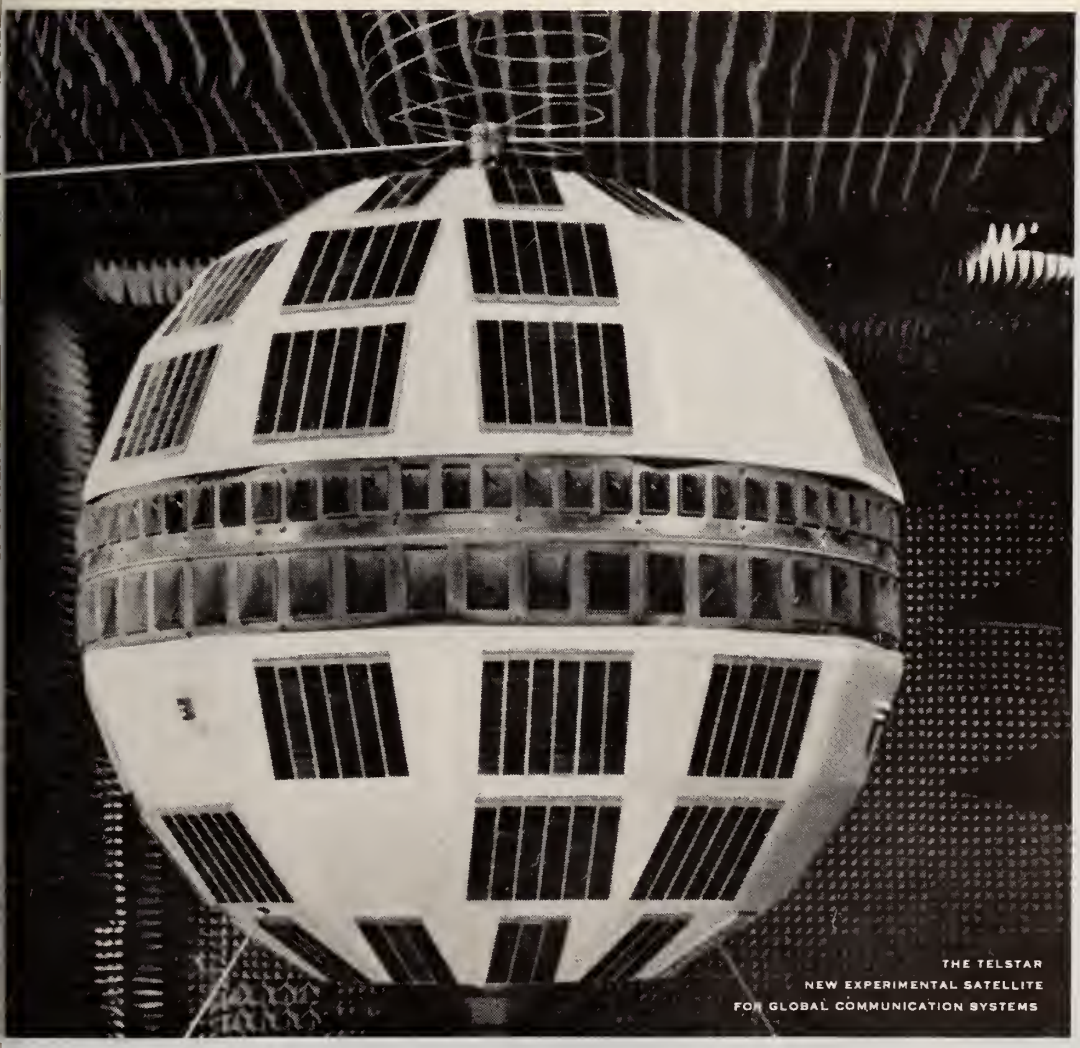
SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

25 JUNE 1962—40c a copy / $8 a year

THE COLA GIANTS —air budget build-up in Coke-Pepsi battle hits highest mark in history p 27

CIGARETTES CPM —how much it costs tobacco makers to hit smoking viewers on 45 net shows p 31



KOB-TV .....Albuquerque
WSB-TV .....Atlanta
KERO-TV .....Bakersfield
WBAL-TV .....Baltimore
WGR-TV .....Buffalo
WGN-TV .....Chicago
WFAA-TV .....Dallas
KDAL-TV .....Duluth-Superior
WNEM-TV .....Flint-Bay City
KPRC-TV .....Houston
WDAF-TV .....Kansas City
KARK-TV .....Little Rock
KCOP .....Los Angeles
WISN-TV .....Milwaukee
KSTP-TV ...Minneapolis-St. Paul
WSM-TV .....Nashville
WVUE .....New Orleans
WNEW-TV .....New York
WTAR-TV .....Norfolk-Tidewater
KWTV .....Oklahoma City
KMTV .....Omaha
KPTV .....Portland, Ore.
WJAR-TV .....Providence
WTVD .....Raleigh-Durham
WROC-TV .....Rochester
KCRA-TV .....Sacramento
KUTV .....Salt Lake City
WOAI-TV .....San Antonio
KFMB-TV .....San Diego
WNEP-TV..Scranton-Wilkes Barre
KREM-TV .....Spokane
WTHI-TV .....Terre Haute
KVOO-TV .....Tulsa

TV's future

Wonderful as TV is today, projects like this communications satellite promise even greater advances for TV tomorrow. Soon we can hope to see and hear things *as they happen* all around the globe. These stations are proud to be part of Television's contribution in bringing the whole, wide world home to us.

Television Division
Edward Petry & Co., Inc.
The Original Station Representative

IN THE INDIANAPOLIS MARKET

WXLW



Meet the Richard Elliotts, "the typical WXLW family" enjoying a backyard barbecue.

...Is a Happy Circumstance of an Appreciative Audience Enjoying WXLW's Programming for Adults! Now for the first time a radio station profiles its audience for you. We've always claimed it and Walker Research helped us prove it . . . WXLW has *the adult audience* in the Indianapolis market. Overwhelming response to our request for letters describing "the typical family" . . . coupled with Walker Research in-person interviews* . . . point out that "the typical WXLW family" has *30% greater income than the average city, county or state resident. This means greater buying power!* In a 20 county market of 339,590 radio homes reached by WXLW we deliver 30% reaching an average of 58,060 homes daily (NCS '61).

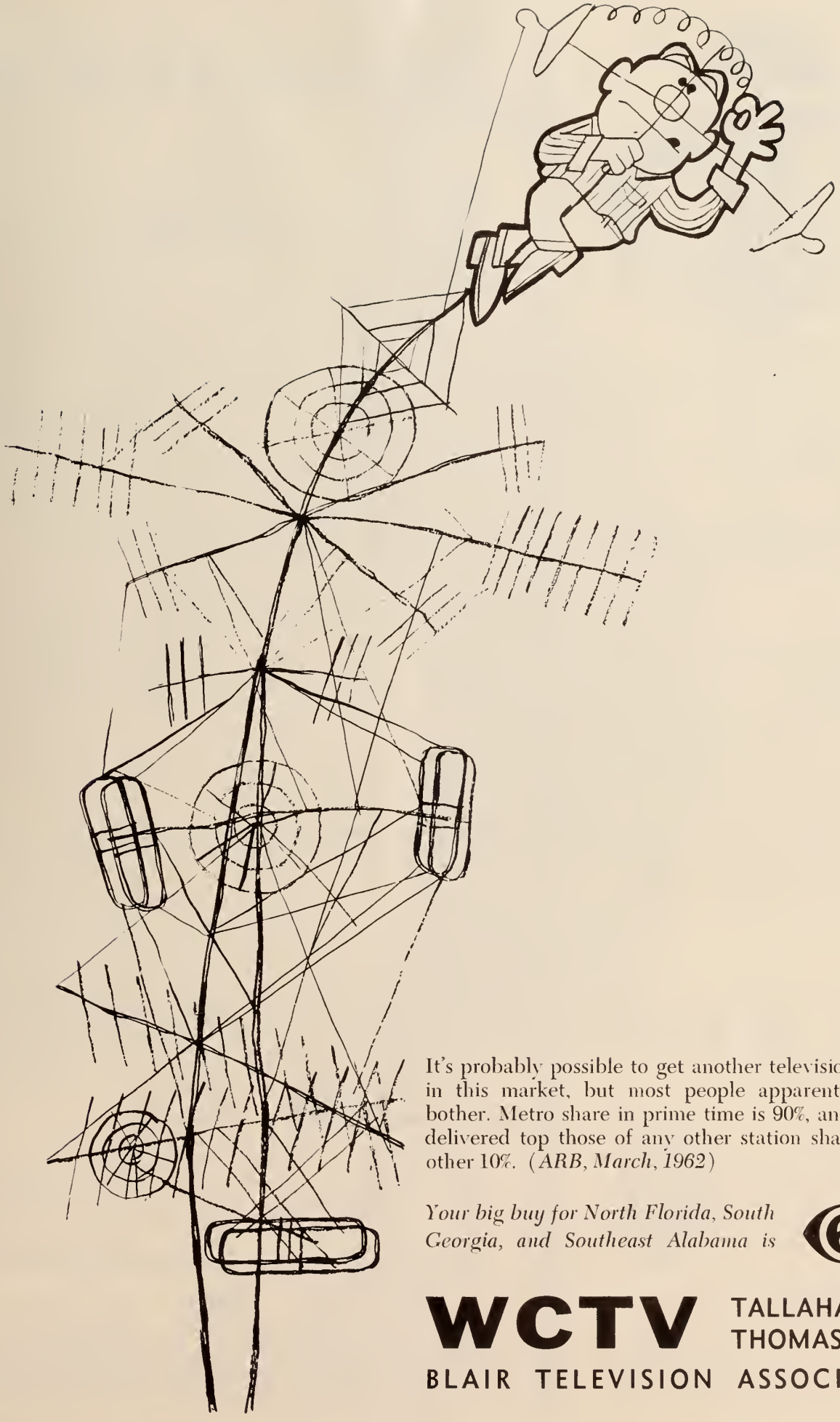
In the Indianapolis Market WXLW Adult Listeners enjoy an above average position in terms of acquired goods and potential buying power. You get this one third of the Indianapolis Market (over 26% of the total population of the State of Indiana) when you buy WXLW in Indianapolis.

WXLW

5000 Watts **950 Kilocycles**

Indianapolis, Indiana

**Ask your Robert East/man for "the typical WXLW family" profil*



It's probably possible to get another television signal in this market, but most people apparently don't bother. Metro share in prime time is 90%, and homes delivered top those of any other station sharing the other 10%. (*ARB, March, 1962*)

Your big buy for North Florida, South Georgia, and Southeast Alabama is

WCTV TALLAHASSEE THOMASVILLE

BLAIR TELEVISION ASSOCIATES



Just wind it up and let it go . . .

THE ALLAN-HENRY MORNING SHOW

Dan Allan and Mary Henry (7 a.m. to 9 a.m.) make getting up almost fun in the Twin Cities. Their two-man show (the only one of its kind in the area) is drawing the raves and the ratings. Allan and Henry bring Twin Citians everything from the weather to school lunch menus to the best-spun music anywhere, and they do it with an abundance of good humor and Mary Henry's incredible assortment of voices. Remember, too, the Allan-Henry Show has WLOL's exclusive Air Watch Traffic Reports. So make time count when you're buying it. Specify the Allan and Henry Morning Show.

RADIO **WLOL**

MINNEAPOLIS • ST. PAUL

5,000 WATTS around the clock • 1330 kc

WAYNE 'RED' WILLIAMS

Vice-Pres. & Gen. Mgr.

Larry Bentson, Pres.

Joe Floyd, Vice-Pres.

Represented by AM RADIO SALES



MIDCO

Midcontinent Broadcasting Group

WLOL/am, fm Minneapolis-St. Paul; KELO-LAND tv and radio Sioux Falls, S. D.; WKOW/am and tv Madison, Wis.; KSO radio Des Moines

© Vol. 16, No. 26 • **25 JUNE 1962**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

Coke-Pepsi budgets highest in history

27 There is no pause, even for refreshments, in the uninterrupted battle between Coca-Cola and Pepsi-Cola, the two dominant bottling giants

More smokers at less cost

31 What's your c-p-m per prospect? New breakdown from Pulse gives cigarette advertisers a look at tv smokers and cost of reaching them

Radio sells 'Quietville, USA'

33 Using network radio, plus dealer's individual campaign, Midas replaces mufflers with Quietville, USA via off-beat sound effects commercial

When must I give equal time?

35 Here, as a special service to the industry, is an explanation of the two 'ground rules' which govern all political and opinion broadcasting

Affiliate groups hold net radio trump cards

38 An in-depth look at the influence now exerted by affiliates associations gives insight into network radio operation. Chairmen see net station growth

Teen-show spots prove hit in sports car sell

41 Spots on the *KPIX Dance Party* for MG Midget sports cars convinced teen-agers and parents to buy sports cars instead of old jalopies

Eye on tv pays off for newcomer

42 Pleased with results for its new line of moderate priced eye make-up debutted on tv this year, Cutex plans a major expansion in medium

NEWS: Sponsor-Week **7**. Sponsor-Scope **21**. Sponsor-Week Wrap-up **52**. Spot-Scope **57**, Washington Week **57**. Sponsor Hears **60**. Tv and Radio Newsmakers **66**

DEPARTMENTS: Sponsor Backstage **13**. 555/5th **24**. Tv Results **44**, Timebuyer's Corner **45**. Seller's Viewpoint **67**. Sponsor Speaks **68**. Ten-Second Spots **68**

Officers: *Norman R. Glenn*, president and publisher; *Bernard Platt*, executive vice president; *Elaine Couper Glenn*, secretary-treasurer.

Editorial: editor, *John E. McMillin:* news editor, *Ben Bodec;* senior editor, *Jo Ranson;* Chicago manager, *Gwen Smart;* assistant news editor, *Heyward Ehrlich;* associate editors, *Mary Lou Ponsell, Jack Lindrup, Mrs. Ruth S Frank, Jane Pollak, Wm. J. McCuttie;* contributing editor, *Jack Ansell*, columnist, *Joe Csida;* art editor, *Maury Kurtz;* production editor, *Barbara Love;* editorial research, *Mrs. Carole Ferster;* special projects editor, *David Wisely.*

Advertising: general sales manager, *Willard L. Dougherty:* southern manager, *Herbert M. Martin, Jr.;* midwest manager, *Larry G. Spangler;* western manager, *George G. Dietrich, Jr.;* northern manager, *Ed Connor;* production manager, *Leonice K. Mertz.*

Circulation: circulation manager, *Jack Rayman; John J. Kelly, Mrs. Lydia Martinez, Sandra Abramowitz, Mrs. Lillian Berkof.*

Administrative: business manager, *C. H. Barrie;* bookkeeper, *Mrs. Syd Guttman:* secretary to the publisher, *Charles Nash; George Becker, Michael Crocco, Patricia L. Hercula, Mrs. Manuela Santalla, Irene Sulzbach:* reader service, *Mrs. Lenore Roland.*

Member of Business Publications Audit of Circulations Inc. BPA

© 1962 SPONSOR Publications Inc.

SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation, and Advertising Offices: 555 Fifth Av., New York 17, MUrray Hill 7-8080. Chicago Offices: 612 N. Michigan Av. (11), 664-1166. Birmingham Office: 3617 8th Ave. So., FAirfax 2-6528. Los Angeles Office: 6912 Hollywood Blvd. (28), HOllywood 4-8089. Printing Office: 3110 Elm Av., Baltimore 11, Md. Subscriptions: U. S. $8 a year. Canada $9 a year. Other countries $11 a year. Single copies 40¢. Printed U.S.A Published weekly. Second class postage paid at Baltimore, Md.



WANT TO BEAT COMPETITION?

Certainly you do! The most effective way is to out-program him—this calls for stronger weapons or the balance of program power won't swing your way. Seven Arts "Films of the 50's" have been deciding "power balances" in market after market by consistent top ratings and sponsors S.R.O.

WLAC-TV in Nashville began telecasting these Warner Bros. features on Friday and Saturday nights the weekend of February 16 and 17. The March A.R.B. clearly demonstrated how "Films of the 50's" beat their competition. Ratings up 50% over March '61. 28,000 more homes watching WLAC-TV on Friday nights, 21,000 more on Saturday nights. As a matter of fact, Sets-In-Use in Nashville on Saturday nights increased 40%!
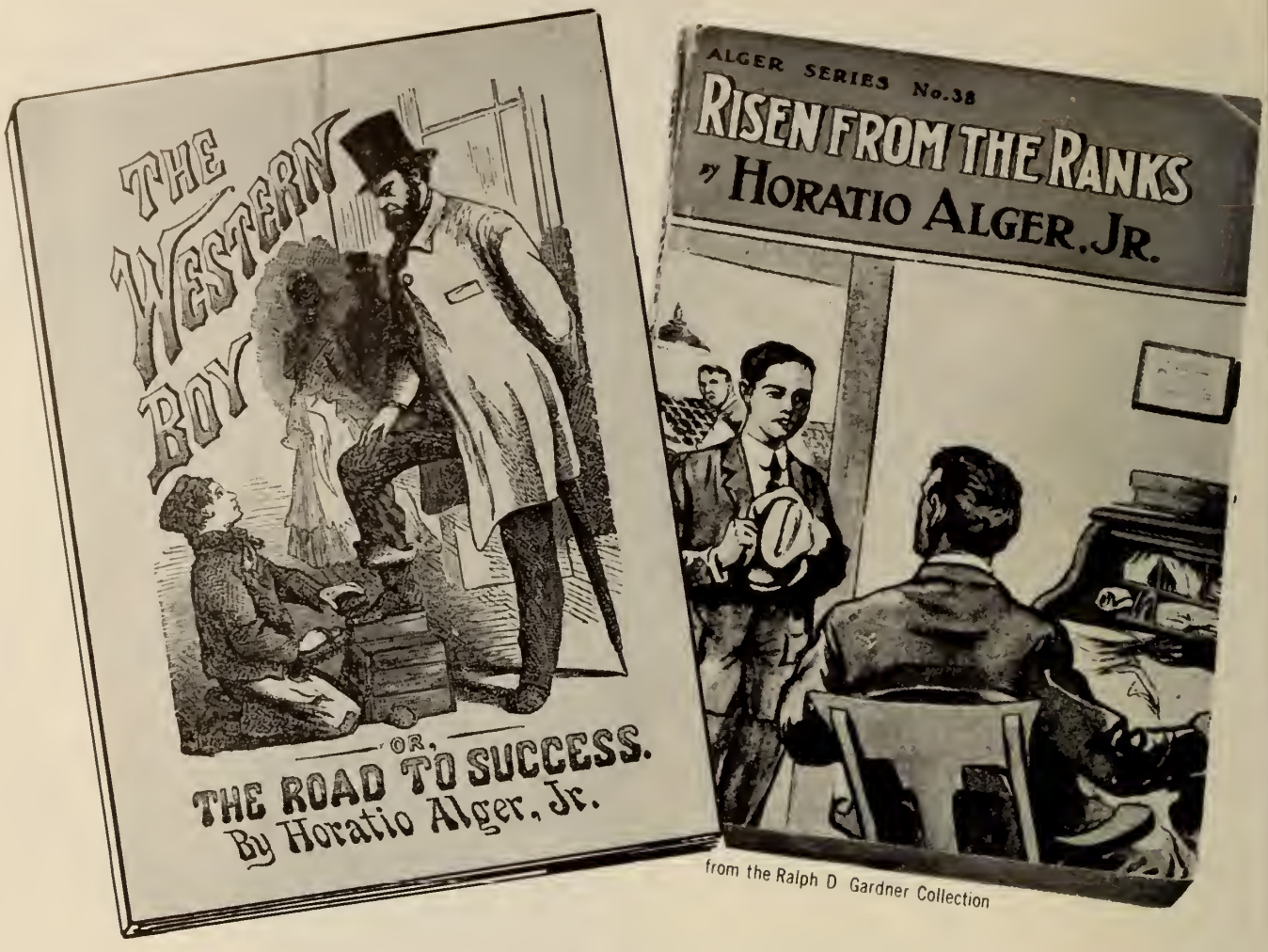
Want to beat your competition? You can, with Seven Arts—"Films of the 50's—Money Makers of the 60's."

(For rating results around the country contact your nearest Seven Arts office.)

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



WGAL-TV history reads like a Horatio Alger book. It is a story of years of successful striving, pioneering, and conscientious endeavoring to serve *all* listeners in the many cities and communities throughout its region. In this multi-city market, advertisers find an interesting success story. WGAL-TV delivers a vast and loyal audience because it is far and away the favorite of viewers throughout its coverage area.

WGAL-TV

LANCASTER, PA. · NBC and CBS

WGAL-TV Channel 8

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York · Chicago · Los Angeles · San Francisco



25 June 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

TV's 'ONE WORLD'

Three U. S. tv networks and European telecasters to exchange programs in July via the Telestar satellite

A new era in broadcasting opens next month when the three American tv networks and European telecasters get together for the first live trans-Atlantic tv program via space satellite.

Two programs, one produced jointly by ABC, CBS, and NBC, and the other provided by the European Broadcasters Union, will be transmitted in July.

The Telestar satellite of the Bell System will be the vehicle, launched early in July from Cape Canaveral under a NASA-AT&T agreement.

The news departments of the three U. S. networks will provide live remote pickups of the most appropriate events of the moment.

The EBU, representing 16 European countries, picking up from each of those nations, will coordinate from the International Controll Room in Brussels.

The U. S. signal goes aloft from Andover, Me., and comes down in Cornwall, England, and Brittany, France for re-transmission. The reverse feed is similar.

One step is conversion: European Broadcasters use 625, 405, or 819 lines and 50 cycles, but the U. S. uses 525 lines and 60 cycles.

The Telestar satellite is expected to complete one orbit every 2½ hours, but conditions are favorable for direct trans-Atlantic transmission only during about 12 minutes.

Continental transmission within the U. S. will be tested out before trans-Atlantic transmission begins.

U. S. production is to be coordinated by Ted Fetter of ABC, Fred Friendly of CBS, and Gerald Green of NBC, acting for Irving Gitlin.

$5 MIL. FOR '62-63 WRITTEN BY NBC TV

NBC TV wrote an estimated $5 million last week in 1962-63 advertising, approximately equally divided in value between nighttime and daytime orders.

Nighttime purchasers included Haloid, Chrysler, Chesebrough-Pond's, Pittsburgh Plate Glass, Frito-Lay, Mentholatum, and Mennen.

Daytime buyers were Frito-Lay, American Home Products, Reynolds Metals, Sterling Drug, Proctor-Silex, and Heublein.

Children select products

Chicago:

Tv has brought about a psychological realignment in the family in who selects products.

Children now have a stronger voice in product selection, especially toys, but also in other articles, said Melvin Helitzer, advertising director of Ideal Toy, addressing the Merchandise Mart Toy and Juvenile Association.

November windfall?

Because of the unusual number of prominent names involved in this year's elections, it's expected that public interest—and tv viewing—might rival that of a presidential year.

With this in mind, NBC has recapped the facts of the Nielsens of the 1960 elections, which on the final night reached 41.5 million, or 91.8% of all tv homes, during an average 4½ hours.

In addition, there were over 100 million home-hours for the great debates.

NBC's interest in the data is this: it had a 52% share on election night compared to 40% for CBS and 8% for ABC, in the Nielsen Nationals.

ABC's PAULEY WARNS OF RADIO 'YOUNG FOGIES'

Norfolk, Va.:

ABC Radio president Robert R. Pauley warned here last week that the radio broadcasting industry would soon destroy itself unless the "young fogies" running it were replaced by courageous and creative men.

He insisted that all four radio networks could prosper "if they would open their own eyes to their potential worth." Pauley said that ABC Radio was programing for young adults, 21 to 50 years of age.

Pauley told the Virginia Association of Broadcasters that he found only "personal lethargy, fear, and

(Continued on page 10, col. 3)

WBC's STEVE ALLEN LISTS NAT'L BUYERS

Fifty national advertisers will participate in the Steve Allen show starting 25 June, WBC announced last week.

Advertisers on three or more WBC stations include Star-Kist Tuna, Gillette, Welch, Wrigley, Alka-Seltzer, Allstate, Lipton, Clairol and Vitalis.

Those on two or more stations are: Goodrich, Liggett & Myers, Betty Crocker, Schweppes, Ballantine, Aerosol, Carter, Phillip Morris, Coca-Cola, Goodyear, Schlitz, Kellogg, Campbell, and Shell.

The following were on one station: Pet, Dash, Wheaties, SOS, Norelco, Quaker Oats, Mennen, Ban, McCormick, Hamm's, Ralston-Purina, Standard Oil, and Gleem.

Curran named ad dir. of ABC TV o&o stations

Don B. Curran has been appointed director of advertising and publicity for the five ABC TV o&o's, it was announced last week by Theodore F. Shaker, president of the ABC owned tv stations division.

Curran joined ABC in April, 1961, as director of publicity and promotion for the radio o& o's. Previously he was promotion manager of KTVI, St. Louis, an ABC TV affiliate.



Don B. Curran

He will report to Donald Foley, ABC v.p. and director of advertising and promotion, on station advertising and on-the-air promotion, and to Michael J. Foster, ABC v.p., press information, on station public relations and publicity.

Curran is now president of BPA and is an active member of IRTS. It is expected that Curran's replacement will be named shortly.

DuPont sets up consumer arm

Wilmington, Del.: An unexpected windfall of military, space, and related developments has been the large number of findings with application to consumer products.

Many companies with strong trade activity are now going in more heavily for consumer sales as well—and E. I. du Pont de Nemours appears to be the most recent addition to this list.

DuPont is reorganizing its corporate structure to create a new sales division to market consumer products. So far, the company's consumer sales have represented but a small percentage of its total sales.

Three types of products which will spearhead du Pont's consumer division are household specialties, paint, and automotive products.

PGW EXPANDS MID-WEST

Chicago: PGW president Lloyd Griffin has announced an expansion of the representative's mid-west tv office.

Joining the Chicago office are Ken Brown, formerly of HRP, James Parker, formerly of WBBM-TV, Chicago, John McGowan, previously with Weed, and Bill J. Scharton, who was national sales manager of WABC-TV, New York.

Petry executive sees great tv growth

Norfolk, Va.: Tv will grow at a rate twice that of the national economy, three times that of newspapers and twice that of magazines.

These predictions, based on public data, were voiced by Martin L. Nierman, executive v.p. of Edward Petry, speaking here last week before the Virginia Broadcasters Association.

ABC TV HAS 10 NEW TO DAYTIME

ABC TV reported last week that it had signed ten advertisers in daytime who are either new or unusual in the medium.

They are: Continental Casualty (George H. Hartman), C. H. Musselman (Grey & Rogers), Rubbermaid (KM&G), A. J. Siris (MS-FB), Chap Stick (Gumbinner), Norcliff Laboratories (KHCC&A), Beltone (Olian & Bronner), Upjohn (McC-M), Milton Bradley (Noyes), and Parker Bros. (Badger, Browning & Parcher).

NBC Films elects Breen as sales v.p.

William P. Breen has been appointed vice president, sales, of NBC Films.



William P. Breen

Breen has been with the NBC syndication arm for 10 years, and has been salesman, sales supervisor, Eastern sales manager, and most recently, national sales manager.

NBC Films is presently concentrating on distribution of off-network re-runs, most of them from NBC TV, but it has one, Hennessey, which was on CBS TV.

McGavren installs BCH

Daren F. McGavren Co., station representatives, last week installed BCH spot radio buying and billing systems.

The representative was one of the first representatives to install the systems, which automate procedures at the representative, agencies, and stations. Processing will take place at the Bank of America in San Francisco.



THE RCA "COMPACT" TV TAPE RECORDER TYPE TR-11

Compatible...easy to operate...simple to install... and it meets all Professional TV tape standards

This compact, compatible TV tape recorder assures the excellence of performance users expect from RCA quadruplex equipment. Although it occupies only 8.2 square feet of floor area—saving space and costs—it makes no sacrifice in quality. Its reduced size makes it ideal for mobile applications.

EASY TO OPERATE. Simplified set-up and control procedures make operation easy. All monitoring and other features are conveniently grouped. Tape deck is located for easy threading and loading.

LOWEST OPERATING COSTS. Power requirement is only 2750 watts. This means less heat, less air conditioning. And headwheel exchange cost is the lowest in the industry.

SINGLE-UNIT CONSTRUCTION. TR-11 is a self-contained unit, pre-wired and pre-tested at factory, with no external racks to interconnect. Simple to install—there's only one 30 amp twist-lock power connection. Just plug in and operate.

OPTIONAL TWO-SPEED OPERATION. Permits tape speed to be switchable from conventional 15 inches per second to half speed of 7½ ips. Effects 50 percent saving in tape costs and storage space.

See your Broadcast Representative for all the facts. Or write RCA, Broadcast and Television Equipment, Dept. JD-264, Building 15-5, Camden, N. J.

ENGINEER'S CHECK LIST*

- Air-lubricated tape guides.
- Simultaneous playback of audio and control track.
- Built-in deviation measurement for accurate adjustment of recording signals.
- Quadrature delay lines adjust for both record and playback.
- Transistorized signal processor provides finger-tip control of video pedestal and sync.
- Variable de-emphasis control for optimum playback of tapes recorded to non-standard pre-emphasis characteristics.

***Also a Complete Line of Accessories** including SwitchLock, PixLock, Automatic Timing Corrector, Master Erase, Picture and Waveform Monitors and Remote Control.

RCA®

The Most Trusted Name in Television

ANA LOOKS AT COSTS, AD ADMINISTRATION

Chicago:

The ANA's workshop here last week on advertising administration and cost control produced a number of new suggestions and reports.

Charles M. Skade, senior v.p. and treasurer of Fuller & Smith & Ross, recommended that clients and agencies work together to develop a longer termination notice period, preferably 120-180 days instead of the present 60-90 days.

He suggested it would permit greater stability and would allow the agency more time to replace lost billings. He also suggested that client financial people and agency financial people work together more closely.

Kenneth C. Schonberg, president of CMB, reported on computer use, based on a new study of 100 top advertisers. Computers are being used for new product planning, advertising budget apportionment, and to measure sales effectiveness.

Kenneth R. Davis, professor of marketing, Amos School of Business Administration, Dartmouth College, took up the problems of measurement, responsibility, and compensation in advertiser-agency relations.

Schneider to assist ABC's exec. v.p. Siegel

Alfred R. Schneider has been promoted to v.p. and assistant to Simon B. Siegel, executive v.p. of AB-PT and ABC, the latter announced last week.

Schneider had been v.p. in charge of administration for ABC TV. He joined the network's legal department in 1952, and left to join the CBS TV business department in 1955, returning to ABC in 1960.



A. R. Schneider

Telephone set for tv specials

Bell Telephone (N. W. Ayer) will sponsor eight musical specials on NBC TV in place of the hour schedule which it has had for the past season or two.

AT&T, which has a separate set of plans going for its science series, is expected to have two or three specials, some of them on the Telestar satellite.

However, it's understood that the CBS TV network has declined to sell AT&T time for the Telestar coverage, although the network will pick up the communications satellite launchings as straight news. Hence it's expected any Telestar specials by AT&T will go to NBC TV.

STORER AND TAPC TO CO-DEVELOP SHOWS

Storer Programs and Television Artists and Producers Corporation have announced a working relationship to develop tv properties for network and syndication placement.

The two properties are The Charlie McCarthy Show, a live and animated series featuring the Edgar Bergen characters, and The Littlest Hobo, based on the motion picture of the same name.

Magnavox names K&E; expects 40% sales rise

The Magnavox Company, which dropped McCann-Erickson in mid-May, last week appointed Kenyon & Eckhardt to handle its tv and radio receivers and high fidelity stereo products.

Ellington & Co. was named for the company's electric organ and The Biddle Company continues to handle industrial products.

Magnavox has set sales goals 40% ahead of 1961 and expects beyond that to introduce several new products in the next year.

SWEZEY URGES GREATER AD SCOPE

San Diego:

Robert W. Swezey, director of the NAB Code Authority, last week called upon advertising to free itself from minutiae and concentrate on broader fields in which to exercise its talents.

Addressing a joint luncheon of the Better Business Bureau and the Advertising and Sales Club of San Diego, Swezey said that advertising is being subjected to ridicule because it reflects a national concern with trivialities.

Suggesting that brand advertising is often concerned with overly subtle or impreceptible differences, Swe-

(Continued on page 52, col. 1)

Pauley

(Continued from page 7, col. 3)

worst of all, a trend toward conformity" despite open competition and challenging opportunity.

He blamed the tendency on "young fogies" who "swear there is only one way to run a radio station, one way to make a profit or get ratings, one way to solve a problem—and their minds are closed to any alternatives."

The ABC Radio chief urged broadcasters to combat this lethargy with public service programs and editorials. He recommended that station men follow the advice of President Kennedy and FCC Chairman Minow.

He suggested that broadcasters ask themselves this: "Are you pioneering in controversial areas, presenting all sides of the story regardless of whose toes get stepped on? Or are you playing it safe, conforming through fear or apathy?"

He insisted that radio's future was in proportion to its acceptance of present challenges. He argued that radio must be sold, not given away. "Radio," said Pauley, "must not be given away—not to advertisers, not to syndicators, not to packagers, not to trade deal artists, not to anyone."

More SPONSOR-WEEK continued on page 52



who buys the most?

young adults buy the most!

young adults buy the most automobiles...and most of almost everything



Young adults (under 50) buy 70% of all automobiles. This means that when you buy young adult ABC Radio, you're buying automobile advertising geared to the market that buys most of what you sell. That's because two years ago ABC Radio recognized the potent economic force inherent in your young adult market and did something about it. ABC Radio consistently programs for young adults; promotes to young adults; presents to the automobile advertise (and virtually every other advertiser) the most con pelling new "reason why" for network radio. It young adults with Flair, Sports, The Breakfast Clu News and Special Events on ABC Radio. Remembe young adults buy most cars . . . and most of ever thing automotive. Your ABC Radio sales representa tive will be glad to give you the young adult facts

e Study of Consumer Expenditures

ABC RADIO FIRST WITH YOUNG ADULTS

Sponsor backstage

by Joe Csida

Realities of tv film economics



Got a letter last week from Bill Burrud whom I had met on my last trip to the West Coast. At that time we talked briefly about the harsh realities of tv film economics and the many ramifications involved. It was too short a conversation to reach conclusions so Bill agreed to fill me in by mail.

Burrud, incidentally, is president of Bill Burrud Productions. He produces, frequently stars in and narrates several syndicated tv shows of the travel-adventure type, for which he has coined a new word—"Traventure."

Bill's views on his chosen field are definite and based on 11 years of experience as head of his own company. He regards the economics of tv film programing as "usually interesting, frequently frustrating, and always amazing." During the past 10 years, as an example, many major companies came into existence, then either went broke, were sold to new owners, or merged into other organizations.

Lack of good film product

Thus today, there are fewer distributors and less new film product than ever before. The number of distributors has dwindled because of lack of good, new film product; the plethora of off-network shows distributed by the majors and the scarcity of time on the air.

There is another element which has dealt the tv film programing field a deadening blow, Bill notes. That is the countless number of pilots produced by both independents and networks, which have gone unsold, season after season. The highly disproportionate ratio of pilots made against pilots sold is a stultifying factor which, once faced, causes many producers to abandon production plans for filmed programing and turns them into avenues of less risk. Spinoff pilots save some money but the losses are still appalling.

And yet, in spite of this somewhat formidable array of disheartening factors, Bill Burrud Productions has, during its 11-year span, grown from a one-man operation into a sound, solid, successful organization. From a single half-hour tv show, which Burrud produced himself in 1951 with a rented camera and borrowed film, the output of Bill Burrud Productions has risen to seven 30-minute programs, all in color and all of which have enjoyed successful syndication.

Three of these programs, *Treasure, Vagabond* and *True Adven-*

(*Please turn to page* 48)

Did you know that
WHLIsland*
MARKET
IS THE NATION'S
4th BIGGEST
in retail sales?

What's more,
the people
who live there,
shop there
and work there
are loyal listeners
of WHLI

That's why
WHLI IS
YOUR MOST
EFFECTIVE RADIO
BUY FOR
LONG ISLAND

* The independent Long Island (Nassau-Suffolk) market —4th largest in the U.S.— where over 2 million customers live and shop.

10,000 WATTS
WHLI
AM 1100
FM 98.3
HEMPSTEAD
LONG ISLAND, N. Y.
the voice of long island

PAUL GODOFSKY, Pres., Gen. Mgr.
JOSEPH A. LENN, Exec. Vice Pres., Sales
Represented by Gill-Perna





How to dig a hole

Pick a small boy.

Give him a shovel. Or plan a bigger tomorrow for him.

That can lead to digging a hole like this one: site of the largest, private, commercial-building venture in American history by a single owner (covering twice the area of New York's Rockefeller Center).

It is the vast new *Prudential Center*—set squarely in the heart of Boston, to keep pace with the extraordinary surge of New England's new growth.

But the area's booming burst of steel and stone, answers only a fraction of the challenge every child creates for us:

Will the America you pass on to me be greater, or weaker, than the America that was given to you?

Any honest answer must certainly cover the community of the mind as well as of stone; must serve all our needs to lift ourselves; to think, to work, to worship, to buy, to enjoy.

It's quite a target.

Yet it closely defines the daily target of WBZ-TV, Boston: to serve and stretch the "community of the mind", throughout two-thirds of all New England.

It is a goal firmly anchored in the great responsibilities of television's unique power to reach and move people.

The dimensions of both goal and responsibility are measured by the fact that more New England families are reached regularly by WBZ-TV than are reached by any other medium.

It is for them WBZ-TV fills its 20 hour working-day with its news, its editorials, its studies of the community and world, its entertainment, its advertising.

These are rooted in the spirit and zest of today's busy New England, which WBZ-TV is proud to serve as a mirror... as a voice... as a *prime-mover* of ideas, goods ...and people.

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ+WBZA, WBZ-TV, Boston; KDKA, KDKA-TV, Pittsburgh; WJZ-TV, Baltimore; KYW, KYW-TV, Cleveland; WOWO, Fort Wayne; WIND, Chicago; KEX, Portland; KPIX, San Francisco.



555/5th

SPONSOR's 40-Year Album

Just a brief note to thank you and your editors for the very nice mention of my late father, in his Buffalo station in your "40-Year Album of Pioneer Radio Stations."

The Album is an excellent job throughout and many of us here at Campbell-Ewald who have worked in radio stations in the past have enjoyed going through it.

Fred Lounsberry
Tv/Radio Supervisor
Chevrolet
Campbell-Ewald Company
Detroit

Ike Lounsberry of WGR is remembered by all radio pioneers as a standout broadcaster for many years.

Your "40-Year Album of Pioneer Radio Stations" is tremendous. You and your associates at SPONSOR have undertaken many worthwhile projects on behalf of radio and tv, but this one tops them all. I'm sure this Album will be carefully preserved by everyone in the broadcasting business—and by those who enter this exciting field in the years to come.

Arthur H. McCoy
Executive v.p., John Blair & Co.
New York

Congratulations on your publication of the "40-Year Album of Pioneer Radio Stations." I know this will quickly become a collector's item, because it is interesting and informative.

Just one suggestion. Perhaps Ed Shurick should add to the milestones of commercial radio one of the significant events which led to the establishment of the American System of Broadcasting—the license of the first commercial broadcasting station in the United States, which was WBZ-Radio on 15 September, 1921. It was the first radio license specifically issued for commercial broadcasting by the Department of Commerce.

Paul G. O'Friel
general manager
WBZ Radio
Boston

As simple as that

In reference to "Sponsor Asks a Rude Question—'Is Marketing Dead as an Agency Function'?" (SPONSOR, 4 June)

Whether clients recognize it as such or not, an agency must understand their client's marketing objectives.

To sell a creative approach, ideas must be geared to the marketing plan, or the client just isn't going to buy it. It's as simple as that!

Marketing dies as an agency function when advertising ceases to be part of the marketing plan.

Welby C. Wood
account executive
Geyer, Morey, Madden & Ballard
New York

It's a small room

I received your latest issue with no small elation, and was very pleased to find my first published article therein (*Seller's Viewpoint*, 11 June). I must say that I was not totally pleased with your editing, but fully realize that editors are solely in positions that they are to shorten the works of verbose writers, such as myself, and that they are necessary evils. Actually, without nit-picking. I suspect your editor did a pretty fine job.

Your last note made mention of the availability of reprints. Will you please send me a dozen, so that I might paper my room with them. It is a very small room.

Charles E. Stuart
sales manager
WOHI
East Liverpool, Ohio

SPEAK UP

KFMB RADIO is your big voice in the better part of Southern California. According to Pulse and Nielsen **KFMB** delivers more adult audience morning and evening than any other station!

KFMB RADIO
SAN DIEGO

VEST PENN POWER

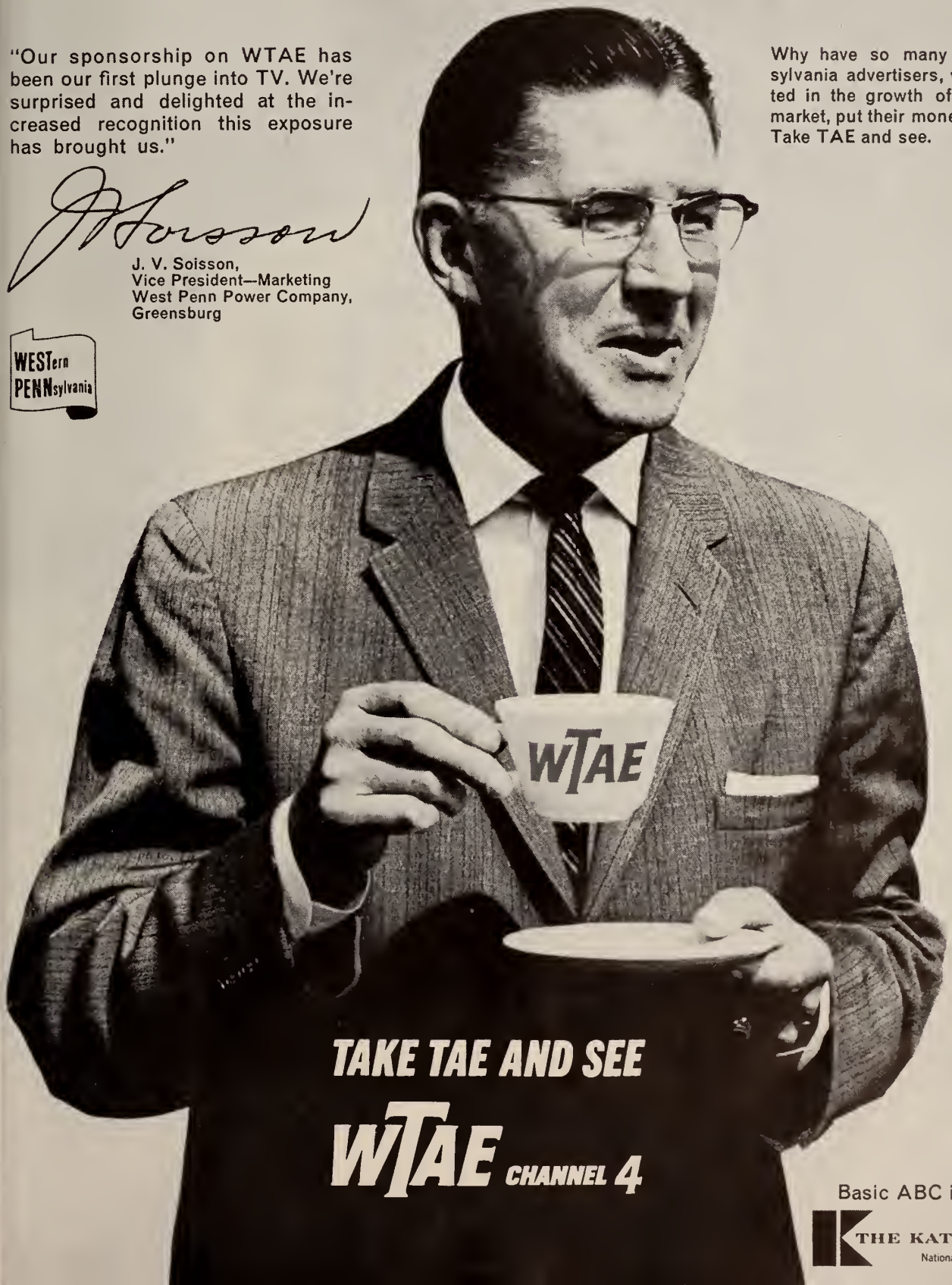
People who know the Pittsburgh market best ***TAKE TAE***

"Our sponsorship on WTAE has been our first plunge into TV. We're surprised and delighted at the increased recognition this exposure has brought us."

J. V. Soisson,
Vice President—Marketing
West Penn Power Company,
Greensburg

WESTern PENNsylvania

Why have so many Western Pennsylvania advertisers, who are interested in the growth of the Pittsburgh market, put their money on TAE-time? Take TAE and see.



TAKE TAE AND SEE

WTAE CHANNEL 4

Basic ABC in Pittsburgh

THE KATZ AGENCY, INC.
National Representatives


CIGARETTES
KENT
KING SIZE
Marlboro
Winston
FILTER
Alpine
TO OPERATE

...greatest cigarette vending machine ever devised!

Television! Its unrivalled power to pre-sell products fits precisely into the machinery of our self-service economy. In the new world of automated selling consider, for example, the alliance between television and cigarettes. The manufacturers of cigarettes now spend twice as many advertising dollars in television as in newspapers, magazines, and all other measured media combined!

Within television, one network consistently does more pre-selling than any other. For the tenth straight year American business is spending the greatest part of its television budget where the American people (for the seventh straight year) are spending the greatest part of their time–the **CBS TELEVISION NETWORK**

Sources: for media billings—LNA-BAR, PIB, TvB, ANPA, latest available year; for network viewing—Nielsen Television Index and ARB audience composition, 1956-1962.



Toss-up

Both sides of the coin are the same when you compare the audiences of New York's top Network station and WPIX-11, New York's Prestige Independent. A. C. Neilsen has *proved* that the "content" of a rating point on both stations is *the same:* same income levels, home and automobile ownership characteristics, job occupations, etc. Moreover, 98% of WPIX-11 clients are national advertisers. Prime evening Minute Commercials, National Advertisers and "Network Look" programming night after night — a combination available to national spot advertisers in their number one market *only* on WPIX-11.

where are your 60 second commercials tonight?





Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

25 JUNE 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

Some of Madison Avenue's more perspicacious agency top managements last week indicated concern over the possible longrange implications they read into FCC Commissioner Robert E. Lee's report on his Chicago hearings on local live programing service.

What seemed to disturb them particularly was Lee's thesis that **outside control over local programing decisions suggested "a basic conflict in interest problem."**

Their interpretation: here was something that could be used as **a wedge to weaken the structure of group-ownership and network station relationship and control.**

(For an indepth analysis of Lee's report see Washington Week, page 57.)

There's no accounting for the caprice of agency commercial writers: they're apparently now on a kick that doesn't favor as profuse a use of ID's as prevailed during the past two years.

The sharp swing may be also due to the fact there are **almost twice as many 20's available as existed before this season.**

For evidence of the trend in commercial segments as far as national-regional spot tv is concerned, note these first quarter ratios as disclosed by the TvB:

ACTIVITY TYPE	1962	1961	1960
Announcements*	82.1%	77.1%	76.7%
ID's	7.4%	11.2%	10.7%
Programs	10.5%	12.7%	12.6%

*Refers to 20-second, 30-second and 60-second spots.

Chrysler's Plymouth-Valiant division (Ayer) has elected to introduce its 1963 line by the minute participation route, as far as network is concerned, this fall.

The minutes are being scattered among **NBC TV nighttime newcomers, 11th Hour, Saints & Sinners** and **It's a Man's World,** plus **Saturday Night Movies,** from the second week of October through the second week of November at a total cost of around **$350,000.**

It's all in keeping with the Detroit trend of **minimizing the identification factor** and **buying the medium in terms of tonnages, a la soap, cigarettes, foods, etc.**

Nielsen's move to add a listening quotient for battery operated sets to its network radio pocketpiece could prove of substantial benefit to spot radio also.

Agency media people are talking about this new plus affording them a springboard for **suggesting to clients that they take a new look at radio's evaluation, spot as well as network.**

The new NRI index will add **about 36% for the battery portables** to the plugged-in set ratings. **An extra 30% is already accorded for auto listening.** The battery count will be made twice a year, with the information coming from diaries.

Sellers of spot tv, you might jot this one down as a case of the medium doing so well for the product that it had to cancel the campaign.

Pet Milk's Sego low calorie beverage (Gardner) has pulled out of many markets for the simple reason that the **demand far exceeds the supply.**

For instance, in Chicago the **supermarkets and drugstores,** it appears, **can't keep enough Sego in stock.**

As previously noted in SPONSOR-SCOPE, Sego has been able to build a market for a product type, where others, except Metrecal, have failed.

SPONSOR-SCOPE *continued*

A lively topic of palaver on Madison Avenue last week was the ability of BBDO's Minneapolis office to withstand its succession of account casualties, the latest loss being the Chun King business.

The exit of the chop suey canner came closely on the heels of the exit of **General Mills** and **Cream of Wheat.** The one sizable air media user left is **Minnesota M & M.**

At one time BBDO's Minneapolis office ranked as the **biggest regional appendage in the business, next to, of course, JWT Chicago.**

Estimated billings of the three Minneapolis departees: **$17-18 million.**

Also heading out of BBDO is **Sheaffer Pen,** now down to around $1.5 million.

However, on the credit side, it was quite a coup for BBDO last week when it prevailed upon Corning Glass to pick up the tab (quoted price, $600,000) for a two-hour program dedicating the opening of N.Y.'s (cultural) Lincoln Center.

CBS TV has blocked out **Sunday, 23 September, 9-11 p.m.** for the special.

BBDO has the **institutional side of the Corning account only** and the sponsorship is in line with Corning's background in cultural interests.

Toy merchandisers have had their curiosity piqued from one point of view particularly by General Electric's announcement that it was entering the toy field with a greenhouse and a transistorized doll.

The specific point of interest: whether retailing will be **through appliance stores** or **regular toy merchants via the jobber route.**

Use of the appliance outlets has this logic: the **biggest buyers of appliances are young married couples** and most of them have toy-oriented chips.

Miles Labs (Wade) may be an exception, but Chicago tv reps report they've yet to get bids from users to waive the 30-days-before-starting-date clause on fall business.

Wade has made such requests in the past for schedules taking off in September.

What may account for the lack of waiver calls: **Chicago agencies and reps are so snowed under with mop-up work and servicing in connection with the recent rash of flight schedules that they haven't the time to hitch up for the fall.**

The over-all average of the entertainment specials on the tv networks in April was slightly under March, but that could have been due mainly to the fact there were twice as many.

Here's how these April specials racked up as to average audience:

PROGRAM	AVG. %	AVG. HOMES
At This Very Moment	14.8	7,252,000
Timex All Star Comedy	17.8	8,722,000
Academy Awards	37.1	18,179,000
Edie and Her Friends	20.6	10,094,000
American Landscape	18.3	8,967,000
Young People's Concert	9.0	4,410,000
Give Us Barabbas (Hallmark)	13.9	6,811,000
Bob Hope Show	28.1	13,769,000
Devil and Daniel Webster	14.5	7,105,000
Average for April	**19.3**	**9,457,000**
Average for March	**20.2**	**9,898,000**
Average for February	**18.6**	**9,114,000**
Average for January	**15.3**	**7,483,000**

Source: Nielsen Television Index.



SPONSOR-SCOPE *continued*

Discard any preconception you may have about housewives with a flock of kids not having a lot of time to spend on daytime tv viewing.

The facts, as shown in a cumulative audience report for March 1961 just released by Nielsen to NBC TV, are just to the contrary. **The younger housewives with numerous broods have the largest quotient of weekday 10 to 5 viewing.**

Following are some excerpts from this special report that tend to make the point:

AUDIENCE COMPOSITION	% HOMES VIEWING DAYTIME AVG. WEEK	NO. HRS. VIEWING DAYTIME AVG. WEEK
Age of housewife		
Under 35	92.9	11 hrs.; 24 mins.
35-49	83.6	10 hrs.; 18 mins.
55-plus	74.0	9 hrs.; 30 mins.
Family size		
1-2	68.5	8 hrs.; 54 mins.
3-5	78.8	9 hrs.
5 and over	90.6	11 hrs.; 30 mins.
Age of children		
No children	67.5	9 hrs.
Any children	88.0	10 hrs.; 12 mins.
Any under 5	91.2	11 hrs.; 42 mins.
Any 5-9	91.3	10 hrs.; 12 mins.
Any 10-15	86.8	10 hrs.; 18 mins.

Looks like ABC TV will wind up with Metrecal's (K&E) network largess for the fourth 1962 quarter.

The main portion of the buy is **nighttime minutes.**

Metrecal doles it out in quarterly lots and those fourth billings are **estimated at around $1.5 million.**

It would be interesting to make book on whether the currently highriding Hazel will match or outreach the total home audience the I Love Lucy series chalked up when it was at its peak.

One factor that tilts the odds against Hazel as compared to Lucy's era: **there's a lot more local station competition today.**

Bemused by the possibilities, SPONSOR-SCOPE asked Nielsen for a comparison and here's what it got:

PROGRAM	U.S. TV HOMES	LARGEST TOTAL HOMES	REPORT PERIOD
I Love Lucy	37,700,000	19,416,000	First October 1956
Hazel	49,000,000	16,562,000	First April 1962

It was a good week on the renewal front for daytime NBC TV, the biggest of them all being Alberto-Culver.

The A-C budget is expected to come somewhat this side of **$3 million.** (CBS TV has been renewed for about the same amount.) Other renewals:

- **Lestoil (Sackel-Jackson),** five quarter-hours over 10 weeks in the fall.
- **American Home Products:** alternate quarter-hours in three shows.
- **The Fritos Co.,** alternate week in four shows.

NBC TV evidently has found that it hasn't enough football to take care of the prospective market this fall and winter.

Hence it's scheduling for weekend telecasting a half-hour series that it will bill as **Pro Football Highlights of the Week.** There'll be **16 or 17 of them.**

It'll be put together by **Tel-Ray,** but the pricing hasn't been set.

Gardner seems quite revved up for a blitz on snagging new business.

In a recent memo circulated to the agency's entire staff **president Charles E. Claggert urged all hands to be on the alert for hot prospects and pass the tips on pronto to the management.**

Gardner, it will be recalled, lost its **P&G-Duncan Hines account to Compton** several weeks back.

The next approaching step in Nielsen's efforts to cover the entire front; including newsprint in its **media comparison and combination service.**

Nielsen's sales staff is telling agencies that the plans are to inaugurate this new element very shortly. Also that'll make good stuff for the agencies to feed into their computers.

As agency media analysts see it, Nielsen's eventual goal is to deliver a media mix package of data which the advertiser or agency can basically use in these terms: (1) **gross rating points;** (2) **reach;** (3) **frequency.**

Upjohn will probably be the next nabob in the ethical drug field to set up a separate division for the over-the-counter trade.

Merck & Co. got into this parade last week with the announcement that it has put all proprietaries into a subsidiary called the **Quinton Co.**

Last year **Smith, Kline & French gave impetus to its own consumer tentacle, Menley & James,** via the marketing of **Contac (FC&B),** a sustained action cold remedy, and before that **Mead Johnson** used its side arm, the **Edward Dalton Co.,** for the big and successful push on **Metrecal.**

Earlier this year **Charles Pfizer** elected to take the over-the-counter direction by acquiring the venerable **Thomas Leeming & Co.**

Don't be surprised if Norelco (LaRoche) enters the tv daytime field next year to introduce a new adjunct to its electric shaver which will be marketed as the Home Barber Kit.

It will feature a **hair cutter** and **guide comb** that can be **attached to the Norelco mechanism** after the shaving head's been removed.

Sales pitch for the family: **up to $100 a year can be saved on the kids' barbering and a thrifty head of the family can let the wife nip his tresses.**

The kit also gives Norelco an edge on competitors in acquainting the prospective face shaver with the brand at a very early age.

In any event, **it's a long step from the old fashioned use of the mixing bowl.**

Syracuse's third station, channel 9, which is due to go on the air 1 September, will have the distinction of being run by four different committees.

The committee concept grew out of the fact that the **station's corporation is composed of various applicants for the channel.**

One committee has authority over **building,** another over **personnel,** a third over **equipment** and a fourth concerns itself with **network affairs,** the **selection of a rep** and **the buying of a wire service and film.** Henry Wilcox, of WFBL, is chairman of the fourth committee.

Reports last week had it that the choice of a rep was down to **PGW** and **Petry** and that **William H. Grumbles,** the station's general manager, **was to make the final decision.**

P.S.: **The operators of the third station in Rochester,** due on the air also in September, **have invited six reps to make a pitch.**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 52; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 66; and Spot Scope, page 57.



THANK YOU

Robert Swanson and staff would like to express their sincere thanks to the 1962 American TV Commercials Festival for the two Best of Category Awards and the Special Citation which were awarded on May 4th.

As Talent: Best of Category, Utilities Division, for AT & T "Gee, But It's Great To Phone." N. W. Ayer, New York.

For Musical Scoring: Best of Category, Apparel Division, for DuPont Sweaters of Orlon, BBDO, New York.

As Arranger and Talent: Special Citation for Adapted Music and Lyrics again for AT & T, "Gee, But It's Great to Phone."

Robert Swanson Productions

689 FIFTH AVENUE, NEW YORK 22, N. Y.
Telephone: MUrray Hill 8-4355

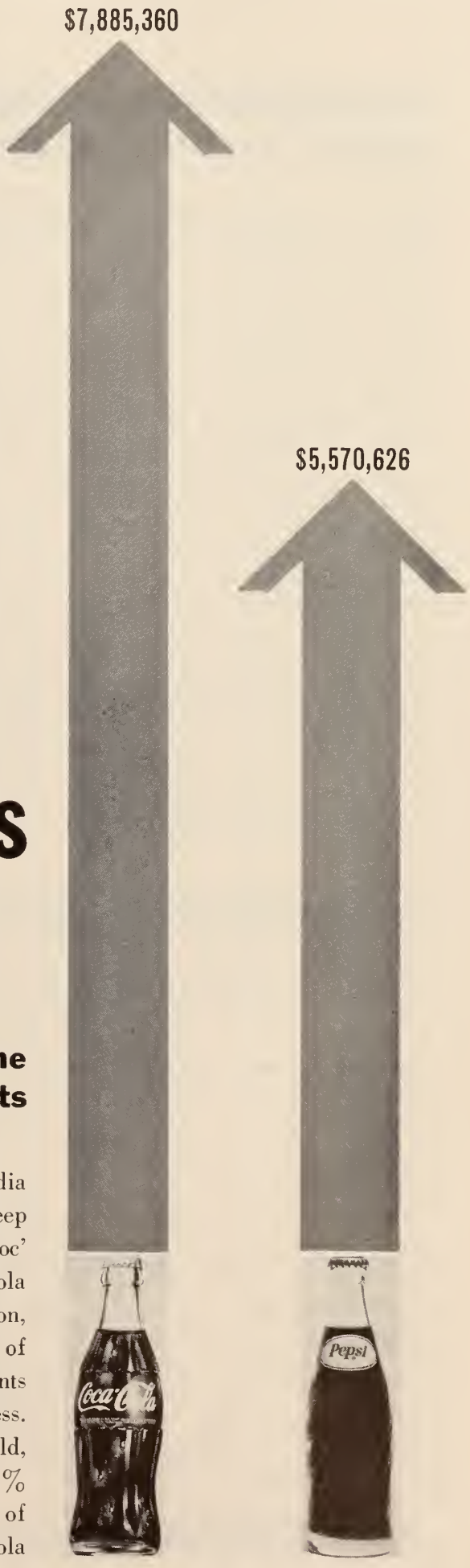
"I'm Dickens...He's Fenster."

"Actually, I'm Fenster, he's Dickens.
But the show is 'I'm Dickens...He's Fenster.'
Actually, I'm Marty Ingels. I forget his name."
(Actually, he's John Astin.)



Actually, "I'm Dickens...He's Fenster," ABC-TV's new comedy series, has to be one of the biggest crowd-pleasers in many a time period. These two guys, fulltime carpenters and sometime friends, are the happy inspiration of producer Leonard Stern. His comic talents include writer-director credits on Sergeant Bilko and The Steve Allen Show. Dickens & Fenster are believably funny people involved from week to week in believably funny situations. Whence springs the best of all comedy. Their funny business starts Friday, Sept. 28 at 9 PM. After which some deadly serious sponsors will, as they say, start laughing all the way to the bank.

ABC Television



Coke-Pepsi budgets highest in history

No pause, even for refreshments, in the battle between the two big bottling giants

Of all those who have contributed to broadcast and other media revenue, none should be more fittingly enshrined than two deep South apothecaries, John S. Pemberton of Atlanta, and Caleb 'Doc' Bradham of New Bern, N. C. The former alchemized Coca-Cola in 1886; the latter formulated Pepsi-Cola in 1896. Pemberton, during that first year, spent $46 for advertising and disposed of 25 gallons of Coke syrup. Bradham's ad and syrup disbursements at that time could not have been much more, were probably less.

The Coca-Cola Co., leading bottling advertiser in the world, spent $7,885,360 in television alone in 1961, an increase of 66.1% over its 1960 video budget. It was, by far, the biggest share of Coca-Cola's advertising in the four major media. Pepsi-Cola

Coke & Pepsi, in effort to dominate soft drink market, are setting ad expenditure records

upped its tv spending by 78.6% last year to hit $5,570,626 against $3,119,040 in 1960.

Coke's total advertising in major measured consumer media in 1961 came to $13,474,931. Pepsi, it is figured, spent $10,274,879 in all media in 1961. Coke's percentage increase over 1960 was 12.5; Pepsi's, 2.3.

But these figures for the two colossal soft drink makers are already soggy as yesteryear's blend of sugar, vanilla and cola nut. Today's are infinitely brighter, and if the unremitting krieg between Coke and Pepsi continues, observers predict, the advertising and promotional budgets of these two soft drink makers should soar to astronomical heights in an endeavor to cover the market around the globe. Major ammunition in this battle for markets will be television and radio.

Coke executives told SPONSOR last week they planned to spend approximately $17,000,000 in broadcast media this year. Some $12,000,000 will go into tv, the rest into network and spot radio.

In a typical week this summer, Coke commercials on network tv will reach more than two-thirds of all tv homes, each home seeing more than two commercials a week. It is estimated that over a four-week period, the network commercials will reach 95% of all tv homes.

The message to be stressed in summer tv copy is "Enjoy an ice-cold Coke—RIGHT NOW!" This will be backed up with a radio transcription featuring Anita Bryant which will support the theme.

Pepsi will continue to be one of the biggest radio advertisers. For the summer months, full network spot radio schedules are planned and will run at a peak of 140 spots per week. Singer Joanie Sommers will be backed up by Mitch Ayres' band doing the *Pepsi Song* in a wide variety of announcement-types. Included in Pepsi's overall radio plans is the *Jim Brown Show*, recorded comment on the national sports scene by Jim Brown, Cleveland Browns' fullback. Exclusive sponsorships are offered to franchised Pepsi bottlers.

Philip B. Hinerfeld, v.p., advertising, Pepsi-Cola, told SPONSOR that a substantial portion of Pepsi's ad-promotional budget is allocated for broadcast media. During 1962 Pepsi will have more tv frequency than at any time in its history, with extensive parent company network sponsorship complemented by local bottler video campaigns.

"In radio, the combination of parent company spot placement and bottlers' schedules is giving Pepsi the greatest radio frequency we ever had." Hinerfeld continued. "Broadcast advertising has always been an integral part of Pepsi-Cola Co.'s overall advertising mix. Observers have credited broadcast as a key factor in the company's spiraling sales and profit performance since 1950."

Despite the war between the two biggest suppliers of cola drinks to thirsty *homo sapiens* around the world (Coke has some 776 bottling plants in 114 countries; Pepsi has 256 plants in 90 countries), both

Top ten advertisers in bottled and canned soft drinks '61-'62

	FIRST QUARTER 1961			FIRST QUARTER 1962		
	Network	Spot	Total	Network	Spot	Total
Coca Cola Co.	$451,590	$1,385,230	$1,836,820	$550,524	$2,581,230	**$3,131,754**
Pepsi Cola Co.	233,772	937,680	1,171,452	699,619	1,339,610	**2,039,229**
Seven-Up Corp.	336,660	126,370	463,030	490,950	136,500	**627,450**
Royal Crown	——	120,480	120,480	——	195,270	**195,270**
Canada Dry	194,390	64,080	258,470	——	88,720	**88,720**
Dr. Pepper	10,000	105,820	115,820	——	147,260	**147,260**
Cott Beverage	——	57,210	57,210	——	70,400	**70,400**
Schweppes	——	2,840	2,840	——	17,460	**17,460**
Hammer	——	129,090	129,090	——	60,260	**60,260**
Hoffman	——	——	——	——	15,600	**15,600**
Total Top Ten	$1,226,412	$2,928,800	$4,155,219	$1,741,093	$4,652,310	$6,393,403

Sources: Network: TvB/LNA-BAR. Spot: TvB-Rorabaugh.

Leading bottled & canned soft drink advertisers in 1961

	Television	Newspapers	Magazines	Outdoor	Total	% TV
Coca Cola Co.	$7,885,360	$ 564,511	$2,937,664	$2,087,296	$13,474,831	58.5
Pepsi Cola Co.	5,570,626	2,021,999	1,927,646	754,608	10,274,879	54.2
Seven-Up Corp.	2,263,281	361,557	2,251,359	1,155,957	6,032,154	37.5
Royal Crown Cola Co.	701,100	626,050	869,406	782,860	2,979,416	23.5
Canada Dry Corp.	1,149,560	480,931	676,370	235,443	2,542,304	45.2
Dr. Pepper Co.	799,010	101,941	235,250	142,838	1,279,039	62.5
Cott Beverage Corp.	734,180	147,914	———	———	882,094	83.2
Schweppes (USA) Ltd.	350,270	81,885	364,540	———	796,695	44.0
Hammer Beverage Co.	385,030	———	———	———	385,030	100.0
Hoffman Beverages	242,270	62,902	17,100	———	322,272	75.2
Total Top Ten	**$20,080,687**	**$4,449,690**	**$9,279,335**	**$5,159,002**	**$38,968,714**	**51.5**

Sources: Television: TvB-Rorabaugh and LNA-BAR. Newspapers: Bureau of Advertising. Magazines: Leading National Advertisers. Outdoor: Outdoor Advertising, Inc

have recorded the highest sales in their history.

Consolidated 1961 net profit for Coke after reserves, taxes and all other charges was $42,487,358, or $3.08 per share. This compares with $39,341,319 or $2.87 per share in 1960.

Net sales for Pepsi in 1961 were a record $173,854,426 compared with $157,672,258 in 1960. Net income for 1961, after taxes and adjustment for foreign activities, amounted to $14,368,035 compared with the previous high in 1960 of $14,180,701.

Pepsi's war against Coke is indeed effective, say many observers. They say there is a new militancy at Coke and its bottlers are now having to fight to maintain top position in their territories. It is said that Coke, the giant, is at last awakening to Pepsi's influence and market infiltration and beginning to slug it out with the young upstart. "Coke has finally conceded that we're in the ball game," a Pepsi executive said exultantly.

It has even reached the stage where chief executives of the contestants' advertising agencies have entered the fray with more than academic stance. Charles Brower, president of BBDO, agency for Pepsi, in unveiling last year's campaign for the client, told all present that the ad campaign not only had the potential of "knocking you off your seats right here in the aisle, but of knocking your fatheaded competitor off his undeserved pedestal forever!"

These bellicose words may not have produced an immediate revolution at Coke but they did result in a small tremor, according to reports. But most Coke executives still refer to Pepsi as "the imitator" and proclaim that Pepsi reached its peak three years ago and hasn't done much since.



BATTLE of the bottle vs. can—*Armstrong Circle Theatre* commercial points up advantage of glass package over disposable can

"Pepsi is clever, shrewd, astute and damn progressive," one Coke executive told SPONSOR. "We have a great deal of admiration for those fellows." But one detects in these words the lofty condescension of a dowager dame looking down her lorgnette at a dead-end kid sporting brass knuckles and a flashy diamond stickpin.

That Coke has taught the advertising world many invaluable precepts was made clear on Tuesday, 12 June, when Marion Harper, Jr., chairman of the board of the 4A's and chairman of the board of Interpublic (McCann-Erickson, an affiliate, is the agency for Coke) spoke at a Coca-Cola Area Advertising Meeting. Harper saluted Coke for pioneering "in the use of advertising in American business, both here and abroad." Its (Coke's) advertising practice has provided a kind of graduate business course for enterprises in many different fields, including its own field of refreshments," Harper said. "It led the way in its advertising phi-

losophy, and as a result it established a decisive lead over any possible competition." The "competition" Harper alludes to is undoubtedly Pepsi.

Evidently, Pepsi was pleased with its 1961 campaign prepared by BBDO. It continued the theme this year—and more important, increased the budget by some 29%. The continuing theme, "Now It's Pepsi for Those Who Think Young," appeared to go well with young people. According to BBDO researchers, 81% of teen-agers and 46% of young adults—regarded as the prime market for soft drinks—knew the Pepsi theme. BBDO execs also pointed out that Coke spends far more than Pepsi yet, some time after the Pepsi campaign got under way, "two of three persons questioned believed Pepsi advertised more." In tv and radio, as in print, the prime copy words remain "light," "bracing," and "clean tasting." These words, according to the agency, came up highest in tests for effectiveness and strong Pepsi identification.

Survey after survey reveals that cola drinks continue to account for more than 60% of all soft drinks sold. There has been a rise in sale of lemon-lime drinks, now getting some 18% of the total market. Other significant factors in the soft drink industry: the 16-ounce bottle is gaining rapidly with current sales at 100 million cases (24 bottles per case) a year; sales of soft drinks in service stations are growing, having risen to some 7% of total industry sales; industrial sales (at work or school) now account for 19% of total industry sales. Coke and Pepsi, it is estimated, have 85% of the U.S. cola-drink market bottled up. Coke alone sells 70 million bottles daily around the world and sells it in 60 different languages.

The top 10 soft drink bottlers in the U.S. increased their ad spendings in major consumer media by 10.3% last year, with tv's share zooming to 51.5% from 39.7% in 1960, according to TvB figures. The top 10 soft drink bottlers, based on their first quarter 1962 gross time expenditures in tv, are Coke, Pepsi, Seven-Up, Royal Crown, Canada Dry, Dr. Pepper, Cott Beverage, Schweppes, Hammer and Hoffman.

Soft drink business on the networks is ahead this summer. Canada Dry is in *National Velvet*, *Laramie* and *Outlaw* and Seven-Up is in *International Show Time* over NBC TV. Dean Shaffner, director sales planning, NBC TV, told SPONSOR that for those soft drink makers whose distribution is sufficiently broad to permit national or regional network purchases "the advantages of network over spot are numerous and important. For one thing, the number of homes watching tv in summer is very slightly below those watching peak-season tv." Shaffner said. "One Nielsen comparison of August with March showed that the total number of homes watching tv in a week was only three per cent lower in the summer . . . . despite lower sets-in-use levels, summer repeats typically average very nearly as high a share of audience as their originals achieved during the regular season."

CBS TV has Coke on *Perry Mason* for one-third sponsorship; Coke also bought four alternate quarter hours in the daytime plus participation in the Morning Minute plan.

ABC TV's soft drink business is ahead of last season. Coke has bought *Ben Casey*, *The Hathaways*, *Hawaiian Eye*, *Hollywood Special*, *Lawman*, *Leave It to Beaver*, *Ozzie & Harriet*, *Room for One More*, *77 Sunset Strip*, *Surfside Six* and *Tours for a Song*. Pepsi bought *Cheyenne*, *Target*, *The Corruptors* and *Surfside Six*. Dr. Pepper is in the *American Band Stand*.

According to Fred Pierce, ABC TV director of research and sales development, the increase in soft drink expenditures on network tv this summer is a result of two factors: first the flexibility which network tv offers and second, soft drink makers have found it effective to merchandise name tv shows and personalities to the dealers around the country.

Nor is network radio neglected by the nation's top soft drink makers; in fact, it too is sharing in the wealth. CBS Radio got Pepsi to buy a 12-week participation deal in news, *Dimension* and sports. Canada Dry is in a four-week campaign. "There are no mysteries, of course, as to why soft drink producers conduct intensive advertising campaigns on radio in the summertime," George Arkedis, v.p., network sales, CBS Radio, told SPONSOR. "Summertime is no doubt consumer time for the soft drink industry. But interestingly enough, radio is the one medium

(*Please turn to page* 47)



AD BUDGETS studied by execs at Coca-Cola Export (l-r) A. A. Joary, ad mgr., Belgium area; Dr. Arnold Corbin, mktg. prof., NYU & J. W. Rintelen, v.p. ad dir., Coca-Cola Export

Cost of reaching cigarette-users by program type

PROGRAM CATEGORY	MEDIAN CPM*	AVERAGE CPM*
WESTERNS	$1.65	$2.38
MYSTERY-ADVENTURE	1.99	2.05
DRAMA	2.02	2.03
VARIETY	2.08	1.86
NEWS	2.99	3.05
SITUATION COMEDY	3.47	3.76
QUIZ-PANEL	....	3.09

*CPM here refers to cost-per-thousand per commercial minute (not including talent fees) per total cigarette smokers in audience. Source: The Pulse, Inc.

EFFICIENCY *of various network tv programs in reaching the smoker is best represented by the median c-p-m*

MORE SMOKERS AT LESS COST

Cost-per-1,000 means a lot more to cigarette advertisers when based on viewers who smoke—new demographic breakdown from Pulse isolates "waste" audience

Not so long ago—and to great extent even now — the placement of broadcast schedules which targeted the consumer were much like the child's game of pinning the tail on the donkey. Armed with head-counting figures, timebuyers and their mentors worked media miracles in what some would call a sophisticated game of "blind man's bluff."

But the long hullabaloo from various corners of the ad industry for more and more qualitative, or demographic, data on broadcast audiences has finally begun to draw some visible results.

The research services have given qualitative audience studies serious thought, and some have given it serious application. Last week, The Pulse, Inc., released to SPONSOR the results of a study made on the cost-per-1,000 of reaching not just viewers, but viewers who are definite *prospects*, in this case for cigarette advertisers.

The cigarette smoker data is among the more recent in what Pulse calls "Tv Audience Profiles," a series of studies begun in November 1960. Prior to these profiles, says Pulse, marketing and advertising men had to rely on intuition or costly special surveys to determine which tv program offered more prospects or bigger concentrations of prospects) for their products. Thus, they did not know with certainty if their budgets were being spent with maximum cost-per-prospect efficiency.

But in light of the product-use and demographic characteristics which apply to the advertised product—in this case cigarettes—the advertiser can examine programs and program types in terms of maximum prospects rather than maximum viewers.

The cost-per-1,000 viewers concept, then, may be extended to cost-per-1,000 "pertinent viewers—viewers who may be legitametly considered in the advertiser's market potential," in the words of Laurence Roslow, Pulse associate director.

In the charts on this and the following page, 45 tv programs sponsored by cigarette companies in the 1961-62 season are analyzed for their cost-per-1,000 per total cigarette-smoking viewers. On this basis, the cost-per-1,000 ranges from a low of $1.08 for the *Jack Paar Show*, to $5.43 for the *Bob Cummings* program. The *median* cost is $2.21, based on a median of total cigarette smokers in the audience, or 8,829,000. The *average* cost is $2.47 per-1,000, based on an average of 9,555,000 cigarette smokers.

The median and the average are given, explains Roslow, because an average alone is often misleading. These figures tend to make an average lopsided.

On the other hand, Roslow explains, a median gives a "truer measure." In the chart on the next page, for example, where 45 "cases" or

What tobacco sponsors get for the money on tv programs

PROGRAM	TOTAL CIGARETTE SMOKERS	CPM*
Jack Paar	6,995,000	$1.08
Wagon Train	19,663,000	1.39
Perry Mason	16,118,000	1.40
77 Sunset Strip	13,145,000	1.42
Rawhide	15,300,000	1.45
Cheyenne	12,927,000	1.46
Naked City	12,319,000	1.50
Hawaiian Eye	11,291,000	1.51
Surfside Six	11,400,000	1.51
Dr. Kildare	13,036,000	1.59
Gunsmoke	16,718,000	1.65
Saturday Night at the Movies	11,413,000	1.66
Dick Powell	11,427,000	1.88
New Breed	8,959,000	1.91
Checkmate	13,390,000	1.97
Target the Corrupters	9,040,000	1.99
Route 66	13,014,000	2.02
Singalong with Mitch	12,709,000	2.02
Adventures in Paradise	8,699,000	2.12
Ed Sullivan	13,936,000	2.14
Bus Stop	7,636,000	2.16
Garry Moore	13,664,000	2.19
Cain's 100	8 673,000	2.24
Defenders	11,346,000	2.35
CBS News	8,509,000	2.38
Follow the Sun	7,172,000	2.39
Price Is Right	8,509,000	2.47
Twilight Zone	9,545,000	2.52
87th Precinct	7,745,000	2 54
Flintstones	8,972,000	2.74
Hennessey	8,029,000	2.89
Huntley Brinkley	8,693,000	2.99
Thriller	7,200,000	3.01
Detectives	7,963,000	3.18
Lawman	7,909,000	3.33
Joey Bishop	7,036,000	3.47
Dobie Gillis	8,099,000	3.59
Wells Fargo	5,809,000	3.62
To Tell the Truth	7,036,000	3.71
Eyewitness	5,154,000	3.77
Tall Man	5,836,000	3.79
Father Knows Best	5,209,000	3.93
Bachelor Father	5,972,000	4.26
Bob Cummings	4,817,000	5.43
Outlaws	7,528,000	NA**
MEDIAN	**8,829,000**	**$2.21**
AVERAGE	**9,555,000**	**$2.47**

*Cost-per-1,000 per commercial minute per total cigarette smokers. **NA—Not available.

Source: The Pulse, Inc.

programs are studied, the median would be the 23rd program, *Cain's 100*. However, because cost-per-1,000 prospects is not available for the last program, the *Outlaws*, the median is actually derived from a total of 44 cases instead of 45. Thus the median is taken from an average of the 22nd and 23rd programs, *Garry Moore*, $2.19, and *Cain's 100*, $2.24. The final median figure, then, is $2.21 per thousand. The same process is followed to find the median for program types in the chart on page 31.

Although the information in these charts deals exclusively with cigarettes, the Tv Audience Profile study from which it was taken covers 11 other consumer-owning and -using categories. They are: air-travel, automotive, beverages, cereal, cosmetics, electrical appliances, groceries, hair preparations, insurance, paper goods, pharmaceuticals, soaps and detergents, and magazine readership. Included also are 16 socio-economic characteristics.

Pulse maintains that because total tv homes now account for approximately 90% of U.S. homes, the marketing data in Pulse profiles may be considered valid for the country as a whole. For example, the statement that 42,108,000 viewers drank three or more cups of regular coffee at home "yesterday," vs 13,226,000 for instant, is said to be virtually true for the entire country, viewers and non-viewers alike.

According to Roslow, Pulse now has data in its electronic memory files on several hundred different product-use and socio-economic characteristics, and can cross-tabulate any two or more of these for a client. For new surveys, subscribers are entitled to use a question of their own choosing for the personal interviews. Each question is answered in two dimensions. Roslow explains: first, the absolute number of viewers bearing the characteristic, and second, the concentration of such viewers among all of a program's viewers.

RADIO SELLS 'QUIETVILLE, USA'

✔ Large muffler chain uses radio to promote silence, finds off-beat spots and 'recreation' rooms help sell

✔ First in business to franchise, Midas, Inc. buys volume national advertising, with large dealer outlays

CHICAGO

Industries engaged in the burgeoning franchising war often need marine-like backing to reinforce marketing advantages. Radio has proved a successful maneuver for a Chicago-based Midas, Inc. This company combines a corporate campaign on network radio with an enormous underlay of individual local campaigns conducted independently by dealers throughout the country, producing an advertising saturation impact.

Midas was among the first to plan franchise operations. Its muffler chain now totals 400 shops stretching across the nation, into Canada, and even Hawaii. But prior to 1956, when a far-sighted young man sat down with the president of International Parts Corporation to map out what has become the largest muffler shop operation in the world, there wasn't a national automotive franchising operation in sight.

The businessman who conceived the idea is 34-year old Gordon Sherman, today president of Midas, a wholly owned subsidiary of International Parts. A man whose advertising concepts equal the sophistication of his merchandising concepts, Sherman has some firm convictions on how radio works for his company.

Sherman concludes that radio is the medium for Midas because of two factors: "First," he says, "the easiest way to convey an audio message is via sound—and radio gives the broadest scope of creativity. Secondly, radio offers the greatest opportunity for repetition."

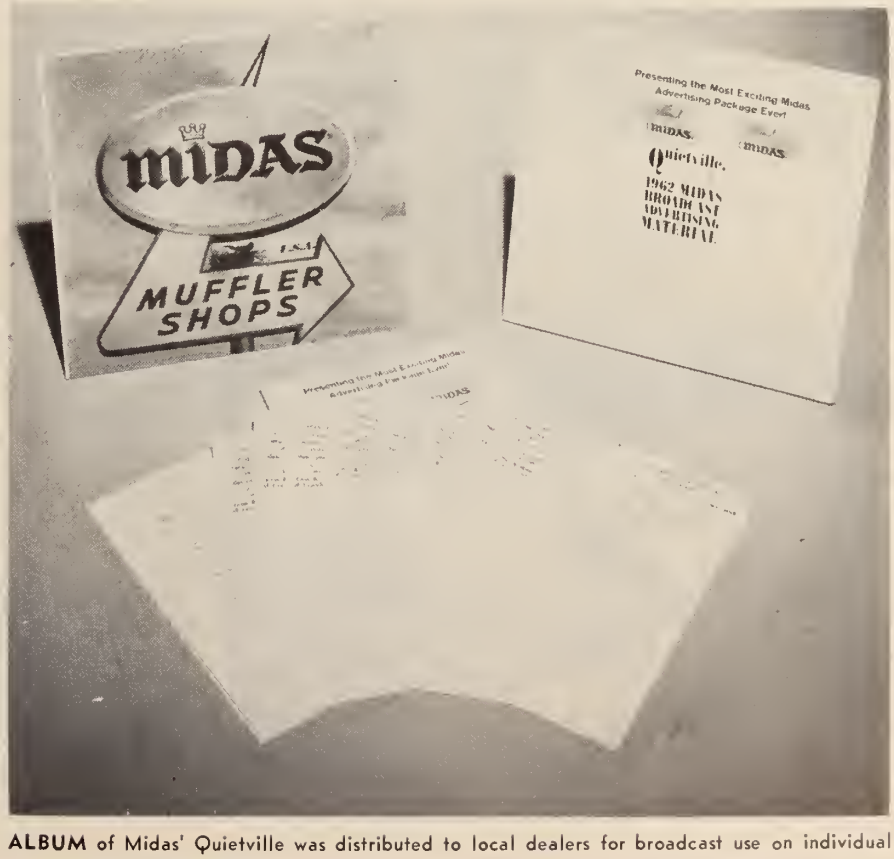
What Midas is selling, in essence, is silence. "And you can't scream silence," Sherman observes. Midas sells silence via an off-beat sound-effects commercial called "Quietville, USA." Incorporating sounds of summer with rush hour traffic, the ticking of clocks, and the gasping cough of a sick exhaust system, it ends with the silencing of a tired muffler with a replacement at Quietville (A Midas Shop).

Alternated with this spot is a musical jingle explaining how an auto gets its tired muffler silenced at Midas. These two commercials are the backbone of a 26-week NBC schedule Midas is conducting this spring and next fall, bridged by local dealer campaigns.

As for frequency, Sherman maintains that all rhetoric is a drive for credibility. In the case of radio commercials, he says, credibility comes through repetition.

Message frequency is of prime importance to Midas' marketing needs, as well. Mufflers, not an impulse item, are purchased only when replacement is necessary. And it is Sherman's belief that constant radio reminders about the Midas shops impel the motorist to stop in when the roar of a blown muffler sounds the replacement warning.

"A few years ago we put on the dog," Sherman says, "by going into tv specials. In both 1959 and 1960 we set a new course in broadcast media swinging into a heavy tv schedule. To be consistent with a format of credibility, we helped support the *All Star Baseball Game Prevue, Kentucky Derby Prevue* and the *U. S. Open Golf Tournament*. In those two years, when our advertising budget reached its peak at approximately $1½ million each year, we found that



ALBUM of Midas' Quietville was distributed to local dealers for broadcast use on individual campaigns. Local campaigns add to Midas' national radio push on NBC, creating more impact

the impact of video over audio alone just didn't justify the cost differential."

Midas' past record adequately reflects the preference for radio and the classic news type format. In previous years the company has backed such radio news programs as *Paul Harvey and the News*, *Charles Collingwood Reports*, *John Cameron Swayze*, and *Monitor*.

Launched on 4 June, Midas' current radio voice marks the fifth consecutive year of association with NBC *News on the Hour*. The Midas advertising budget for this year has been estimated at around $600,000.

In addition to this outlay, Sherman estimates that the individual Midas dealers spend about $3 million annually on local campaigns in their own markets. This expenditure is not in the nature of a co-op fund, but advertising undertaken and paid for by the Midas franchisee. Each Midas shop owner sets up his own program which usually includes newspaper mats and radio spots in each market. The new Midas radio spots have been recorded on long-play stereo records as a free local tie-in package for dealers. Each one receives an album, along with an explanation of the Midas national advertising approach, schedule of ads, and sample scripts.

Sherman's franchising idea, initially, was to combine the best aspects of discounting and custom service into a nation-wide chain of profitable, independently managed dealerships, offering a durable product at a competitive price in the industry.

Viewing a franchise as more than a contract to distribute and sell goods within a specified area more than a Midas sign displayed to backstop a local franchisee, Sherman feels that it's a skillful art form.

Documenting this conviction, Sherman told SPONSOR that although total muffler and exhaust system parts total an estimated $250 million annually, Midas went into the field for its own fulfillment, not to capture a market.

One of the bonus advantages to emerge from Midas national advertising is this, according to Sherman: It has conveyed to dealers what Midas home management in Chicago expects of them as franchisees.

The growth of Midas, Inc. through advertising has been traced with thorough-going religiosity, Sherman emphasizes. Establishing brand identity among consumers in the automotive replacement market is a herculean task, he says, because of point of purchase obscurity. This is where Midas has the edge over its competition, which is composed chiefly of gas stations.

From its beginning, Midas advertising strategy was based on overall national campaigns backed up by the local radio and newspaper campaigns waged by the franchise operators. This strong interlacing of national and local advertising is precisely what accounts for the nature of Midas growth, Sherman feels, attributing the saturation effect directly to the combination.

Of Midas customers, Sherman says that an enormous preponderance are housewives. Yet, Midas radio commercials are not aimed toward the female audience, but toward the male. "We reach the housewife through her husband," Sherman says, "he is the one that sends his wife and the family auto to a Midas shop."

A few months ago Sherman felt that the end of the muffler surge was approaching, and he did not anticipate establishing more franchises. However, about 50 more Midas shops will be added to the chain during the next 12 months; not because of an increase in autos—he has discovered that the demand for auto parts remains fairly constant—but because drivers are reluctant to drive very far with a muffler that needs replacement.

Sherman considers franchising an exciting distribution channel with opportunities for real expansion from one product line into related groups. The Midas shops now offer shock absorber and seat belt installation as well as muffler service.

Now Sherman and his team are preparing to repeat the success story all over again; this time with a chain of brake repair shops. This new venture is viewed by industry observers as another opportunity for radio to demonstrate how well it can work for the franchise field, nationally and at the local level. As Gordon Sherman puts it, "We are at perfect peace with radio, and on the basis of its proven success, we don't have to explain our feelings about its effectiveness."





AT NIGHT the shops are all Quietville and show up an important interior feature of Midas shops—the lack of garage atmosphere. Waiting rooms are designed to make the wait for muffler installation as painless as possible. Clean, attractive surroundings are provided, along with children's equipment, such as play-pens and toys. Housewives, many of whom are attracted by radio spots, account for 50% of Midas customers



ONE of the many stations in this country which has been entangled in the Section 315 equal-time web is WPIX, New York. During the 1961 mayoralty election, equal time was given to four minority-party candidates in addition to Mayor Wagner (r) and GOP challenger Louis Lefkowitz

WHEN MUST I GIVE EQUAL TIME?

✔ Does Section 315 apply to on-the-air editorializing? Many broadcasters and most admen do not know!

✔ Here, as a service to the industry, is an explanation of the ground rules of political and opinion programing

The electrifying U.S. Supreme Court decision two weeks ago favoring WMCA in its stand against New York State on apportionment in the legislature has focused national attention on the growing practice of broadcast editorializing.

The practice shares the wide misunderstanding, and is often confused with, broadcasts of political candidates. Many broadcasters are confounded by the regulations and interpretations of Section 315 of the Communications Act which deal with candidates and by the Fairness Doctrine which deals with editorializing and other political broadcasts.

It is a certainty that the confusion will be manifest this fall when congressional, senatorial, and numerous state and local elections get underway.

Section 315, although widely disliked, is in itself not too often misunderstood. The Fairness Doctrine, however, because of its lack of hard, set-down dogma, induces the greatest number of puzzlements.

Although this may be so, an NAB official pointed out, it "is to be preferred to a system containing a strict set of guidelines which would then deprive a broadcaster of his own judgment in editorializing." With practice, the mud puddle will clear, he predicted.

In addition to the fuzziness, an intangible fear exists in the minds of some broadcasters that in the course of editorializing, let us say, and while being "fair," they may be run to earth by a capricious, axe-grinding government agency.

The purpose of this article then is to try to clarify the rights and duties of radio and tv licensees while broadcasting programs of a political nature or when editorializing, about politics or otherwise.

Two categories of "ground rules" exist to guide radio and tv broadcasters in handling political candidates and their followers, political editorials, non-political but controversial editorials, and other ("Motherhood") editorials.

Section 315 is invoked when—and only when—a candidate himself, and not a spokesman, is seen or heard on a program. The details are given in the chart on page 36.

All other usages of air time for reasons mentioned above are gov-

Two government instruments bind political and editorial broadcasts

Section 315 of the Communications Act of 1934 is Congressional Law. Fairness Doctrine, which applies to controversial issues, is FCC policy.

315 When a political candidate himself appears on radio or tv, or if his recorded voice is used, equal opportunity (often called "equal time") must be given to all qualified opposing candidates for the same office who request it within seven days of the program. In this situation, a station is not required to contact other candidates. Here also, the broadcaster is free of responsibility for libelous or other remarks made by the candidates. When a political candidate appears on a bona fide news-type program the equal opportunity provision of 315 does not apply. Equal opportunity does not mean that a station is required to avail candidate B of exactly the same time period used by candidate A. Nor is a station required to make available periods requested by either A or B. Costs must be the same for one as for the other. Any discrimination is prohibited. A station is not obliged to sell or provide free to time to political candidates, but as long as it wishes to serve "the public interest" it should at least keep the public aware of controversial sides via editorials or opinions (see Fairness Doctrine below). Breech of 315 by a station could result in license-revokation proceedings, or failure to receive license renewal.

FAIRNESS DOCTRINE When a political candidate's representative uses a station's facilities, the station must provide "reasonable opportunity" to the candidate's opponents (but not to opposing candidates). The station must get in touch with the other side(s) and invite a reply. However, the station does not have to afford an approximation of time, as in 315. The licensee also may pick a spokesman for the other side (but he must be "fair"). Here, in contrast to the freedom of censorship responsibility granted solely under 315, the licensee must censor all libelous and obscene remarks made by spokesmen, for the station is liable.

When a station delivers an editorial on behalf of a political candidate, the station must again provide "reasonable opportunity" for reply. The same obligations apply as those which govern appearances of spokesmen—in addition to which editorials must be "timely." That is, they must be delivered so that opponents will have a chance at rebuttal.

When a station delivers a controversial editorial on issues other than political, it should encourage replies from people or groups it deems responsible for opposite views. A way to handle this is as letters to the editor. Good procedure is to mail a copy of the editorial and an invitation to reply to interested groups.

When a station delivers a controversial editorial on an individual, the station should offer a chance to answer.

When a station delivers a non-controversial editorial, civic groups, etc., may be sent a copy and asked to reply. But this is not a legal obligation in most instances.

Again, as in 315, a breech of the Fairness Doctrine could block license renewal.

erned by the Fairness Doctrine, which is FCC policy on these matters.

The penalty for transgressions in either case is the possible loss of license at renewal time.

But broadcast licensees are protected against any conceivable abuse of power by the Commission in the exercising of its licensing authority by the procedural safeguards of the Communications Act and the Administrative Procedure Act, and by the right of appeal to the Courts from final action claimed to be arbitrary or capricious (FCC report on *Editorializing by Broadcast Licensees*, 2 June 1949).

Also, FCC Chairman Minow, at the NAB Editorializing Conference in March, assured broadcasters that the Commission stands behind them and is "not here to 'bushwhack'" them. He also encouraged broadcasters, whom he called "men of responsibility and goodwill," to do more editorializing.

FCC Commissioner Frederick W. Ford, at the same conference, also encouraged editorializing and, in answer to a question, disclosed that he recalled no instance in which a station's editorial policy had been an issue in a hearing, on a renewal application or under a 309(b) letter.

"Then if all they have to do is be fair, what are broadcasters afraid of?" The question affords no easy answer.

But they are unanimous in their denunciation of such legislation as that recommended in a report released in April by the Senate Subcommittee on Freedom of Communications, chaired by Sen. Ralph W. Yarborough (D., Tex.).

"If such recommendations were enacted into law, there would be no such thing as free broadcast journalism," the NAB's chief counsel Douglas A. Anello has warned.

"Its recommendations would in effect nullify his (broadcaster's) exercise of individual judgment and responsibility. It would to all intents and purposes make broadcasting stations carriers rather than journalistic enterprises," he said.

Howard Bell, NAB vice president, industry affairs, said such a law would be an "insult to the integrity of a broadcaster and would impinge

What a broadcaster can and cannot do under Section 315

NO *If one political candidate buys more time than another, is the station required to halt such sales because of the unbalance? May a station charge premium rates for a political broadcast? May a station with both national and local rates charge a candidate for local office its national rate? A station regularly does business through advertising agencies and gives its customary commission. For example, candidate A buys $100 worth of time through an agency. The station receives $85. Candidate B, sans agency, demands the same time for $85. Is he entitled to it? Must a station make time available to a Communist Party candidate? ("No" is the correct answer to all the questions in this paragraph)*

YES *If a station owner, or a station advertiser, or a person regularly employed as a station announcer were to make any appearance other than on a bona fide news program over a station after having qualified as a candidate for public office, would Section 315 apply? Is a political candidate entitled to receive discounts? Can a station refuse to sell at discount rates to a group of candidates for different offices who have pooled their resources to obtain a discount, even though as a matter of commercial practice, the station permits commercial advertisers to buy a block of time at discount rates for use by various business owned by a single advertiser? ("Yes" is the correct answer to all the questions in this paragraph)*

upon his freedom to make his own judgment as to what is fair in a particular situation."

Daniel W. Kops, president of WAVZ, New Haven, Conn., and WTRY, Albany-Troy-Schenectady, N. Y., and NAB editorializing committee chairman, believes the most serious threat to broadcasting in the Yarborough report is the following recommendation:

Section 326 of the Communications Act should be amended to provide additionally:

"Nothing in this Act or the foregoing sentence shall prevent the Federal Communications Commission, acting upon a complaint in an 'editorial fairness' case, to direct a licensee to make time available and present the opposing position or a particular person in order that the paramount right of the public to be informed on all sides of public issues be preserved."

Under such an enactment, free broadcast journalism "would never be the same," Kops said. The way to preserve this freedom, he added, is to act with responsibility.

In Illinois, Joe M. Baisch, WREX-TV (Rockford) vice president and Freedom Committee chairman of the Illinois Broadcasters Assn., is also concerned with the "dangers so apparent" in the Yarborough Report.

Asking for more freedom and less regulation, Baisch said "We border now on a thin line of 'thought control.' The possibility (and probability) exists and poses a serious danger, threatening our freedom. The possibility of censorship or thought control should, in my judgment, once and for all be eliminated."

But while the Yarborough Report currently receives loud denunciations, the broadcasters' long-standing discontent with Section 315 continues.

The NAB itself "opposes vigorously the necessity for Section 315," Bell said.

Recently, NBC board chairman Robert W. Sarnoff hailed President Kennedy's action on 29 May requesting Congress to suspend 315 for the 1964 Presidential and Vice Presidential campaigns, as they were suspended for the Kennedy-Nixon debates in 1960. He has often referred to 315 as "the equal-time yoke."

CBS president Dr. Frank Stanton, another venerable 315 foe, last year suggested that Congress "suspend the equal-time requirements for *all* elections, Congressional, state and local, through 1963." As an experiment it might provide additional evidence for the use of Congress in considering permanent revision of Section 315, he said. Mutual Broadcasting president Robert F. Hurleigh agrees.

Last fall, WPIX, New York City, went on record as being "unalterably opposed" to 315 and said the station feels the requirement should be repealed or amended.

Sen. Jacob K. Javits (R., N.Y.) has introduced a proposal, presently in the Commerce Committee, which if passed will suspend Section 315 for this year's Congressional and Senatorial campaigns. A spokesman in the Senator's Washington office told SPONSOR the proposal has received "a lot of encouragement and has a 50-50 chance" of passage.

"This," Kops said, "is a good step in the right direction." He added that 315 "should be repealed as a matter of extending the public's right to know."

Turning aside from the legal com-

plications. Kops directed his attention to the "how to" of editorializing.

The temperament and willingness to be fair and thorough rather than arbitrary and superficial are prerequisites. A strong, professional news staff is a must.

Having the tools, the skill of editorializing can be mastered, but slowly, Kops advised. Start out with civic and local issues before you sound off on a national controversy. In 1949, Kops said, WAVZ began with editorials on schools, traffic, housing and lack of leadership in City Hall." After a few years the station "broadened its scope to include editorials on national topics."

He also urged the observance of journalistic ethics and advised that the dignity of the station should be behind editorials. One way to do this is to have the station's top management deliver them, he said.

As for the number of stations which are editorializing, Kops repeated the statistics compiled by an NAB survey of about 4,000 radio and tv stations in March.

Of 1,723 replies, 61% said they editorialize: 27% do so daily, 12% weekly and the rest occasionally. But about 1/3 of the remainder will be doing so "in a few months."

This increase in editorial responsibility is necessary, Kops said, to fill the "tremendous vacuum" left by the disappearance—often through merger—of many daily newspapers since the end of WW II.

No article on editorializing could conclude without a mention of the infamous Mayflower Decision, which, in the 1949 words of former FCC Commissioner Robert F. Jones (now in private practice) "fully and completely suppressed and prohibited the licensee from speaking in the future over his facilities in behalf of any cause."

It is, perhaps, the traumatic effect of the Mayflower Decision which today evokes such hostility from broadcasters against the Yarborough Report. Jones, Anello and Kops are among those who call this now-defunct decision unconstitutional, a violation of the First Amendment.

It began in 1937 when WAAB, Boston, endorsed political candidates

(*Please turn to page* 49)

AFFILIATE GROUPS

Emphasis on radio as 'local' has made web affiliates associations an active, healthy power behind the throne

Group chairmen see net stations growing stronger in race with independents, after trying readjustment

Come September, affiliates associations of three radio networks (CBS, NBC, Mutual; ABC currently is without one) will be holding their annual conventions. Like their television counterparts (SPONSOR, 14 May), they'll have agendas running the gamut from station compensation to programing changes. Unlike their tv brothers, however, they hold the trump cards in their "advisory" hands. Whatever the ostensible degree of their influence, they are absolutely vital to the survival of network radio.

"History," says one network official, unofficially, "is pretty much on their side. When the future of network radio was strongly in doubt—in the early 1950s when television was taking its giant steps and 'formula' radio was the industry's fair-haired child—the affiliates associations, once little more than sounding boards, sprang to the position of barometer and gauge. Their local-market needs were translated into a collective knowledge, and for radio networks to ignore them would have been tantamount to suicide."

With this candid appraisal as cue, SPONSOR went last week to the chairman of each of the associations' board of directors or steering committee to learn first-hand how they operate, what their two-way communication systems have accomplished over the past several years, what their current thinking portends. What ultimately emerged from the individual investigations was a new insight into network radio today.

CBS Affiliates Assn.

"When we talk with the network about programing—they listen," says Elton K. "Joe" Hartenbower, vice president and general manager of KCMO, Kansas City, and chairman of the CBS Radio Affiliates Assn's board of directors.

In preparation for the association's annual convention at the Waldorf-Astoria hotel in New York, 12-13 September, Hartenbower cites programing—"every affiliate is continually on the alert for suggestions on ways to strengthen and update network programing"—as the association's primary concern. In this area, stronger news dominates the convention floor.

Hartenbower feels that the association's most notable achievement in recent years is the network's "program consolidation plan" (PCP), which CBS officials worked out with the association's board of directors. Under PCP, stations have approximately 161 commercial minutes of network time per week which they can sell locally. The network, in turn, holds on to 358 30-second spots per week for national sale. Compensation, then, is based on announcement time, not money. When programs are carried outside of option time periods, however—such as the recent astronaut coverage — stations *are* compensated, monetarily, and arrangements are negotiated directly by the station and the network. It is illegal to discuss individual station compensation at association meetings.

Currently, under PCP, the network's programing structure is primarily one of news, augmented by the Arthur Godfrey, Art Linkletter, Garry Moore and Crosby-Clooney shows, as well as two dramatic programs on Sunday.

How does Hartenbower view network radio in today's highly competitive local markets?

HOLD NET RADIO TRUMP CARDS

"The network stations are in a much stronger position today than they were a few years ago. They're delivering more adult listeners, leaving the bulk of teen-agers to the independents."

Structurally, the CBS Radio Affiliates Assn. is headed by a board of directors chosen from nine geographic districts. Directors are divided into two classes: directors-at-large who serve one-year terms and district directors elected for three-year terms. Directors-at-large, in addition to Hartenbower, are Larry Haeg, general manager of WCCO, Minneapolis, and Robert McConnell, general manager of WISH, Indianapolis. Secretary-treasurer is Joe L. Smith, Jr., general manager of WJLS, Beckley, West Va.

The association's membership now includes approximately 85% of all CBS affiliates. No o&o's are admitted. Annual dues are based on 50% of a station's network hour rate, plus 5%.

NBC Radio Affiliates

William Grant, president of KOA, Denver, is chairman of the committee which heads the NBC Radio Affiliates. An articulate, enthusiastic man, Grant sees his organization's influence as "moral rather than legal."

"In the last analysis," he says, "each station must deal individually with the network. The affiliates association simply provides an opportunity to discuss, in comparative privacy, our general differences. And the network's ear is with us."

Typical of topics covered at an NBC affiliates convention are new program ideas, criticism by individual stations of current program formats and/or personalities, dual sponsorship of network news (affiliates prefer single sponsorship), and—inevitably—compensation.

It is this latter which provides most of the affiliates with their sharpest sounding board.

"While most affiliates are grateful to receive actual compensation," says Grant (NBC is the only network currently compensating in dollars), "they're not exactly happy. Compensations are nominal. We feel, for the most part, that the network has underpriced network radio, with the result that it hasn't been able to pay stations what their time is worth."

Grant views the compensation problem in its historic perspective, inseparable from programing evolution.

"During radio's transitional period," he points out, "the networks were getting little clearance, the stations were doubtful of network radio in general, and the relationship between us was bad. There was, so to speak, no common ground. Little by little, however, we became reconciled to a 'new relationship'—one in which the station serves as a news and public events agency in exchange for nominal compensation, as opposed to the historic compensation enjoyed before television took over as the primary entertainment medium."

A tremendous friction preceded this new relationship. Grant continues. "Certainly the old method of compensation was unsuited to the new concept of radio programing that followed television. Thus, in cooperation with our committee, the network completely revised it. Now it is based on commercial minute clearance."

The present method of computing



CBS RADIO Affiliate Assn. chairman, Elton K. "Joe" Hartenbower, is vice president and general manager of KCMO, Kansas City, Mo.



NBC RADIO Affiliates are led by committee chairman William Grant, president and general manager of KOA, Denver, Colo.



MUTUAL Affiliates Advisory Committee is headed by Victor C. Diehm, president and general manager, WAZL, Hazleton, Pa.

compensation, as well as the present form of affiliation contract, is credited to David Baltimore, general manager of WBRE, Wilkes-Barre, Pa., who devised the "curve." These negotiations with the network took place under the committee chairmanship of George W. Harvey, general manager of WFLA, Tampa, Fla.

"The method of computing is both realistic and reliable," Grant says. "It's network underpricing we continue to hit at."

In matters of day-to-day programing, Grant feels strongly that affiliates must, in the long run, depend upon the network for the creative.

"Our committee," he says, "like all committees, is not creative. That is not its function. In cases where the committee is highly critical, let us say, of a network personality (performing), the network immediately takes a sharp look into the situation. But when it comes to the mainspring of our relationship—news, news-in-depth—we rely on the network's resources."

Like the CBS chairman, Grant is confident of the network affiliate's position in the local radio swim.

"Radio networks went through a trying readjustment period because of television," he points out, "and they did so in the era when format stations were riding high, when the demoralization of affiliates was wholesale. But they're doing a first class job today; in news they have no peers. Past is past. It seems strange now to look back on the days when the Pat Weaver concept of *News on the Hour* shocked us all into controversy. Today, the level of acceptance is not only high, it underscores a changed relationship that has successfully survived, and made the network affiliate relationship a valuable one for the 1960s."

The NBC Radio Affiliates (the official name of the association) counts about 160 member stations (as with CBS, no o&o's are allowed), its negotiating committee comprised of eight officers, in addition to the chairman. Current vice chairman is John Tansey, general manager of WRVA, Richmond, Va. Secretary is Lyell Bremser, general manager of KFAB, Omaha, Neb. Election of officials is not based on districts, although attempt is made to achieve both geographic and size mix in

The three radio affiliates associations—and how they differ

NAME	CBS Radio Affiliates Assn.	NBC Radio Affiliates	Mutual Affiliates Advisory Committee
MEMBERS	184	160	475-500
RUN BY	board of directors	committee	board of directors
CHAIRMAN	Elton K. "Joe" Hartenbower, **KCMO**, Kansas City, Mo.	William Grant, **KOA**, Denver	Victor C. Diehm, **WAZL**, Hazleton, Pa
OTHER OFFICERS	Larry Haeg, **WCCO**, Minneapolis, vice-chmn.; Joe L. Smith, Jr., **WJLS**, Beckley, W. Va., sec'y.-treas.; Robert McConnell, WISH, Indianapolis, dir. at large; Wendell Adams, **KINS**, Eureka, Calif., dir. at large	John Tansey, **WRVA**, Richmond, Va., vice-chmn.; Lyell Bremser, **KFAB**, Omaha, sec'y.	Carter C. Peterson, **WBYG**, Savannah, Ga., vice-chmn.; Edward Breen, **KVFD**, Fort Dodge, Iowa, sec'y.; Willard Deason, **KVET**, Austin, Tex., immed. past chmn.
OTHER BOARD MEMBERS	Joseph K. Close, **WKNE**, Keene, N. H.; Michael R. Hanna, **WHCU**, Ithaca, N. Y.; J. F. Jarman, Jr., **WDNC**, Durham, N. C.; F. C. Sowell, **WLAC**, Nashville; S. Ernest Lackey, Jr., **WHOP**, Hopkinsville, Ky.; A. R. Hebenstreit, **KGGM**, Albuquerque, N. M.; W. Whillock, **KBOI**, Boise, Idaho	Thomas Carr, **WBAL**, Baltimore; Robert Rich, **WDSM**, Duluth, Minn.; Thomas Barnes, **WDAY**, Fargo, N. Dak.; Lester Biederman, **WTCM**, Traverse City, Mich.; Gustav Brandborg, **KVOO**, Tulsa; Stanley Torgeison, **WMC**, Memphis	Sam Anderson, **KFFA**, Helena, Ark.; Michael Layman, **WSFC**, Somerset, Ky.; Richman Lewin, **KTRE**, Lufkin, Tex.; Wayne Phelps, **KALG**, Alamogordo, N. M.; Durwood Tucker, **WRR**, Dallas; Sherwood Gordon, **KSDO**, San Diego; Frank Carman, **KLUB**, Salt Lake City; Robert Miller, **WAIT**, Chicago; E. Z. Jones, **WBBB**, Burlington, N. C.; Henry Rau, **WOL**, Washington; Keith Munger, **KCOK**, Tulare, Calif.; George A. Mayoral, **WJMR**, New Orleans; Ralph McElroy, **KWWL**, Waterloo, Ia.
TERM	dir. at large, one year; district dir., three years	two years, staggered terms	two years; currently 'frozen,' in sixth year
DUES	50% of stn. network hour rate, plus 5%	$25 per year	none; subsidized by network

Note: ABC Radio has no Affiliates Association.

nominations. All officers serve for two years, with staggered terms. Annual dues are $25. In addition to the annual fall meetings, the committee meets on call of any member station, as well as the network.

Mutual Affiliates Advisory Committee

Unlike the CBS and NBC organizations, the Mutual Affiliates Advisory Committee (MAC) is not independent of the network and—since no dues are involved—all near-500 Mutual stations are automatically members. But the committee's influence on network decisions, says MAC chairman Victor C. Diehm, president and general manager of WAZL, Hazleton, Pa., is indisputable.

"When the affiliates feel a certain programing move is wrong," Diehm elaborates, "they inform the committee and I in turn inform the network. And the idea is usually dropped."

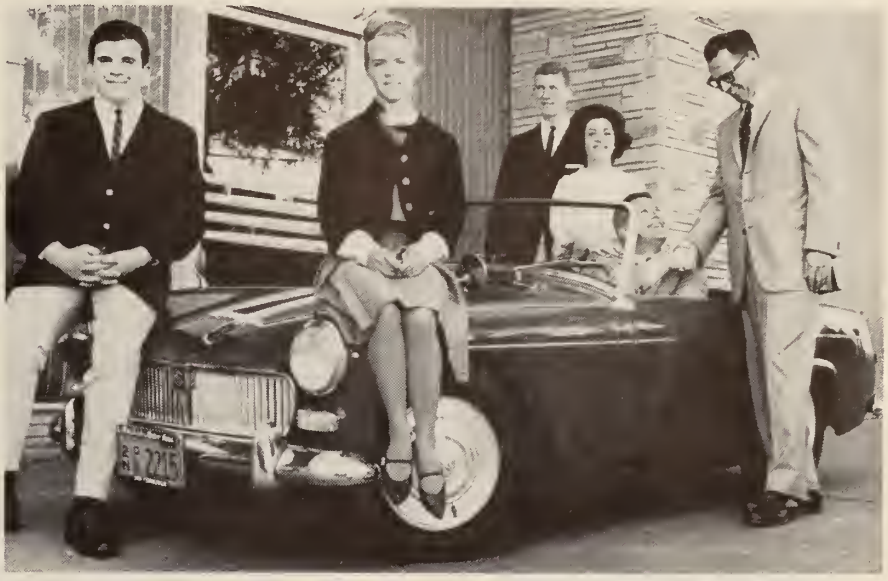
In this regard, Diehm cites the network's proposal to buy the *Eddie Cantor Show* a few seasons back, a move generally opposed by affiliates. "When this collective feeling was transmitted to the network," he says, "negotiation for the show was promptly dismissed."

What are some of the more recent programing moves initiated by the committee? Diehm throws out a bagful. Insistence on stronger news voices, for one. Top sportscasts, for another. Result: the hiring of Tony Marvin and Del Sharburt to strengthen the lineup of the former, the services of Van Patrick and Leo Durocher to bolster the latter.

At one committee meeting, affiliates asked for "drop-ins" (e.g., miniature segments with personalities such as Elsa Maxwell). At another, they requested one-minute Spanish lessons. Both program plans were accepted by Mutual.

When Minnesota Mining bought the network (after one of the most hectic series of ownership changes in broadcast history), the committee asked for taped editorials, to be used optionally, mainly for those stations unable to afford editorial writers. From this came the "A" and "B" editorials, usually done by Robert

(*Please turn to page* 49)



BRITISH Motors president Kjell Qvale congratulates KPIX's Dick Stewart (seated) on his job of selling sports cars through spots on Dance Party. Teen guests admire the MG Midget

TEEN-SHOW SPOTS PROVE HIT IN SPORT CAR SELL

Convincing teenagers to buy stream-lined new sports cars instead of dented jalopies with noisy mufflers proved little more than an advertising problem for British Motor Car Distributors Ltd., San Francisco. After only one month of tv spots on *The KPIX Dance Party* sales increased 20%.

At first glance, the distributors admitted that catering to usually poverty-stricken students to buy expensive cars seemed unrealistic. According to British Motors president Kjell Qvale, a high percentage of teenagers purchase used cars in the $850 to $1,500 bracket. Considering these figures, the $2,000 MG Midget would be a risky teenage sell.

BMC was motivated to try spot tv by King Harrington Advertising Agency, which pointed out 1) teenagers in general have a great influence on the type of cars their families buy, 2) 45% of *Dance Party*'s audience is adult, 3) the program is designed for the family, and 4) teenagers might be persuaded to buy a new and better car for a slightly higher price.

Interested, the distributors bought three one-minute spots per week on the six-day-a-week dance show in May for a total of $1,500. Satisfied with the results, they have renewed the buy for June, July, and August, doubling the time to six spots per week. The estimated three-month cost is $4,600.

During the month of May spots were run on Friday and Saturday, as these days are peak sales days for the new car dealer.

Total production cost for each spot was $59. Dick Stewart, program host, delivers 40 seconds of live commercial with an MG Midget in the studio. For the 20-second filmed segment Stewart is seen driving the car up and down the San Francisco hills. In some of the film segments Stewart is alone in the car, in others he and his wife are together, while in others he is with his three daughters.

Dance Party, on the air from 4 to 4:45 p.m. week-days and 3 to 4 p.m. Saturday, is the top-rated show during that time slot. With both adults and teenagers as viewers, the agency and client feel they have a good combination. Teens are accompanied by adults during purchase about 90% of the time, according to

(*Please turn to page* 49)



TEAMWORK in research, planning, and executing ad plans between Robert Curtis (l) DCS&S v.p. and account supervisor on the Cutex account, and R. Grove Ely, Jr., (r) ad manager, Cutex division of Chesebrough-Ponds, helped create successful 'Eyes by Cutex' promotion

Eye on tv pays off for newcomer

✔ First-time try in television for new line of Cutex popular-priced eye make-up proves potent sales vehicle

✔ Advertising plans include major expansion in tv to push eye make-up and new product to be introduced

Cosmetic-makers whose eye make-up ads have kept harassed but glamour-seeking females in a state of turmoil while deciding whether to follow the "natural" route to beauty or make it by way of the "Cleopatra look." are getting a bit of competition from a newcomer in this branch of the beauty-aid business.

The newcomer is Cutex, already a household name in the moderate-priced lipstick and fingernail products line. Early this spring, a year after it was bought by Chesebrough-Pond. Cutex broke out a complete line of eye make-up products. Like its other Cutex products. manufactured formerly by the Northam Warren Corp., the "Eyes by Cutex" line is also moderately priced. comparable to Maybelline, the leader in that price class. And like Maybelline, Cutex is counting on television's visual power to woo its way a fair share of the sky-rocketing eye make-up business.

While no one at Chesebrough-Pond's cosmetics division or its agency, Doherty, Clifford. Steers & Shenfield. will reveal how much hard cash is being spent to promote the new eye make-up line, SPONSOR was told that 60% of the current ad budget went to full-color ads in women's service and fashion magazines and the remaining 40% to spot tv.

"Eyes by Cutex" as the eye make-up promotion is labeled. made its television debut early in April of this year in the nation's top 25 markets at the rate of three spots per week. All minutes, the taped commercials were slotted during prime eve-

ning hours. Stations were selected strictly on the basis of top rating points in each market.

Although it is somewhat premature to evaluate the impact the introductory promotion is making on Cutex cash registers, Northam Warren, Jr., v.p. in charge of Chesebrough-Pond's cosmetic division, reports "the eye make-up line is moving faster than any new product we have introduced." He says "sales for the first three months will match our estimated volume for the first nine months of the introduction." Warren adds "because of the unprecedented demand, we are now beginning to achieve our goal of full national distribution."

Equally enthusiastic is R. Grove Ely, Jr., advertising manager on Cutex products who states, simply enough, " 'Eyes by Cutex' has found excellent acceptance."

While neither one of these statements can be translated into sales figures, the television campaign apparently is paying off, since all of the principals SPONSOR talked with disclose that plans are definitely in the offing for an expanded promotion. Television will be the recipient of additional sales plums.

Says Ely, "we intend to expand on tv heavily this fall and much more next year."

It is assumed that the proposed ad expenditure increase will include the promotion of several new and related eye make-up products currently undergoing production tests at Cutex as well as concentrated emphasis on the products already on the market.

Whether Cutex will eventually shell out a chunk of ad money to spot tv to compare with Maybelline's 1961 expenditure of $1,866,060 (estimated TvB/Rorabaugh figures), remains to be seen. However, since Maybelline, according to trade figures, now enjoys 56% of the moderate-priced eye make-up business, it is possible that Cutex will match, or perhaps outrank, Maybelline's ad budget.

Cutex' decision to throw its hat into the eye make-up ring, came on the heels of a thorough-going look at this segment of the cosmetics industry by its astute executives. A survey made by its agency—DCS&S—last fall, disclosed that the eye make-up field, while a mere toddler in the cos-

(*Please turn to page* 50)



COMMERCIAL tack pursued by Cutex in promoting new eye make-up included endorsement by fashion authority, Oleg Cassini, shown in tv commercial sequence with model



TV RESULTS

Capsule case histories of successful local and regional television campaigns

FURNITURE

SPONSOR: Bank Furniture Warehouse AGENCY: Direct

Capsule case history: The Bank Furniture Warehouse is a 51-week advertiser on KXTV, Sacramento. They run forty 60-second announcements per week, with a concentration of spots in fringe time, morning and after 11:20 p.m. (late movie) at night, but with occasional spots in prime time. Bank's owner, David F. Jones, commenting on the business harvested by the KXTV spots says, "Since starting our tv campaign eight months ago, I have doubled my inventory. We have grossed more than one-half million dollars, and attribute 95% of our traffic to tv, and now use no other media. We now regularly draw 35% of our customers from more than 25 miles away, and some have come from 200 miles away and have mentioned our spots on KXTV." All production elements for the Bank announcements are developed by the station and the sponsor. Jones believes that he would have to spend four times as much in other media for results which would be comparable.

KXTV, Sacramento, California Announcements

HOMES

SPONSOR: Bilt Well Homes AGENCY: Leonard Agency Irvington, N. J.

Capsule case history: One of America's largest shell home builders, Bilt Well Homes, located in northeastern Pennsylvania, scheduled three one-minute spot announcements per week for a six-week run on WDAU-TV, Scranton. The spots are aired in the late evening hours and on weekend sports shows. Michael G. Michaels of Bilt Well reports that, prompted by the announcements, approximately 40 replies were received from WDAU-TV viewers inquiring about Bilt Well's shell homes. So far, three sales have been closed, and many more are pending. So, for an expenditure of less than $600, the sponsor has grossed from $25,000 to $30,000 in sales up to the present time, with future sale in the works. In view of the response the spots produced, Bilt Well is renewing the schedule for an additional six-week run using the same times of day on the station. "In selling a high-priced commodity," Michaels said, "WDAU-TV reached the customers interested and able to make a purchase."

WDAU-TV, Scranton, Pennsylvania Announcements

DAIRY PRODUCTS

SPONSOR: Isaly's Dairy Specialists AGENCY: Jay Reich

Capsule case history: Isaly's Dairy Specialists operate 87 outlets in the Pittsburgh area and are known as the lead-in ice cream stores. Because of their sales volume, Isaly's has seen no reason for advertising on tv on the past. Bill Isaly, dynamic vice president of the Dairy company, claims that his first run of spots on WIIC was due to the good salesmanship of WIIC's Bill Rhodes, and nothing else. After advertising on Alice Weston's show, *Luncheon at One*, Isaly is "glad he got sold." For three months Isaly's bought two 10-second spots every Thursday and Friday to announce week-end specials. "Weekend sales were definitely better after television," says Isaily. An example proving it was the promotion of 79¢ Klondike packages on special sale for 65¢, which sold over a quarter million Klondikes during the weekend. Bill Isaly also feels that Alice's personal popularity in the area has given Isaly's an added plus in merchandising and product promotion in all his branches.

WIIC, Pittsburgh Announcements

FURNITURE

SPONSOR: E. Wanamaker & Son AGENCY: Direct

Capsule case history: *The Wanamaker Sketchbook* on Channel 2, WKTV, Utica-Rome, every Tuesday from 6:15 p.m.-6:25 p.m., features Bob Wanamaker as host. Mr. Wanamaker is also owner of the E. Wanamaker & Son furniture store, sponsor of the program. Wanamaker, who discusses trends and construction of household furniture each week, told his viewers that he wanted to know what type of furniture to buy at the furniture show. He asked them each to write their name and address and the answers to the following four questions on a post card and send it to him: 1. What style bedroom furniture do you prefer? 2. What price range bedroom furniture do you desire? 3. What style mattress do you favor? 4. How long should a mattress last? This request was made on only one telecast, with a brief explanation on the preceding Tuesday show. Results: WKTV delivered more than 3000 answers to the four questions Wanamaker asked only once.

WKTV, Utica-Rome, New York Program

Media people: what they are doing and saying

TIMEBUYER'S CORNER

Joseph Kelley and Michael Keenan, who were previously assistant media directors, have been appointed associate media directors at Lennen & Newell. Kelley began at L&N in print in 1958, Keenan joined the agency in 1961 from Foote, Cone & Belding's media department. . . . In Chicago, Ed Fleig joined Earle Ludgin & Co. as a media analyst, leaving MacFarland Aveyard & Co. . . . John O'Connell has been named media director of Young & Rubicam in Los Angeles.



DISCUSSING the New York market, Jeanette LaBrecht, v.p. and media director of Grant Adv., N.Y., and CBS Radio Spot Sales' Bob Hosking lunch at Mike Manuche's

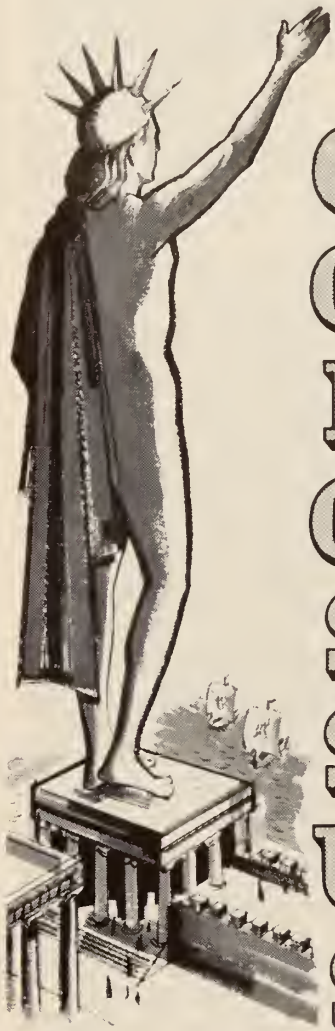
Things you should know about Kastor Hilton Chesley Clifford & Atherton: Its media department is headed by Jack B. Peters, v.p. and media director, who has held that position since the agency was formed eight years ago. Set up as a separate department, but working closely with media is the research department, headed by Dr. Harry Daniels.

The air media side of the media department, which accounts for 48% of the agency's billing, consists of timebuyers, assistant timebuyers, and estimators. Rosanne Gordon Leighton is the timebuyer longest with the agency and her accounts include Grand Union, Triple-S Blue Stamps, Wilson Mfg. Co., Bynart-Tintiar, and Vic Tanny.

Dorothy Glasser, another veteran buyer, joined the agency three years ago from Herschel Deutsch. She is recognized as an authority on Negro

(*Please turn to page* 46)

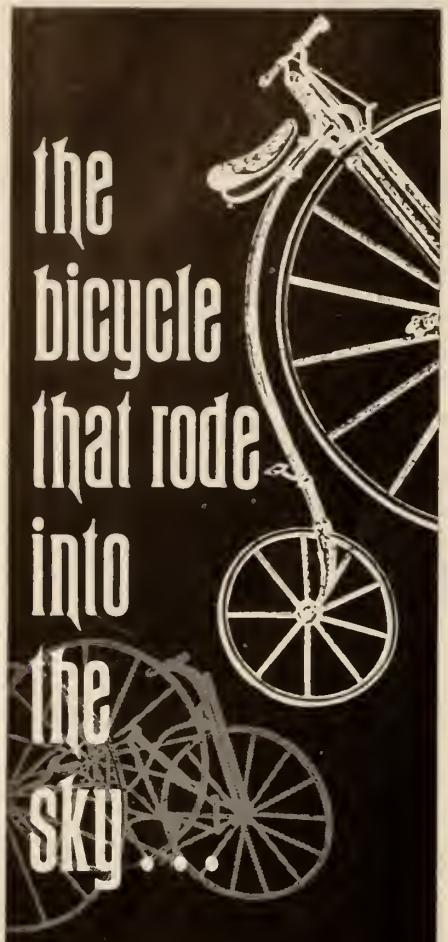
WING the COLOSSUS of Dayton Radio*



Check Pulse and Hooper . . check the results. You don't have to be a Rhodes scholar to figure out why more national and local advertisers spend more dollars on WING than on any other Dayton station. WING delivers more audience and sales. Think BIG . . . buy WING!

robert e. eastman & co., inc.
NATIONAL REPRESENTATIVE

*DAYTON . . . Ohio's 3rd Largest Market



Back before the turn of the century in Dayton, Ohio, there was talk around the livery stable about a new invention called the horseless carriage. But there was talk about something twice as fantastic around the Wright Brothers' bicycle shop. The rumor was that Wilbur and Orville Wright were tinkering with more than just bicycles. They were working on an idea for a flying machine!

And that was how a bicycle sprouted wings! Which made Dayton famous as the cradle of aviation and one of the most important cities in America.

Here's a diversified, progressive industrial center combined with a wealthy agricultural region . . . a 13-county trading area of over one million people with $1500 above U.S. average yearly income per person . . . and a total of one-and-a-half billion dollars of annual spendable income! This is Dayton. This is your opportunity. Call your WLW-D Representative. You'll be glad you did!

NBC/ABC

WLW-D dayton
television

the other dynamic WLW Stations

WLW-A Television Atlanta
WLW-I Television Indianapolis
WLW-C Television Columbus
WLW-T Television Cincinnati
WLW Radio

Crosley Broadcasting Corporation

TIMEBUYER'S CORNER

(*Continued from page 45*)

advertising and buys for products specifically directed toward this market as well as others. Some of her accounts are Smith Bros., Super Coola, and the Italian Line.

Last year, the media department added to its timebuying staff Stan Hammer, who brought to the agency extensive experience for buying drug products. He's in charge of buying for such accounts as Hoffman-LaRoche and Colfax Laboratories, a division of Shulton.



NAME-ALIKES in the business: Visiting A. C. Nielsen in New York last week, Ed Papazian (l), who is radio-tv media director of Gray & Rogers, Philadelphia, met with the other Ed Papazian, who is an associate media director with BBDO, N. Y.

Ronald Grimm, an assistant buyer, supervises all estimating. The other assistant buyers are Joe Dornfest, Susan Weiss, and Jane Smathers. Handling the department's paper work are Helen Strauss, Nat Rothstein, Milt Zeisler, and Gretchen Koffman.

Asked about the scope of the timebuyers' functions at the agency, media director Jack Peters commented, "The buyers are usually brought in on a campaign during the planning stages. They become thoroughly familiar with the strategy involved and advise on the use of test markets, which, we've found, to be an important gauge of a product's future success."

Because of their knowledge about an account, Peters said, the buyers are able to give reps the over-all picture of a campaign and secure from the best possible availabilities "It also encourage reps," Peters said "to present many unusual, creative ideas for campaigns."

COKE-PEPSI BATTLE

(*Continued from page* 30)

that will follow the prospect into the home, the car, the beach or anywhere—and when it catches the consumer it sells."

Radio generally, local as well as network, has long demonstrated its effectiveness in selling soft drinks, George A. Graham Jr., v.p. and general manager of NBC Radio Network, told SPONSOR. He said that the soft drink message gets through brilliantly via America's 183 million radio sets by following the customer wherever he goes, in or out of the home. Graham cited two case histories. Pepsi is running its fifth consecutive year of heavy frequency, saturation on the network. Geared to heavy summer-time consumption, Pepsi is running a seven-day-a-week schedule of 54 commercials weekly. Majority are 15-word reminder spots broadcast at the rate of nearly one every quarter hour in *Monitor* in weekends. Dr. Pepper is currently running its first campaign on NBC Radio, consisting of weekday and weekend spots. In another development having to do with the nation's bottlers, the Radio Advertising Bureau recently issued a special presentation called *Radio: Tops for Soda Pops*. It was designed to help stations sell summer availabilities to bottlers and deals with teen-agers and housewives. According to RAB, housewives do most of the soft-drink buying. "You can romance 'em with radio." the RAB is telling bottlers. "Women listen in the kitchen while preparing shopping lists, in their cars on their way to the marketplace."

RAB also has issued success stories of bottlers in Norfolk, Va., Baton Rouge, Phoenix, Omaha, Topeka and other cities, many of whom blanket their territory with saturation spot campaigns. Also, the RAB has produced an effective booklet called "101 Sales Ideas for Bottlers," wherein the bottler is given numerous ideas for promotions, contests, special events—undertakings that run the gamut from bottle-cap auctions and taste-testing contests to keeping city streets clean.

Soft drink bottlers in America are currently facing a number of issues, among them the question of deposit bottle versus non-deposit bottle and how best to promote soft drinks in cans. Bottles, of coures, are pushed with considerable vigor by bottle makers. Manufacturers of cans have a dozen ready arguments why their product is infinitely superior. The can-bottle battle is being constantly brought to the fore, via the broadcast media, by such companies as Armstrong for bottles and American Can and US Steel for cans. The bottling industry, for example, was recently showered with a display of trade paper advertising calling attention to the fact Armstrong was supporting bottles in its commercials on *Armstrong Circle Theatre*. The bottler's future, Armstrong insisted, was in the glass package. "Each year for six years, we've promoted soft drinks nationally on television," Armstrong declared. "This summer because of the urgency of promoting *bottles* for soft drinks, we're featuring this message on four *Armstrong Circle Theatre* telecasts, each of which will be seen by an actual viewing audience of 15 million people."

Highspots of the commericals are that bottles protect flavor, hold carbonation, offer clean surface to drink from and provide real economy.

Soft drinks in cans represent a small amount of sales compared with bottles, but is growing steadily. The canning industry, however, is determined to make greater inroads in this lush soft drink field and hopes ultimately to bring it closer to total sales in the canned beer field. Soft drink bottlers, however, insist that conditions in the soft drink and beer industry are far from the same.

The deposit bottle, for economic reasons, will no doubt be the largest seller for a long time to come, according to observers in the soft drink business. Said the editors of *Bottling Industry*, one of the leading publications in the field: ". . . we are convinced that the individual bottler would be doing a lot more good for himself if he 'got off' this new packaging kick and concentrated on 'getting down to the basics' of his business. Such as rounding out his distribution pictures . . . extending his advertising and merchandising activities . . . developing and promoting new market concepts (like soft drinks with meals) . . . as we see it, the returnable bottle has not reached the peak of consumer appeal."

Last year, Coca-Cola tested a 16-ounce non-returnable, no deposit bottle and according to company officials, "ample data is rapidly accumulating for the expansion of this package when and if it appears desirable." Both Coca-Cola and Pepsi-Cola also have reached out with new flavors and new product names and are reportedly doing well. Last year was the first full year of operation for Fanta Beverage, organized as a division of Coke. Later came Sprite. The level of sales by Fanta and Sprite "in their first 18 months is already equal to that attained by Coca-Cola after its first 20 years." Coke also merged with Minute Maid Corp., maker of frozen orange juice and instant coffee.

Pepsi reports fine sales of Teem as well as Patio. Under the Patio label is sold orange, grape, root beer, ginger ale, club soda, strawberry and strawberry cream flavors. Pepsi notes that although volume compared with Pepsi-Cola is small, sales more than doubled those of the preceding year.

For the youth of America, both Coke and Pepsi have been engaged in an almost frenzied procession of goodwill endeavors, many of which according to observers have lasting educational validity. Activities of Coke in behalf of the youth field have been going on virtually since the day the business was incorporated in 1892 when Coke's first advertising budget consisted of a mere $11,407.78 for the year.

Currently, Coke's pre-teen activities include youth plant tours, elementary science lab aids, shade tree merchants, and community store. For teen-agers Coke sets up bowling leagues, hi-fi clubs, America's Junior Miss Contests, and other activities.

The general feeling in the bottling industry is that the marketing war between Coke and Pepsi will continue like the Hundred Years War between France and England. In this instance, however, it is a war extending from the knishe and popcorn peninsula of Coney Island to the thirsty Sheikdom of Qatar on the Persian Gulf. Television and radio, it is a foregone conclusion, will stand to gain immeasurably from the constant skirmishing between the two fiercely competitive cola-drink bottling giants.

ONE BUY!
FOUR
MARKETS!

walb-tv
CH.10-ALBANY,GA.

• ALBANY
• DOTHAN
• TALLAHASSEE
• PANAMA CITY

GRAY TELEVISION

ABC NBC

Raymond E. Carow
General Manager

wjhg-tv
CH.7-PANAMA CITY
FLA.

366,000
TV HOMES*

* ARB, Nov. '61

One buy—one bill—one clearance!
Or stations may be bought individually for specific markets!

Represented nationally by
Venard, Rintaul, McConnell, Inc.
In the South by James S. Ayers Co.

IN THE AIR... EVERYWHERE
IN GREATER KANSAS CITY

KBEA RADIO
KBEY FM

ABC RADIO

INTELLIGENTLY PROGRAMMED FOR ADULTS AND ADVANCED TEENAGERS

FEATURING
12 MINUTE SEGMENTS
OF GOOD ALBUM MUSIC
UNINTERRUPTED
BY COMMERCIALS



Represented Nationally by
Broadcast Time Sales, Inc.

Another Station of
prc
PUBLIC RADIO CORPORATION
One of America's Fastest Growing Radio Groups

KAKC—Tulsa
KBEA—KBEY/FM
Kansas City
KXYZ—KXYZ/FM
Houston

ture are in syndication at the present time, with distribution on the West Coast by Burrud's own Wiljon Corporation and in the rest of the country by Teledynamics, Inc.

Bill's reasoning for his success in a field strewn liberally with casualties is simple—"We took our time and let the company set its own pace," he said. "Instead of jumping in and going over our heads in production at the outset, we decided on a slow pace with plenty of time to look around and keep a check on where we were headed."

One aspect of Burrud's operation is astonishing. It has never been financed by a bank or by any outside money. "Early in our existence," Bill explained, "Gene McCabe, my business manager and vice-president of the company, and I faced a decision: either we tried to become a major producer overnight with bank financing or we remained independently small and plowed our money back into the business and allowed it to stimulate its own growth and set its own pace. We chose the latter course and I feel satisfied we made the right decision."

Switching from the aspect of financing, Bill touched on another point which he deems equally important. That is product itself. "We feel that television offers too little in the way of special programing which has strong audience appeal. So we decided to tailor our product in that direction to give viewers something they weren't getting.

'Traventure' shows

"That's how we came up with what we call 'Traventure' shows. These are not travel shows in the sense that we take a guided tour of far-away places and then sail off into the sunset. They are put together to whet the viewers curiosity, to pique their appetite and then to satisfy their desire for glimpses of places they might like to visit or, in some cases, have already been and are delighted to see again because of the fond memories the second sight brings back. Our shows have a wide appeal to audiences of all ages—the young because of the thrill of adventure and frequent dangers involved, and the older, mature viewers because of an expectancy to perhaps vacation in some of the places we visit. You know," Burrud continued, "with the travel boom in this country, folks are always looking for interesting spots to visit and they frequently see them on our shows."

Right now, Burrud is about to begin filming of a two-hour special which he calls "Pacific Revisited." This will be a 25,000 mile trek starting at Pearl Harbor and following the island-hopping trail made by our Armed Forces in the bloody campaigns in the South Pacific fighting in World War II. Bill will film this in cooperation with the U. S. Department of Defense and plans it for network airing.

Outside of that, Bill said he had only one other definite plan for the summer months. "That's my vacation," he says. "I'm going to take two weeks off and really have a ball. I'm going to stay home . . . and sit."

EQUAL TIME

(*Continued from page* 38)

without any pretense of being objective or impartial. In deciding that a "broadcaster cannot be an advocate," the FCC renewed the station's license only after the station showed intent to editorialize no longer. The FCC reversed the decision in 1949.

For a more complete understanding of Section 315 and editorializing, a broadcaster might read the NAB's *Political Broadcast Catechism* (4th edition) and the text of the FCC's 2 June 1949 report on *Editorializing by Broadcast Licensees* as a start.

On 10 July, the Senate Communications Subcommittee chaired by Sen. John O. Pastore (D., R. I.), is scheduled to begin hearings in Washington on four bills to amend or repeal the equal-time section of the Communications Act. Broadcasters are invited to testify.

Under discussion will be the abovementioned Javits' bill, Sen. Warren G. Magnuson's (D., Wash.) bill and two bills by Pastore. Pastore's first bill would extend suspension of congressional and gubernatorial candidates as well as presidential and vice presidential candidates as in Magnuson's. His second would repeal 315.

AFFILIATE GROUPS

(*Continued from page* 41)

Hurleigh, Mutual's president, one being of a controversial nature, the other "for God and Mother."

Another recent network service engineered by the committee is the "Washington interview." Through this plan, an affiliate can request Steve McCormick, Mutual's vice president in charge of news, to send a newsman to interview a Washington official on an issue of more than routine importance to that station's area. Handled by closed circuit, the plan requires no payment by stations for talent or program; only out-of-pocket expenses, such as taxis, meals, etc. Diehm notes the particular advantage of this system for stations in predominantly agricultural belts, when an interview, say, with Secretary of Agriculture Orville Freeman can be a major local event.

As to the network's programing philosophy in general, Diehm credits the affiliates committee with healthy influence on the current news-and-sports format. It has been mutually agreed that stations should do their own music programing, since music tastes differ so sharply by section. The network offers some half-hour music stretches, which are optional, and no "compensation" is involved.

In the matter of compensation, Mutual's position as strictly a "swap" network is maintained by affiliates' collective approval. This equality arrangement allows stations to sell news on the hour, for which stations give the network news on the half-hour. In addition, such sports events as the Army-Navy game are apportioned equally, one-half for network sale, one-half for local. As with CBS, no money is exchanged. Network programs such as *Capital Assignment* can be sold locally with no charge or talent fee, in return for which stations carry *The World Today*, sold by the network, without recompense. Both are 25-minute shows.

MAC has been the deciding factor in this arrangement. When it was originally proposed as the "Cape Cod plan" by MAC officers, the majority of affiliates voted it down. It was finally accepted by them in 1957, at which time the network put it into effect.

Organization-wise, although the network retains control of the committee, election is by affiliates themselves. Dividing the country into eight districts, the committee is presided over by 17 officers. This unusually large representation is due to Mutual's having so many small market stations, equalization being attained by selection of both a metropolitan and a non-metropolitan member from each district.

Originally elected for two years, the current officers were "frozen" during the network's constant change of ownership. There has been no election for the last six years, although replacements have occurred. Top echelon of the committee, in addition to Diehm, are: Carter C. Peterson, general manager of WBYG, Savannah, Ga., vice-chairman; Edward Breen, general manager of KVFD, Fort Dodge, Ia., secretary; and Millard Deason, general manager of KVET, Austin, Tex., immediate past chairman.

MAC was formed in 1949 by Tom O'Neil, head of General Teleradio, then owners of the network. Committee members are still reimbursed by the network for expenses incurred at the annual meeting.

Asked about the future of network operations in the local arena, Diehm sees strong management as the key.

"The trend," he says, "is that network stations are now moving ahead. Global and on-the-spot national coverage are services an independent station can't give. The overall success or failure of the station, however, depends upon what happens between newscasts. If local management is right, the station is right. Providing the type music and programing best suited to a particular area is of paramount importance. I'm confident, however, that a radio network operation today can outdistance the independents if it makes judicious use of network material—and its own ingenuity. Agencies are beginning to notice this, too. Mutual, for example, was in the black the first quarter of the year—for the first time in five years—and it's heading toward black in the second."

The ABC void

Some years back, ABC had an advisory board similar to Mutual's, to which officers were named by Price-Waterhouse ballots sent to all network affiliates in eight geographic districts. Today there is no such animal. The organization folded for lack of what one observer calls "independent thinking." ABC would bring affiliates to New York annually, and—"in appreciation they always voted for the network."

ABC officials, however, would "welcome a real affiliates association," similar to ABC TV's, whose formation in 1957 created a powerful force in the television network's operation. Thus far, however, the radio network affiliates have not taken the initiative toward such an organization, and the network itself—"wanting no affiliates group having the slightest tint again of network dominance"—will not initiate action.

TEEN-SHOW SPOTS

(*Continued from page* 41)

Qvale. Those families buying the sports car are usually in the middle or upper-middle income areas.

Aiming toward graduating high school seniors and college students, the commercials expound on the theme that "Everyone needs a car at school, why not a good sports car?"



NOW AVAILABLE for SPONSORSHIP

Exclusive U.S.A.

1 Hr. TV Special

An action-packed film showing the planning, building and final series of trial races of Australia's great mystery yacht soon to make its debut in the USA.

"GRETEL"

Australia's $650,000. challenger to the America's Cup Yacht Races to be held off Newport, R.I. in September.

Here is *the* event all sportsmen are awaiting . . . an event in which interest will carry through the entire summer. Your audience will see and thrill to the actual trial races held Down Under in preparation for Australia's first bid to capture the Cup.

COST of HOUR FILM $20,000
HALF-HOUR Version $12,500

Commissionable . . . Time Charges Extra

Available for auditioning and sponsorship on any network or grouping of stations. First refusal granted follow-up Special covering the sea trials and final races in the USA.

CHARLES MICHELSON, INC.

USA representative for Producers, Television Corp. Ltd.; Sydney, Australia
45 West 45th St., New York 36, N. Y.
PLaza 7-0695

With San Francisco a university hub, including such large institutions as the University of California, Stanford, the University of San Francisco, and at least a dozen other smaller colleges within a 50-mile radius, the school appeal is appropriate. Also, Qvale pointed out, many students live in one county and go to school in another, often making automobile the most expedient mode of transportation.

As president of BMC, Qvale had this to say about the campaign: "Since purchasing time on *Dance Party*, BMC is finding sales results most gratifying, and we are convinced that this type of tv program offers a great new audience for car sales."

CUTEX

(Continued from page 43)

metics sphere, is actually the fastest-growing wing of that industry.

The statistical look revealed that since 1954, sales are estimated to have increased over 600%—much greater than the cosmetic industry as a whole. The present market is estimated to shape up at about $35 million, with a projectionable volume of $75 million by 1965.

Drug Topics, via its annual survey, pin-points the fantastic demand of these three eye make-up products—mascara, eyebrow pencil and eye-shadow—to a sales figure which grew from $6 million in 1952 to $18 million in 1960.

It's apparent that once the unsavory stigma formerly attached to the use of eye adornment had been removed, females engaged in the pursuit of beauty, proved apt students in the art of eye make-up application.

"But there's still a lot of educating to be done along those lines," comments Cutex ad manager Ely. And educating the public in the myriad ways possible for a woman to change her beauty facade, is the main tack taken by the company in its "Eyes by Cutex" promotion.

While other cosmetic houses have utilized commercial time and/or space in a variety of ways (e.g. explaining proper application of the beauty aid; extolling the virtues of the "natural" look; pushing the "round" eye; or hinting at the possibilities lurking behind the "Cleopatra look") the Cutex theme is teaching that through the application of eye color, a woman can switch her personality to suit her mood or frock, or whatever. Or, as Cutex puts it: "Nature gave you two eyes, now Cutex gives you dozens!"

To lend a substantial shade of elegance to the presentation, Cutex has engaged the services of the well-known fashion designer, Oleg Cassini. Cassini appears in all the commercials with a popular fashion model who, exquisitely gowned, is shown applying eyeshadow while Cassini stands by with sketch pad in hand.

The commercial conversation between Cassini and model follows the introduction by the announcer who says: "Nature gave you two eyes, but now, Cutex gives you dozens of lovely new ways to dramatize your eyes . . . with new 'Eyes by Cutex.'"

The announcer goes on to say that the make-up was "created by Oleg Cassini . . . fashion advisor to America's most glamorous women." Cassini then takes over by commenting to model Robin Butler: "You look beautiful . . . and beautiful eyes to match." The model replies: "Thanks, Oleg. It's that wonderful new eye make-up and your marvelous fashion touch."

The rest of the minute commercial deals with the model displaying the gold cased make-up aids and discussions centering around the easy applicability of the cosmetic.

The "Eyes by Cutex" line includes the three best-selling basic items—eye pencil, mascara, and eye shadow. Each is available in a wide choice of colors. The line also includes these items: Automatic Mascara with spiral brush; Automatic Pencil with built-in sharpener: Automatic Shadow Stick; Creamy Eye Shadow; and Tri-Cake Pressed Powder Eye Shadow Blending Kit. This last item, exclusive, according to Cutex, in the popular-priced eye make-up line, proved during a preliminary survey to be most popular with consumers.

The automatic eye pencil, eye shadow stick and the automatic mascara with brush are packaged in brush-gold triangle-shaped cases. All the prices of the "Eyes by Cutex" line seem to compare with those of Maybelline.

In recent weeks, Cutex introduced a companion piece to the eye make-up series—a soothing eye liquid preparation called Eye Brilliance. This item has also been promoted in the current tv commercial series.

Museum of Art, Würzburger Collection of Primitive Art



The Baltimore Museum of Art, Wurtzburger Collection of Primitive Art

More adults select WWDC than any other Washington, D.C. station*

One in a series on the fine art of broadcasting by

WWDC

RADIO WASHINGTON

"the station that keeps people in mind"

*Trendex, Washington, D. C. Study, Nov. 1961

Represented nationally by John Blair & Co.

BLAIR GROUP PLAN MEMBER

SPONSOR WEEK WRAP-UP

Swezey

(Continued from Sponsor Week)

zey said: "All leading brands of gasoline have achieved a phenomenal degree of efficiency. All leading makes of automobiles which they propel are wonders of mechanical perfection. Cigarettes, soaps, detergents, and countless other products have reached quality standards which make it almost impossible for the most discriminating purchaser to select among them except upon the most fragile, virtually non-existent individual characteristics."

Advertisers

Philco's consumer products division, under the new Ford ownership, is increasing its network tv budget by 400% over the outlay for the last half of last year.

Company will spend about $2.5 million in the 1962-63 tv season for two specials (CBS TV's Miss America Pageant and the first NBC TV "Tonight" show with Johnny Carson), eight prime-time series on ABC TV and NBC TV, and four ABC TV daytimers.

This all adds up to 55 minutes for Philco in the coming season.

FEMMECEES of WSLS-TV, Roanoke *Profile*, Priscilla Young (l) and Kit Johnson, with director Ray Chitwood going over films and photos of first air year which won them state award for women's show



BROTHERHOOD award of the Baptist Ministers' Conference of Philadelphia went to WHAT, only local organization honored. Seen here are honored national personalities Jackie Robinson (l) and Dr. Martin Luther King, Jr., with station's Mary Dee, Dolly Banks





GUIDED TOUR of tv studios is conducted by Fred Fletcher (l), exec. v.p. of WRAL-TV, Raleigh, for AB-PT pres. Leonard Goldenson and ABC vp. Tom Moore. Station joins network 1 August



ADVENTURE Cartoons is producing "The Mighty Hercules," discussed here by coordinator Arthur Brooks (l); Fred Thrower, WPIX, New York, exec. v.p.; Richard Carlton, Trans-Lux Tv v.p., syndicator

Continental Wax, which spent some $400,000 in spot tv last year, has been cited by the FTC for false claims and for a deceptive trade name.

The decision, which is not final and may be reviewed by the commission, related to Continental's "Six Month Floor Wax."

Ordering the company to stop using "six month" to describe the wax's features, the examiner said that although the words "Continental Grip-Kote" are being used on the can, deception can only be remedied by the complete excision of the more prominently displayed name.

Campaigns: Royal Viking Danish Lager Beer is running with its heaviest ad budget ever to introduce an imported beer label. Campaign, via Co-Ordinated Marketing, includes five hours of radio weekly in the New York market . . . **Perma-Starch** will sponsor with 30- and 60-second spots at least four NBC TV daytime shows starting in late June via Post, Morr & Gardner, Chicago . . . **J. Nelson Prewitt** started on 20 June with CBS TV's "Captain Kangaroo," the first national effort for its Matey Shampoo for Children. Agency is Hanford & Greenfield, Rochester . . . **Sunray DX Oil** will use major league baseball on NBC TV and supplemental radio markets to push two new gasolines and a new selling slogan. Account is at Gardner . . . A $140,000 campaign to sell 40 million avocados is being run this summer by the **California Avocado Growers,** handled by McCann-Erickson Los Angeles.

Financial report: Alberto-Culver sales reached $26,322,812 in the six-month fiscal period ended 31 May, an increase of 143% over the first half of 1961. Net earnings were $1,010,969, an increase of 152% over $400,309 in earnings for the first six months of last year.

PEOPLE ON THE MOVE: Lewis S. Sanders to the newly-created post of



KICK OFF campaign to announce new rep affiliation between Advertising Time Sales and WESH-TV, Daytona Beach-Orlando, is discussed by (l-r) Thomas Campbell, ATS pres., ATS v.p.'s Jack Thompson and Jim McManus, stn. sales manager Harry LeBrun and WESH-TV vice president Thomas Gilchrist



MONUMENTAL job was done by WKAP, Allentown, which volunteered to clean the monument in the center of town during the city's recent Bicentennial, a job long undone



TRAFFICOPTER reports on WGN, Chicago, will be backed by State Farm Mutual Automobile Insurance. Here (l-r): Stanley Gates (SF promotion); pilot Irv Hayden; Charles Gates, stn. mgr.; Fred Sulcer, of agency NL&B

director of sales for Schick Service, Inc. . . . **Ralph F. Moriarty** to president of Ovaltine Food Products division of The Wander Company . . . **George W. Shine** to vice president in charge of advertising and public relations of Avon Products . . . **Norman Vance, Jr.**, vice president and director of marketing for Mars, Inc., to executive vice president.

Agencies

There's been a reorganizatiton at MacManus, John & Adams, which follows on the heels of the resignation of John R. MacManus as senior vice president and director of the Bloomfield Hills-based agency.

Management has decided to transfer significant billings, including media buying, to the New York branch. Included are all Dow Chemical consumer accounts and Minnesota Mining & Manufacturing, primarily Scotch Brand Tape and Scotchgard Brand Stain Repeller.

Transferred to New York to handle this business are notably, Patrick D. Beece, vice president in charge of account services and Russell G. Brown, director of marketing services.

Maurice H. Needham, advertising sage of Michigan Avenue and scholarly chairman of Needham, Louis & Brorby, now in his 73rd year, is updating his treatise "Towards the Complete Man."

A project begun when Needham was a student at the University of Wisconsin, the work contains his thoughts on the education and training of men for leadership in the agency business.

The last revision of the same was in 1955, when Needham presented it in talk form at the 4A's central regional fall meeting.

Reason for the new revision: in a nuclear age, even more emphasis should be placed on the study of humanities.

In the 1955 treatise, such advertising pundits as Claude Hopkins, Ernest Gundlach, James Young. Ray Rubicam, Leo Burnett, Fairfax Cone and David Ogilvy were included as examples of "the complete man." Best advertising men of all time in the updated version: Plato, Ben Franklin, Michelangelo.

The Biddle Co., Bloomington, Ill.-based agency boasts an unusual feat by its media director.

Accomplished: a hole-in-one at the Highland Park golf course. It was a 106-yard shot on the third hole with a five iron.

When off the green, ace shooter Shirley Sunwall administers the broadcast activity on such accounts as Hill's dogfood, North American Van Lines and Heath Toffee.

The complete run-down on product assignments resulting from R. T. French's agency consolidation gives a long list of items to JWT.

The agency's New York office retains the mustards, condiments, spices and extracts, a new line of dry sauce mixes, Forman's relishes and French's export business. JWT gets from Richard A. Foley Philadelphia the pet bird foods and metals polishes.

New to the French stable is K&E, which will handle the instant potato products.

Agency appointments: Hertz American Express International Ltd. to **Norman, Craig & Kummel,** effective 1 October . . . Ambassador Motels to **Wade Advertising** . . . Youngs Rubber Corp. to **Don Kemper** for consumer advertising . . . Bravo Macaroni to **Hutchins Advertising,** effective 1 July . . . Westminster Corp. to **Weiss & Geller** for four new lines of wines and spirits . . . Regal Rugs to **Ruben Advertising,** Indianapolis . . . Mitchell-Liptak Laboratories to **John W. Shaw** . . . The World of Food to **Kenyon & Eckhardt** . . . Ther-A-Pedic Associates to **Sosnow Advertising,** Newark.

Top Brass: John M. Lamb to Gould, Brown & Bickett to head a newly formed consumer division as executive vice president and a principal of the agency . . . **Kenneth D. Clapp** to general manager of Charles F. Hutchinson, Inc. . . . **John L. Baldwin** to general manager of the Boston office of K&E . . . **Robert Buckbinder** to executive vice president of Peerless Advertising.

New v.p.'s: Donald W. Walton for creative services at D. P. Brother . . . **Carl E. Buffington** and **Orrin E. Christy** at Morse International . . . **Gerald Pickman** at Kudner for marketing-research . . . **Allan Greenberg, Edward McNeilly** and **Len Press** at Doyle Dane Bernbach . . . **James W. Packer,** for station relations, at John W. Shaw . . . **Barron Boe** at Dancer-Fitzgerald-Sample.

PEOPLE ON THE MOVE: William J. Graham and **Frederic C. Moffatt** to the media-selection (radio-tv) department of N. W. Ayer . . . **Henry J. Kozlowski** to the plans and marketing department of Ayer . . . **Stanley Koenig** to marketing supervisor at Leo Burnett . . . **Tom E. Harder** to account supervisor at Kenyon & Eckhardt . . .**Thomas E. Shea** to the New York office of FSR as account executive on Renault . . . **Marvin D. Convissar** to the marketing-research department of Kudner . . . **Earl Collings** to broadcast copy chief at MacFarland, Aveyard . . . **Donald L. Linton** to account executive at FSR New York . . . **Helen Mellon** and **Mary Krempa** to radio and tv department of Wermen & Schorr . . . **Martin S. Berger** to account executive at Storm Advertising . . . **John E. Robertson** to producer in the radio-tv department at Compton, Los Angeles . . . **Alfred A. Basso, Jr.** to commercial producer in the New York office of Burnett . . . **M. J. Marion** to account supervisor and **Richard J. Griffith** to account executive at Riedl & Freede.

Associations

The NAB plans a broadened monitoring program of Tv Code subscribers.

The plan calls for submission of copies of official master logs to supplement the Code Authority's tape, off-air monitoring.

The Code Review Board said outside research to monitor and tape record all stations on a regular basis would be prohibitively expensive.

Seven broadcasters were named by NAB pres. LeRoy Collins as members of the 1962-63 committee on editorializing.

Reappointed as chairman was Daniel W. Kops, president of WAVZ, Broadcasting and WTRY Broadcasting.

Others reappointed: Frank J. Abbott, Jr., WWGP, Sanford; Frederick S. Houwink, Evening Star Broadcasting; John F. Dille, Jr., Truth Publishing Co. stations.

Newly-appointed members: Rex G. Howell, KREX stations, Grand Junction; A. Louis Read, WDSU, New Orleans stations and George Whitney, KFMB-TV, San Diego.

Tv Stations

Taft Broadcasting is scanning stations in the top 30 markets for possible purchase of another tv outlet within the next year.

Hulbert Taft, Jr. president of the company, told the New York Society of Security Analysts of the expansion plans in an address just three weeks after Taft was listed on the New York Stock Exchange.

Of the company's financial status, Taft quoted a 20% increase in net profit over the preceding year for the fiscal period ended 31 March.

Tv's share of dentifrice advertising in measured consumer media rose to 92.2% in 1961, according to TvB.

Network and national spot tv billings jumped 14.4% to $33,945,663.

Crest moved into the top spot in 1961 with total billings of $10,545,963, compared with $5,471,415 in 1960. Tv billings last year for Crest were $10,276,277.

KMEX-TV, Los Angeles will become the flagship station of a newly organized Spanish International Network which goes on the air in mid-September.

Network will operate along the 1,600-mile U.S.-Mexican border encompassing five vhf and one uhf station.

Julian Kaufman is the acting general manager.

Kudos: Chief Wah Nee Ota of the Creek-Seminole Indian tribe adopted **Elton H. Rule,** ABC v.p. and general manager of KABC-TV, Los Angeles and named him "Chief Elton Tall Tree" in traditional tribal ceremonies. Honor was bestowed for outstanding work in bringing to light the plight of the Indian . . . NBC star **Bob Hope** will become the third entertainer in history to be honored with a gold medal—authorized by Congress, manufactured by the Treasury Department and presented by the President—for his "services to his country and to the cause of world peace." . . . **Walt Bartlett,** vice president of WLWC, Columbus, has been appointed by Governor DiSalle to fill

(Please turn to page 61)



Winning friends, influencing people

For the past 30 years CKLW Radio has been winning friends, influencing people. In 1932, Radio 80 gave birth to a small but urgent 5000-watt voice. Today CK is a mature, compelling sound—a 50,000-watt installation that sends its news and music into homes and cars throughout Michigan, Ohio, Indiana, Pennsylvania, New York and Canada. We have calculated 5,625,538 radio homes with spendable incomes of over 40 billion dollars* are tuned to Radio 80. To loyal audience, satisfied sponsors and talented staff, CKLW is most grateful. And may we continue to always win friends, influence people.

*Sales Management



WINDSOR, SERVING THE WINDSOR AND DETROIT AREA

CKLW-800 KC

50,000 WATTS

RKO GENERAL, INC. NATIONAL SALES DIVISION • NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

ESSEX BROADCASTERS, INC. GUARDIAN BLDG., DETROIT



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

25 JUNE 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

Two recommendations featured FCC Commissioner Robert E. Lee's 134-page report on the Chicago hearings into local service of that city's tv stations.

The first indicated there should be **study of the community service problem created by the alleged making of decisions in New York** for network o&o stations. The second held that further such hearings should be **held on a limited basis in certain test markets.**

The FCC majority had already indicated that Chicago-type hearings would be conducted elsewhere. In spite of this, the Chicago experience had appeared to be so inclusive that there was genuine hope it would not be repeated. But Lee stands near the middle of the FCC political and regulatory philosophy, and these hopes would now seem to have less of a foundation on which to stand.

Lee chided a good many of the witnesses for **failing to come to grips with actual issues.** He singled out a woman for complaining about "smut," which he pointed out had no part in the proceedings. He also hit at the unions, AFTRA and NABET, for asking for more network program originations in Chicago, when the topic was supposed to be **local service and local programing.** Such out-of-bounds discussions were ignored, he said.

The Lee summary was, on the whole, kind to the Chicago tv stations. He said they "in varying degree, do make a genuine, and, in general, reasonable and adequate effort to **determine the needs and interests of the local residents in the area of local live programing.**"

He indicated complaints of such as religious and racial groups were products of misunderstandings, rather than of station failures. He pointed out that civic, charitable and political groups applauded the stations. He cited difficulties in local programing and in encouraging local talent due to the **disparity between network resources and those of a single station.** In this connection, he also pointed out that talent is not readily available in Chicago since it heads for New York and even more so for Hollywood, where there are greater opportunities.

Lee hit the critical side to any extent only in his assertion that local live programing by network o&o's, and probably also by multiple-owned and absentee-owned stations, is **crippled by an outside veto.**

He noted the Chicago station managers claimed authority, but said they invariably ask the New York network main offices for "advice and guidance, if not clearance" on any programing plans. Lee said it is also clear that **New York as often as not turns down local programing in favor of network.**

Lee saw "a basic conflict in interest problem" here which the FCC was asked to investigate further. He even quoted himself as saying "if the Commission considers this a dilemma, and I do, it should spell out the answer so that industry will know how to comply."

Plumping for more such hearings in "typical test markets of different kinds," Lee contended that during the Chicago affair, "the public and the industry looked each other in the face and exhanged views. The air is now much clearer. The public, the industry, and the Commission have each learned much, and must, therefore, **have greater respect, each for the others' problems and views.**"

Sen. John O. Pastore (D., R. I.) has announced that beginning 10 July his subcommittee will once again go back into the controversial political equal time section of the Communications Act.

Bills in the hopper would loosen Sec. 315 to greater and lesser degrees, but the way is open for suggestions ranging from complete repeal all the way back to status quo.

(*Please turn to page* 59)

Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

25 JUNE 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

A crosscheck of radio reps by SPOT-SCOPE last week disclosed that the nature of the May and June spot buys was somewhat different in this respect: a large portion of them favored mostly the medium-sized markets.

As one rep put it: there haven't been any really big lists, but the **number of schedules have been far more** than they were a year ago and the **benefits have pretty well extended beyond the bigger markets.**

In terms of category, one of the disappointments, so far, has been the **sparsity of seasonal toiletry business.**

On the other hand, there's been a **burst of cigar business,** sparked by General Cigar and American Tobacco's Roi Tan.

The Minneapolis-based drug account just picked up by John W. Shaw may prove a neat source of revenue for both radio and tv spot.

Client in question is **Mitchell-Liptak Laboratories,** whose original incorporators were for the most part physicians from the Minneapolis area. **Projected billings** on a national basis should be **in excess of $750,000** and there's this hopeful sign: the **account is evidencing an early affinity for broadcast media.** Radio and tv schedules in midwestern test markets have already been lined-up and start running this summer.

The campaign, being developed by Shaw in concert with its ethical drug affiliate Shaw-Hagues, is on behalf of a new medication.

The onslaught of some regional brewers like Hamm into new territories seems to have shaken the security and created somewhat of a marketing-advertising problem for the older and previously well-entrenched national distributors.

Latest indication of this: **Anheuser's Busch Bavarian (Gardner),** which pours well over a million annually into spot tv, is **cutting back schedules in some markets and sinking the money into heavy-up schedules in problem areas.**

The St. Louis-based beer will reportedly be back again strong in the fall.

One of the new cold remedies which last fall and early this year staged a battle for market supremacy via spot tv is back in the national arena for the allergy season.

The combacker is **Contac,** the Menley & James **continuous-action decongestant handled out of FC&B.** The other leading contender in the field, Vicks Chemical's Tri-Span (SSC&B) hasn't been around the spot tv circuit in any substantial way for a while.

Still another member of the drug fraternity made news last week. It's the athlete foot treatment from WTS Pharmaceuticals, **Desenex, a newcomer to the national spot tv ranks.** The account is at **Hoyt.**

For details of this and other spot action of the last week see items below.

SPOT TV BUYS

Procter & Gamble is breaking with a big campaign for Tide on 2 July. Schedules of one-three spots weekly, nighttime minutes both prime and fringe, run through the P&G year. Agency: Compton. Buyer: Bob Carney.

Menley & James Laboratories, division of Smith Kline & French is buying several markets for a 15 July start on behalf of Contac. Campaign runs for six weeks, using prime and late night minutes. Agency: Foote, Cone & Belding. Buyer: Bob Rowell.

Standard Brands is lining up about 30 markets for its Blue Bonnet Margarine, with schedules to start 27 August for 13 weeks. Prime breaks are being used throughout. Agency: Ted Bates. Buyer: Bill Abrams.

W. F. Young kicks off today for its Absorbine Jr. liniment in selected markets. Drive is for 13 weeks using fringe minutes. Agency: J. Walter Thompson. Buyer: Lou West.

Birds Eye division of General Foods is seeking early and late evening minutes to promote its vegetables. Schedules start 9 July or 13 August depending on the market and run for four weeks. There are about 30 markets involved. Agency: Young & Rubicam. Buyer: Pete Spengler.

WTS Pharmaceuticals division of Wallace & Tiernan is buying for its Desenex Athletes Foot treatment. The search is for 13-week runs of day and night minutes starting 8 July. Agency: Charles W. Hoyt. Buyer: Doug Humm.

Chesebrough-Pond's is going in for eight weeks on behalf of its Vaseline Hair Tonic. Promotion starts 15 July in several markets, with the request for fringe minutes. Agency: Norman, Craig & Kummel. Buyer: Stan Yudin.

National Biscuit is in on a short-term basis with minutes in kid strips between 4-7 p.m. Schedules run for two weeks in a host of markets, and the campaign is on behalf of Wheat and Rice Honeys. Agency: Kenyon & Eckhardt. Buyer: Helen Lavendus.

Norwich Pharmacal is lining up nighttime minutes and breaks for a 1 July start on behalf of Pepto-Bismol. The market list is extensive and schedules are set to run for six weeks. Agency: Benton & Bowles. Buyer: Bob Wilson.

American Oil will promote various products in a four-week campaign which kicks off on 2 July. Some 20 markets will get schedules of minutes and breaks. Agency is D'Arcy and the buyer is Ed Theobold.

Clorox is going in with 52-week schedules starting the first of the month. Time segments are fringe night and daytime minutes. Some 20 markets are included. Agency: Honig-Cooper & Harrington, San Francisco. Buyer: Clarice McCreary.

Brown Shoe Company of St. Louis wants kids minutes in several markets to start 6 August and continue for six weeks. The buying's being done out of Leo Burnett by Eloise Beatty.

SPOT RADIO BUYS

Western Stationery & Tablet Corp. is planning its back-to-school campaign. Schedules will begin 18 August for three weeks, using early evening and weekend 60's to reach a teenage audience, 20-40 per week per market. The top 50 markets will be bought. The agency is Dancer-Fitzgerald-Sample; the buyers are John Liddy and Dorothy Medanic.

U.S. Gypsum is looking for Sunday segments between 11 a.m. and 1 p.m. to place a good-music transcription show. The number of markets has not been decided upon, but may run as high as 30. Vehicle is to promote its roofing products and allow for participations by local home builders. Rayeye Productions Inc., Kansas City, is producing the show and checking availabilities; Laverne Sisall is the contact. U.S. Gypsum's agency is Fulton, Morrissey Co., Chicago.

WASHINGTON WEEK (*Continued from page* 57)

Pastore said he hopes Congress will finally take action, but the **odds appear to be against it this late in the session.**

There could be some delay in FCC application of the all-channel set bill it wanted passed so badly.

The one Senate change was insertion of the word adequate, referring to reception of UHF channels. The FCC must set up standards, and **this could take considerable time.**

The industry would have to be consulted, among other time-consuming steps. So the test of the bill as a means of reviving UHF might take even longer than otherwise.



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

25 JUNE 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

Agencies with beer accounts will tell you that there are no more fastidious critics of a tv commercial than bartenders, and that includes doctors.

They're very sensitive about the way a screen bartender lifts a glass of suds and puts it down before a customer, and, **if the ritual isn't just right, bartenders will so inform the brewery's salesman on his next visit or even call up the brewery.**

P&G has won out, after a spate of debate, on its requirement that ABC TV change the teeoff time of the Motion Picture Academy Awards show from 10:30 to 10 p.m. next April.

It seems that the network had scheduled an **Edie Adams** special for **Muriel** in the 10-10:30 slot and was reluctant to disappoint the cigarmaker.

Benton & Bowles will again be the agency of record on the Awards event.

Those concerned with picking up a successor to Lou Hausman as director of the Television Information Office have begun to toss the names of possible candidates into the hopper.

Among the bandied prospects: **Joe Culligan, Victor Ratner, Roy Danish,** who is Hausman's assistant, and **Bert Briller.**

Hausman would like to leave 1 October.

The working life of a network tv salesman isn't all wine and truffles.

After one of the networks had fired two of its salesmen contacts in close succession, **an agency tv v.p. got curious and asked at headquarters what it was all about.**

The answer he got gave him the impression that **the men had shown too much empathy for their agencies' problems.**

P.S.: The pair were quickly hired elsewhere in the tv selling field.

Big agencies have one disadvantage over their smaller brethren: because the **chain of command entails so many more people** it's tougher to track down the **responsibility for a serious fluff** to a single person.

A major agency throbbed lately over a fumble that caused the client to hit the roof, **but to exact retribution would have meant a wholesale emptying of the executive suite.**

For those who attended the NAB conventions in the early part of the '30s news of the death last week of Walter J. Damm must have occasioned a twinge of sardonic reminiscence.

The NAB membership in those days was, of course, much more compact and the pioneers often viewed the convention as a channel for **flipping critical darts at the smugness and politicking of the then-intrenched industry kingpin, NBC.**

Dour, blunt, laconic **Walter Damm,** along with **Stanley Hubbard,** of **St. Paul,** and **Red Cross,** of **Macon, Ga.,** often functioned as the **gadfly core of such recriminations.** And the trio succeeded in lifting a convention out of the pall of prefabricated routine.

But as a broadcaster Damm not only ranked among the top as a **programing innovator but as a practitioner of the finest in taste and public service.**

WRAP-UP

(*Continued from page 55*)

the vacancy on the Ohio Educational Television Commission created by the resignation of **Bob Dunville,** Crosley Broadcasting Corp. president.

PEOPLE ON THE MOVE: Fred W. Johnson to general sales manager at WFRV-TV, Green Bay . . . **Al Perry** to the sales staff of KOA-TV, Denver . . . **Charles W. Thomas** to assistant general tv sales manager of WFIL-TV, Philadelphia . . . **Guy Griffen** to assistant general manager of WBOC-TV and radio, Salisbury, Md. . . . **Ozzie Osborne** to account executive at WFBM-TV, Indianapolis.

Radio Stations

RAB has thrown out a "new frontier" challenge to radio stations.

Speaking before the North Carolina Assn. of Broadcasters, Patrick E. Rheaume, RAB director of member development said radio still lags seriously in the race with newspapers. He said that the Sunday editions of daily newspapers in several North Carolina markets often gross annually more than all of the radio stations in the market combined.

Rheaume predicted, however, that radio will close the gap in this decade, with much of the needed lift coming from retailers.

Ideas at work:

- **WFBR,** Baltimore presented on every newscast during June, its 40th anniversary month, a news event from its debut day 40 years ago.
- **WTLB,** Utica ran a "Most Useless Thing" contest. First prize was a dilapidated car, second prize an old moose head.
- **WIL,** St. Louis awarded its second annual $250 scholarship award to the outstanding student in radio journalism at the University of Missouri.
- **WJRZ,** Newark, formerly WNTA, ran a contest for listeners to guess the number of billboards which new owner Communication Industries Corp. is using to promote the new call letters. Correct answer: 197.

Kudos: George Stephens, farm director for KCMO stations in Kansas City was named one of six regional chairmen of The National Farm-City Committee . . . **WJW,** Cleveland was recipient of three major awards at the 10th annual AFTRA Awards Luncheon . . . **Felix Adams,** general sales manager of KRAK, has been elected vice president of the Sacramento Advertising & Sales Club.

PEOPLE ON THE MOVE: Ralph Quortin to sales manager of WNJR, Newark . . . **Richard F. Cruse** to sales promotion director of KFRE (AM & TV) and KRFM, Fresno . . . **Edward A. McCusker** to the sales staff of WPEN, Philadelphia . . . **Rick Sklar** to director of production and community services at WABC, New York . . . **John O. Downey** to vice president and general manager of WCAU, Philadelphia, replacing **Thomas J. Swafford** who has resigned to purchase a radio station in Albuquerque . . . **Bruce Still** to director of production at WIL, St. Louis . . . **Anthony Pansullo** to station-sales manager at WRYM, Hartford . . . **Larry Mazursky** to assistant general manager of KWKW, Pasadena . . . **Richard E. Taylor** to account executive at WNBQ, Chicago . . . **Donald A. Wolff** to account executive with WMAQ, Chicago . . . **Douglas D. Shull** to national sales coordinator at WOWO, Ft. Wayne in addition to his job as promotion manager.

Fm

An unusual undertaking by an fm outlet involving the rebroadcast in its entirety of the full stereophonic signal of another fm station is in operation in Providence.

WPFM is carrying live in fm stereo and direct from Symphony Hall in Boston, the Saturday evening concerts of The Boston Pops Orchestra. The series is made possible by receiving the signal of WCRB (FM), Waltham at the Providence studio site and rebroadcasting the signal.

WPFM will continue with live FM stereo broadcasts in the fall with the winter schedule of The Boston Symphony Orchestra.

There's a new fm outlet scheduled for completion in July.

To be known as WMMM (FM), Westport, the new station will duplicate am programing during the day and will continue with independent music programing after the parent company signs off.

The fm transmitter will be housed in the same location as the am transmitter.

A highlight of the 7th annual New York High Fidelity Music Show will be a salute to the first anniversary of fm stereo radio broadcasting.

FM stereo broadcasting has grown to include some 100 stations since last summer when the FCC first gave the go-ahead.

The show will be held 2-6 October.

Stereo starts: WTCX (FM), St. Petersburg began its first regular schedule of fm stereo operations earlier this month.

Invitation: The Greater Seattle FM Broadcasters Assn. has extended an invitation to all fm broadcasters in Seattle to visit the Worlds Fair to attend the association's meetings, held the second Wednesday of each month at the Colonial Pancake House at 9 a.m.

PEOPLE ON THE MOVE: George Pleasants to general manager of WKET, Dayton . . . **Lacy Sellars** to operations manager of WBT (FM), Charlotte.

Networks

ABC Radio has picked up its fourth 50 kw affiliate in five weeks.

Most recent newcomer to the lineup is KWKH, Shreveport. Others: WHAM, Rochester, KRAK, Sacramento, KCTA, Corpus Christi.

Sales: Gillette Safety Razor (Maxon) and Chrysler (Burnett) will co-sponsor both of baseball's All-Star Games

on **NBC TV** and **NBC Radio,** scheduled for 10 and 30 July. . . . Best Food (Lennen & Newell) bought minutes in **ABC TV's** "The Flintstones." . . . General Mills, via Knox Reeves, has signed for the "All-Star Scouting Report" which precedes both All-Star Games on **NBC TV.**

Way out promotion: A wall-size map and guide to the exploration of space came from the sales development side of **NBC Radio** with the reminder that the exciting developments of the space age are also charted on NBC Radio.

Specials: Pharmacraft Laboratories has picked up the tab for three hour-long specials on **ABC TV** within a four-day period. Shows, two repeats and one original, are set for 11, 12, and 14 August from 10-11 p.m. Buy, via Papert, Koenig & Lois, is on behalf of Allerest allergy tablets.

PEOPLE ON THE MOVE: Philip Sterling, who's assistant publicity director at CBS Radio, is collaborator in the biography "Fiorello La Guardia" by Bella Rodman to be published in October by Hill & Wang. . . . **John Regazzi** to comptroller of AB-PT.

Representatives

An expansion of the tv department at Edward Petry includes the promotion of eastern tv sales manager Ted Page to vice president of the company.

Alfred Masini and Malcolm James, tv salesmen, have been appointed group sales managers. Three sales men have been added to the New York staff—Thomas J. O'Dea, James D. Curran and Len Tronick—and Karl H. Mayers has been named assistant director of marketing and sales development.

Adam Young is adopting a completely automated billing system, with all divisions set to be converted by the end of the summer.

The system will compute the monthly billing by station, product and agency.

Rep appointments: WHTN-TV, Huntington, W. Va., to **Ohio Stations Representatives** for Ohio and Pittsburgh sales. . . . WFMV, Richmond and WNXT, Portsmouth to **Walker-Rawalt** for national sales. . . . WTSP-TV, Tampa, new third station which goes on the air this fall, to **H-R.**

PEOPLE ON THE MOVE: Anne Owen to the newly-created post of special projects director at Robert E. Eastman. . . . **Henry J. Akins** to account executive in the Atlanta office of H-R. . . . **James C. Timothy** to account executive in NBC TV Spot Sales, Chicago and **Edward C. Cotter** to account executive in NBC Radio Spot Sales, also Chicago. . . . **James Dowdle** to the Chicago tv sales staff of Katz. . . . **Bill McKee** to eastern representative with Dean & Slaughter, rep for The Dakota Salesmaker radio stations.

Film

Bomba, the Jungle Boy features, out of Allied Artists Tv Corp., seems to be having strong going on the rating front.

Some cases in point:

WNEP-TV, Scranton: Sunday afternoons, reached an ARB sets-in-use of 23, as compared to an average 4 the year before.

WFBC-TV, Greenville, S. C.: went from an ARB rating of 9 to 18 for a Sunday afternoon, with average homes per quarter-hour to 61,000 from 26,000.

WKBW-TV, Buffalo: a Monday through Friday late afternoon strip got a March-April 21.5 Nielsen average and an ARB 20. The Nielsen share was 54 and ARB, 60.

WISH-TV, Indianapolis: scheduled Saturday afternoons and achieved a 15.6 Nielsen rating, as against the competition's 7.

NTA will supply WABC-TV, New York with a new series of "The Third Man" which will get prime-time slotting by the network flagship next fall.

The show will move from 10:30-11 p.m. on Thursdays to the same berth on Fridays. It's sponsored in excess of 80 cities by Budweiser Beer.

The Grand Prix for television of the Venice International Advertising Film Festival went, for the first time in several years, to a U.S. producer.

Winner was MPO for the commercial: "Who says beer is a man's beverage?" produced for J. Walter Thompson and client the United Brewers Assn.

Alexander Productions has been formed by Michael Palma, former executive vice president of Transfilm-Caravel.

Based in Colorado Springs, Colo. and Puerto Rico as a cost-saving measure, the new company will use the motion picture facilities of Alexander Film Co. but all creative control will emanate from New York.

A major undertaking will be the production of tv commercials.

Franklin Schaffer and Fielder Cook have formed a new tv producing outfit called The Directors Company.

First assignment will be the production of seven hour-long dramatic specials which will be part of next season's NBC TV "DuPont Show of the Week."

The new firm will headquarter at 65 East 55 Street in New York.

Sales: MCA TV scored 41 more sales for its hour-long, off-network programs . . . **Allied Artists Tv** has added six more stations to its list for "Bomba, The Jungle Boy" . . . **Warner Bros.** filmed tv series to nine more stations . . . **Tele synd's** new 90-minute feature film of "The Lone Ranger" to CBS TV stations in New York, Philadelphia, St. Louis, Chicago and Los Angeles . . . **Seven Arts** made seven additional deals for its post-1950 Warner Bros. features and its Boston Symphony tv specials . . . **Buena Vista's** "Mickey Mouse Club" to the Kroger Company for 52 weeks on KTVI-TV, St. Louis . . . Over 50 markets have been sold for the second year of first-run syndication of **Ziv-UA's** "Ripcord."

PEOPLE ON THE MOVE: Sidney Cohen to the New York sales staff of Allied Artists Television Corp. . . . **Howard Grafman** to midwest division account executive for Seven Arts . . . **Amos T. Baron,** most recently vice president and general sales manager of KCOP Television, Los Angeles, to western division manager of United Artists Associated . . . **Norman W. Glenn** to vice president of new program development at Ziv-UA.

Public Service

Public service in action:

- An exploration of higher education highlights a new series called "The Quincy College Hour" on **WLS,** Chicago.
- When **WMEX,** Boston president M. E. Richmond heard that ticket sales for the Mayor's Charity Field Day were lagging, he offered the service, promptly accepted, of station personalities to spur sales. The entire staff did an all-day remote from city hall.

Kudos: Certificates of appreciation from CARE for "outstanding service" in 1961 were presented to **Arnold F. Schoen, Jr.** executive v.p. and general manager of **WDBO-TV** and **Joseph L. Brechner,** president and general manager of **WLOF-TV,** both in Orlando.

Equipment

Motorola, which opened its Chicago State Street Display Salon on 14 May, reports floor traffic beyond its expectations.

Not only does the public come in to "browse" as was initially anticipated, but the salon staff reports that specific questions on models and lines are asked by the visitors, indicating an unexpected knowledge of product and indicating that agency Burnett must be doing a good job on consumer education.

Elsewhere on the Motorola front: sometime within the next year or so, this company will join Chicago's two other major electronic manufacturers, Zenith and Admiral, in color tv receiver production.

Factory sales of tv picture tubes and receiving tubes eased back from the 1962 highs scored in March to an April level about average for the first four months of the year.

EIA also reported that April distributor sales and factory output of both tv and radio receivers dropped abruptly under March totals, but cumulative totals for the first four months of 1962 remained ahead of those for the same period last year.

Tv sales by distributors in April declined to 364,742, the year's low while this year's cumulative total was 1,932,729 through April, vs. 1961's 1,680,672 for the same period.

Distributor sales of radios stood at 809,499 in April, against 1962's record monthly total of 917,236 in March. Year-to-date total was 2,987,497 vs. 2,637,850 for the same months last year.

New products: A fully transistorized magnetic tape message repeater which plays without interruption or stops on cue, is being manufactured by **Cousino Electronics Corp.** of Toledo. The unit will sell for under $100 . . . **Rolab Laboratories,** Sandy Hook, Conn. have come out with a new Ready-Eddy for 16mm exclusively as a companion to the Ready-Eddy 16/35 . . . **Kahn Research Laboratories** has a new single-sideband receiver adapter designed to convert conventional am receivers to single-sideband operation. . . . A new nine-pin miniature triode-tetrode receiving tube designed for dual purpose use as a low-voltage sync-separator and video-output tube is now available from the **Westinghouse Electronic Tube division.**

PEOPLE ON THE MOVE: Robert J. Klapper to the sales department at Zenith. . . . **John H. Ihrig** has resigned as a director of Webcor. . . . **Thomas E. McCarthy** to manager of public information at General Telephone & Electronics.

Station Transactions

The FCC has approved the transfer of control of WSOR in Windsor, Conn. to Sydney E. Byrnes.

Byrnes is president and general manager of WADS, Ansonia, Conn. and is president of The Connecticut Broadcasters Assn.

WCNT, Centralia, Ill. has been sold to Edward Palen, owner of WOKZ, Alton.

Seller was Carson W. Rodgers and price was $155,000.

Hamilton-Landis handled the negotiations.

Outstanding values in broadcast properties

Medium size UHF market. Excellent plant and low overhead. Owner-manager opportunity. Equity sale. Price to sell.

WEST COAST UHF
$220,000

Six major markets from Canada to Mexico. Full FM service. Outstanding class B facility. Quality programming. Liberal terms to qualified buyer.

REGIONAL FM NETWORK
$700,000

BLACKBURN *& Company, Inc.*
RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick Gerard F. Hurley RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois FInancial 6-6460	Clifford B. Marshall Stanley Whitaker Robert M. Baird John G. Williams 1102 Healey Bldg. JAckson 5-1576	Bennett Larson Colin M. Selph Calif. Bank Bldg. 9441 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-2770

SPONSOR /*40-YEAR ALBUM of PIONEER RADIO STATIONS*



AVAILABLE NOW!

- 132 pages
- 284 illustrations and story captions
- Detailed chronology of commercial radio! 1909-1962
- Personal foreword by General David Sarnoff

FOR EXTRA COPIES OF THE 40-YEAR ALBUM

Hard cover edition $5 per copy;
Soft cover edition $1 per copy.*
Your order will be promptly handled while the supply lasts. Your name in gold on the hard cover edition, $1 additional. Write SPONSOR, 555 Fifth Ave., New York 17.

*Soft cover edition free with an $8 subscription to SPONSOR.

WHAT ARE YOUR PHOTO REQUIREMENTS?

"HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only $22.50 for 3 pictures, $6 each after that?')—and such wonderful service ('one-hour delivery, you say?')—why, *had I but known* about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't *you* call now and have our representative show you a few samples of our work?

BAKALAR-COSMO PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19

212 CI 6-3476



Tv and radio NEWSMAKERS



John O. Downey has been named as vice president and general manager of WCAU, Philadelphia. He has been program director of the tv station since May 1960. In Downey's earlier associations with CBS, he has been assistant director of program services of the CBS TV stations division and executive producer at KMOX-TV, St. Louis. He's also been program head at KDKA-TV, Pittsburgh and WHCT-TV, Hartford. He was manager of WGTH, Hartford and program director of WONS in the same city.



Abe Mandell has been elected executive vice president of Independent Television Corp. Mandell, who has been vice president in charge of sales and administration since February 1961, joined the company in 1958 as director of foreign sales. He was promoted to vice president in charge of foreign operations in May 1960. Mandell's career in foreign film operations dates back to 1946 when he joined Republic Pictures International and became general manager of their distribution subsidiary in the Philippines.



Seymour "Hap" Eaton has been appointed as general sales manager for WJBK-TV, Detroit. Eaton has served since April 1961 as national sales manager of the Storer Broadcasting outlet. Prior to joining Storer he has most recently been with Peters, Griffin, Woodward as an account executive. He started his business career with RKO-Radio Pictures in 1948, transferring to the television field in 1953 when he became associated with NBC TV Films. Eaton's appointment was announced by Lawrence M. Carino.



Lawrence Richard Walken is the new media director of the Boston office of BBDO. Walken will establish basic media plans and strategy for the agency's Boston clients and will coordinate all projects involving the agency's New York media department. Walken was previously a network specialist with the New York office of Grey Advertising. Prior to that he was an assistant brand manager for Colgate-Palmolive and a marketing planning project director and media buyer for Benton & Bowles.

frank talk to buyers of air media facilities

The seller's viewpoint

"Radio can only be an effective sales medium when each station provides a sound so distinctive and so exciting that listening to the radio becomes an overt act." So states Robert V. Whitney, executive vice president of Mars Broadcasting Inc., Stamford, Connecticut. Formerly program director of KALL Salt Lake City and the Balaban stations, Whitney has been responsible for creating "Demand Radio," a complete programing service for subscribing radio stations around the country. The proper approach to programing is the key to the salvation of radio, Whitney feels.



Radio must link listener and reality

Almost every broadcaster in the business can tell you why radio is not flourishing—particularly on the national level. Some blame advertisers, others point accusing fingers at timebuyers, others attack lack of advertising creativity. Perhaps they are all right to a degree, but I believe they have missed the point. I think that what is wrong with radio today is programing. With the proper approach to programing the other problems will solve themselves and put radio back on a strong, healthy footing.

Radio can only be an effective sales medium when each station provides a sound so distinctive and so exciting that listening to the radio becomes an overt act. Radio has to be fun, it has to inform, it has to provide a realistic link with the outside world.

Radio stations have only one thing to sell—circulation. The ability to attract people, to develop their loyalty and to provide a proper showcase for commercial messages is the *raison d'etre* for broadcasting. Yet many broadcasters pay very little heed to their audience. One of the most dramatic examples of this is that few broadcasters are willing to concede that the nature of the service has changed.

In almost any market today you can find almost any kind of programing you might want: top 40 (50, 100, etc.), good music, popular music, conversation. But is it good enough to attract the large responsive audiences that are so necessary to produce the sales results which will make the medium prosper?

It is regretable that some broadcasters have thrown away the hard work of programing, for people themselves are basically the same. Curious and gregarious, they are responsive to the motives of escape, pursuit of fortune, and self-improvement. Radio is everywhere at all hours. Radio is convenient, versatile, in great supply, and technically better than ever. Any modern industry would be expected to use such opportunity by studying the consumer and giving careful attention to product design.

In radio, that means a long look at programing. It must not fall into the hands of personal ego at the microphone where programing is by whim, seldom planned and never rehearsed. It must not fall to crony salesmen or client steerage; a business managers' programing indifference and the special interest of his wife and golf companion. And it must not flow from the format stamping press.

The day for brainstorming has arrived and some of our dearest friends must not be invited. . . . I mean all the vested interests. We will serve them by building responsive audience; and the responsibility for objective design is ours. Our answers will grow from simple questions. What is real? What is honest? What is attractive? What is fun? What is the need?

To do this we must spend the time to make our product better. Our new programing concept "Demand Radio," has every single moment of aired time polished, repolished, written expressly and produced dramatically to make the subscribing station as good as radio can be. This also applies to the programing material we produce at Mars for more than 300 stations in the United States, Canada and Austrlia. But one well programed radio station in a market is not enough. I want to see all of radio well programed —our subscribing stations and their competition alike. Radio to thrive must better itself as a total medium. It must create *demand!*

To do this, programing must be planned with care, designed with production finesse, aired with courage, and constantly reviewed. Then we will reintroduce the term "magic of radio," which was, and always will be hard work. This is radio's logical road to its rightful status as a first class medium. A medium that can seek its revenues from newspapers and tv, its real competitors. By considering the consumer, radio will be stronger and greater; and a product for which there will be constant demand.

Then we'll raise the rates.

SPONSOR SPEAKS

Our 40-year radio album

Response to SPONSOR's 40-*Year Album of Pioneer Radio Stations*, which was delivered to you with last week's issue, has been so overwhelmingly enthusiastic that we want to express our thanks publicly.

Frankly, we think that the 40-year album is one of the most unusual and valuable industry records that has ever been assembled, and the major share of credit goes to the more than 100 pioneer stations who dug deep into industry files for the rare pictures and anecdotes in the book.

We doubt if such a compilation of early "radio-ana" can ever again be made. The material won't be available. The records and photos already show the ravages of time.

That's why we urge our readers who would like extra copies of our 40-year album for friends, libraries or other institutions to put in their orders as soon as possible. Hard-cover bound volumes are available at $5.00 each, regular paper covered copies at $1.00. Just write SPONSOR.

Lazy copywriters—lousy commercials

We're getting increasingly steamed up over the disgracefully low quality of many current tv and radio commercials, both network and spot.

There are a lot of good commercials on the air. But there are a lot of dreadful ones And when we say dreadful, we're not talking from the viewpoint of some addle-pated, do-good outside critic.

We mean dreadful by professional advertising standards.

The commercials we're referring to are not those which are dishonest, deceptive, blatant, vulgar or in bad taste. These can be dealt with by the Code authorities and the FTC.

The commercials we most strenuously object to are the far greater number which are hammered together by lazy copywriters, lazy producers and lazy agencies.

They are the commercials which are poorly conceived, inadequately thought through, muddled and confused in viewpoint and focus. They are the commercials which, because of their total lack of organization, seem interminable in length, unconvincing in appeal, and nauseatingly repititious and boring.

Any advertiser whose agency serves him such radio/tv fare is getting cheated on every ad dollar he spends.

10-SECOND SPOTS

Television: Jimmy Dean told an actors' agent about some of the problems he's having preparing for NBC TV's *Tonight* show, which he'll host the week of 9 July.

"You think you've got troubles—my latest client sings like Como, acts like Lawrence Olivier, and has a build like James Garner."

"You call that trouble? You'll make a million dollars with that guy," Dean said.

"Guy, nothing. It's a girl!"

The law: Johnny Carson said to a policeman who was a contestant on his ABC TV show *Who Do You Trust?*, "If your beat was a lonely path in Central Park, and a beautiful young girl rushed up to you and said that a strange man had suddenly grabbed her, and hugged and kissed her, what would you do?" The cop replied without hesitation, "I would endeavor to reconstruct the crime."

Sports: Frank Gifford, the New York Giants football star and sportscaster, was told by a well-known college football coach, "Whoever he is, there's a dirty sneak thief on my squad. Last year I lost a set of Yale shoulder pads, a Princeton sweat shirt, a pair of Harvard pants, and a couple of Y.M.C.A. towels."

Marriage: If you've ever wondered about a married couple "What did he ever see in her?" here's one answer from the Broadway musical "I Can Get It For You Wholesale." A heel says, "She gave me a beautiful cigarette case at Christmas. So I told her I loved her. Then on my birthday she surprised me with a car. So I told her I adored her—and, to keep the pipeline open, I proposed to her."

Chinese proverb: Comic Alan King says in a chewing tobacco commercial, "Many men smoke, but Fu Manchu."

Navy: Allan Stanley, pres. of Dolphin Productions and captain of the camera boat "Dolphin, Too," will have to be careful while his head of sales. Kurt Blumberg, an atomic submarine lieut. commander in the Naval Reserve, is on active duty. Pleaded Stanley: "Don't torpedo the Dolphin that feeds you."



WTSP-TV, Inc. the third VHF covering the Tampa-St. Petersburg market, is proud to announce the appointment of H-R Television, Inc. as exclusive national representatives. Channel 10, another Rahall station, will sign on August 1st.

WOW! THREE BIG REGIONAL SALES!
CALIFORNIA OIL 12 MARKETS!
BOWMAN BISCUIT 36 MARKETS!
FOREMOST DAIRIES 23 MARKETS!
ALL FOR HENNESEY!

Together, including nine stations in major markets that bought the Jackie Cooper series individually, over 70 markets are already sold on **HENNESEY**... and all in almost no time at all! Looks like **HENNESEY** has what advertisers are looking for nowadays: A popular star in a hit network series (96 half-hours)—ready for action right at the windup of the network run. It means ready-made local audiences ready to listen to your product story. **NBC FILMS**

HENNESEY—no sooner said than sold!



NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK, N. Y.

BROADCAST PIONEERS LIBRARY
NAB Building
1771 N Street N.W.
Washington, D.C. 20036